



# HUBERT BALS FUND

ANNUAL REPORT  
2011 - 2012

INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

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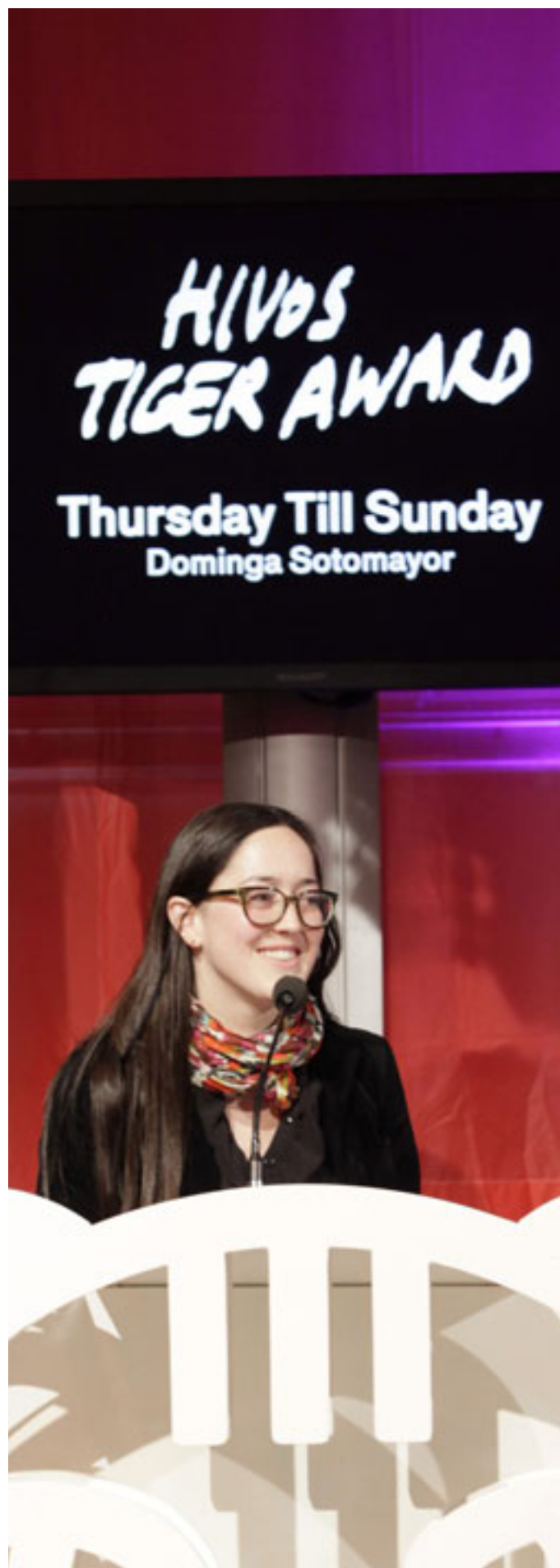


Photo:  
Dominga Sotomayor (Chile), winner of the Hivos Tiger Award for her debut film *De jueves a domingo*.



## HUBERT BALS FUND

### 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 opportunity and little or no infrastructure for film education and distribution. In some cases, there are simply no financial resources for culture at all; 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 filmmakers 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. The 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; it 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 hallmark' 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 have 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 have a hugely significant effect on the filmmaker's recognition and further career. The exceptional synergy between the Fund and the IFFR makes the work done by the HBF unique.



Still: *Sudoeste* (Eduardo Nunes, Brazil, 2011)



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## Background

The Hubert Bals Fund is modelled on an idea by Hubert ('Huub') Bals, founder of the International Film Festival Rotterdam. In 1988, Huub Bader decided 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 shortly after his sudden death in 1989.

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 remaining 20%, the majority are in the development phase. Each year, the IFFR screens most 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 – which can prove 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*'. In addition to the HBF, 29 years ago 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 30 to 35 film projects 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 for 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 OECD<sup>1</sup> 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.

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. Account is also taken when making the selections of the regional spread of the projects receiving support.

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.

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



Still: *Rat Fever* (Cláudio Assis, Brazil, 2011)







Still: *Neighbouring Sounds* (Kleber Mendonça Filho, Brazil, 2012)

## 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 (maximum 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 (maximum contribution €30,000)*

Generally speaking, making a feature film is a costly undertaking. Depending on the material you are shooting with, the cost can average between €400,000 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 (maximum contribution €20,000)*

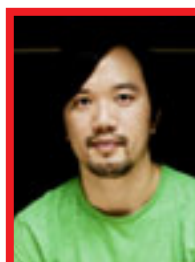
Developments in digital technology mean it is now possible to make feature films much more cheaply. In China or the Philippines, for example, the total budget for such a low-budget digital production can be as little as around €25,000. This production method can be a stimulus for filmmakers in countries where little or no infrastructure for film production exists. In 2006, the HBF therefore introduced a facility for the support of such ultra-low-budget films, with a maximum contribution of €20,000.

- *Distribution (maximum contribution €15,000)*

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 screening projects in extremely remote areas.

- *Special Projects (maximum 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 a hugely significant factor in filmmakers' professional development.



Without the Hubert Bals Fund, this film would not have been made. Period. Thank you for making it possible.

Aditya Assarat, Thailand  
Producer of *Eternity*  
(Sivaroj Kongsakul, Thailand, 2010)



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## Mediation initiatives

Alongside offering support in the realisation of film projects from developing countries, the Hubert Bals Fund also sees a role for itself in 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, it is a role that is implemented particularly through the cooperation between the HBF and the IFFR and through the setting up of the HBF Plus programme.

- *HBF and the International Film Festival Rotterdam*

The HBF's relationship with the IFFR is fundamental to the international position of both organisations. The HBF contributes to the festival's international image and reputation. In return, the IFFR offers filmmakers supported by the HBF a prestigious platform of tremendous value. 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 represents a unique springboard in their continuing search for international partners with whom to realise their film. In addition, during the IFFR the HBF presents the Dioraphte Award 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 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 four projects a year each to be supported with an amount of €50,000 from the Film Fund. A reservation for the HBF Plus programme is therefore not included in the HBF's budget.

## 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 absolutely crucial 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 the poorer countries in particular. To further stimulate local film culture, the HBF wishes in the years ahead to intensify its attention on 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 an average of some 750 applications from all the countries on the OECD's DAC list. Nevertheless, there is a discrepancy – both quantitative and qualitative – between the number of 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 2012-2013, at least 25% of all supported projects will come from one of the countries on these lists.



Still: Florentina Hubaldo, *CTE* (Lav Diaz, Philippines, 2012)



- *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 great 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. These can be of vital importance to the professional development of new filmmakers in particular. 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, as well as 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). The HBF has entered into a close cooperation 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. Following up on an initiative by the HBF, the two Funds meet annually in Rotterdam to exchange knowledge and improve their networks.

## 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, throughout the year, good festival films and HBF titles are distributed to cinemas in the Benelux, and is exploring new distribution methods to give these 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 and from 2011 through its new '10 to Watch' series (see Appendix). The HBF also distributes various titles on its dedicated IFFR channel on YouTube: [www.youtube.com/iffrotterdam](http://www.youtube.com/iffrotterdam), as well as through various Video-On-Demand portals.



Still: *Mondomanila* (Khavn De La Cruz, Philippines, 2011)



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Still: *Corta* (Felipe Guerrero, Colombia, 2012)

## 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 reputation enjoyed by the IFFR as an innovative festival ensures good international news coverage every year. The IFFR is and makes the news, in media both old and new, the world over. 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 great deal of interest from the media in the Netherlands. Further afield, the IFFR is held in high regard by film (trade) journals, quality newspapers, national and international film magazines. This foreign media attention helps make the IFFR one of the best-covered events in the Netherlands.

As part of the festival, the HBF website has been 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, the Fund issues its annual HBF publication during the IFFR. Alongside information on the Fund's work, this presents the annual 'harvest' of HBF-supported projects. During the festival each year, special attention is also devoted 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 1989, 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 a permanent staff of two: the Head of the HBF and one coördinator (in total 1.6 FTE), as well as a temporary assistant during the selection rounds. The HBF also receives significant organisational support from the IFFR staff. The Fund's small, efficient organisation and its close cooperation with the IFFR mean the Fund's overheads are exceptionally low.

## Finance

In 2011-2012, the HBF had a total budget of €1,011,594 at its disposal. Last year, the Fund was supported by the Ministry of Foreign Affairs, the Hivos Culture Foundation, the DOEN Foundation, Dioraphte Foundation and the Lions Club Rotterdam: L'Esprit du Temps. The fund also received a private donation. Additionally, the HBF derived income from the sale of Benelux rights to various distributors in the Netherlands, and from sales of the Tiger Releases on DVD.

Due to the current economic and financial climate, the HBF faces an uncertain financial future. As the contract with its main funder, the Ministry of Foreign Affairs, terminates in 2013 and may not be renewed, new financial resources need to be found to guarantee the continuity of the Fund. For this reason, the HBF is at an advanced stage in negotiations with the MEDIA Mundus programme of the European Commission on including support for the HBF – and similar European international coproduction and cooperation funds – in the European Commission's new 7-year cultural programme, Creative Europe, as of 2014. A decision on this is expected by early 2013. Broadening the financial basis of the HBF therefore remains a high priority for the Fund. In 2011, the HBF successfully applied to MEDIA Mundus in the context of the new Boost! programme, which funding has been granted for 2012. However, a third attempt to obtain regular finance from the Dutch National Postcode Lottery – together with the Jan Vrijman Fund – unfortunately failed. Additionally, the HBF is exploring new ways of attracting private donors, such as the IFFR audience, sponsors and private clubs such as Lions Club Rotterdam, who were the first to 'adopt' a HBF-project financially. The effect of these initiatives is expected to be more substantial from 2012.



The support of HFB, which this film has received, had granted the project to make its first step, which is always the most difficult and yet crucial to make a film project to start. Do hope that other talented filmmakers, not yet recognized by the film industries, will benefit from it, too.

Lihong Kong, Hong Kong, China  
Producer of *The Ditch* (Wang Bing, China, 2010)





## REPORT ON ACTIVITIES 2011-2012

### Introduction

In close collaboration with the Ministry of Foreign Affairs, the HBF and IDFA's Jan Vrijman Fund developed a new model for reporting their annual activities and results in 2010. On the basis of this model, the Fund seeks not only to create an overview of the activities carried out in 2011-2012, but also to measure the impact of the support it provides to filmmakers and organizations in developing countries. The annual report is 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

The annual report is divided into two parts: the first provides an overview of the projects and activities the Fund has supported and initiated in 2011-2012. The second measures the effects of these activities on the development of independent film culture in developing countries. As much of the Fund's work only contributes indirectly to these developments, measuring its impact on a global scale is a very difficult undertaking. The model constructed by the Fund together with the Ministry is an attempt to measure results, make these quantifiable and compare them to the results from previous years. As the HBF's current contract with the Ministry runs from 2010-2012, the year 2009 will serve as a benchmark against which all subsequent results will be measured and compared.

As the HBF is embedded in the organisation of the International Film Festival Rotterdam, the HBF is included in the IFFR's financial report and therefore does not publish a separate financial report.

Needless to say, we owe a lot to the Hubert Bals Fund, as our big journey to realize my first feature-length film *Zephyr* started all with the Fund's Script Development Grant in 2007. It made our project known internationally during its development stage and further prestigious selections and awards followed the HBF's contribution, such as Istanbul Film Festival's "Meetings on the Bridge Film Development Workshop Award" and Turkish Ministry of Culture's Film Support Fund in 2008, and CineMart and Berlinale co-production market selections in 2009. [The] Hubert Bals Fund speeded up all the process like a magic wand, motivating and mobilizing me and my team so that we were able to complete the film in 2010, only three years after it was supported by HBF.

Belma Bas, Turkey – Director of *Zephyr* (Turkey, 2010)



Still: *De jueves a domingo* (Dominga Sotomayor, Chile, 2012)



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## 1. STRENGTHENING THE PRODUCTION OF FILMS FROM DEVELOPING COUNTRIES

### Activities

- *Supporting film production*

- *Film projects*

In 2011-2012, the HBF supported 49 film projects, including workshops and distribution initiatives, by dedicated filmmakers from countries in Africa, Asia, Latin America, the Middle East and parts of Eastern Europe. These projects were selected from the 745 applications taken into consideration by the selection committee. The range of projects considered was once again highly diverse, including *Basira*, the debut film by female Afghan director Shahrbanoo Sadat; *The Boda Boda Thieves* by Donald Mugisha from Uganda; *Big Father Small Father and Other Stories* from Vietnamese filmmaker Phan Dan Di; *Oblivion Verses*, the debut feature by Iranian director Alireza Khatami; and no less than three film projects from Colombia: *El abrazo de la serpiente* (Ciro Guerra), *Corta* (Felipe Guerrero) and *La Playa* (Juan Andrés Arango). In addition to support for many first-time filmmakers (see below), the HBF also provided support to new projects by recognized filmmakers such as Mohammad Rasoulof (Iran), Edwin (Indonesia) and Nicolás Pereda (Mexico). In addition to its support for individual film projects, the HBF also contributed to several distribution initiatives, including the distribution of HBF-supported films from Africa on *AfricaFilm.tv*, the first video-on-demand platform for African film, and the African distribution of the successful Congolese film *Viva Riva!*

The HBF also supported several workshops and training initiatives, such as a workshop on low-budget filmmaking in Costa Rica and the *Screenplays Rewriting and Film Directing Workshop* in Ivory Coast, as well as handing out special a HBF Award at the Durban FilmMart in South Africa.

In total, the HBF supported 23 film projects for script and project development, six projects for digital production, 11 projects for post-production or final financing, three distribution initiatives, four workshops, handed out one special HBF Award at a coproduction market and one HBF Dioraphte Award at the 41<sup>st</sup> edition of the International Film Festival Rotterdam. For a complete overview of the projects selected (including descriptions and financial contributions), please refer to the Appendix.

In 2011, the HBF also contributed to a new initiative to stimulate emerging filmmakers in Africa through the setting up of an Africa-wide short film programme under the working title *African Metropolis*. This project, a joint initiative by South African producer Steven Markovitz, the Goethe Institute in Johannesburg and the Hubert Bals Fund, will offer the opportunity to six emerging filmmakers from six different African countries to produce a short film, which will be launched internationally as part of this programme. In the process of making their short film, the filmmakers and producers will be offered financial support and professional guidance from regional experts through a workshop, which will take place at the Durban International Film Festival. African Metropolis will be launched officially in Spring 2012 and will select six promising filmmakers from the Democratic Republic of Congo, Kenya, South Africa, Nigeria, Egypt and Ivory Coast (tbc). The intention is to premiere the films at the 2013 International Film Festival Rotterdam. If the 2012 edition of African Metropolis proves successful, it could continue as an annual programme. As the African Metropolis project will start in the spring of 2012, a report on its activities and results will be included in the HBF Annual Report for 2012-2013.

- *Filmmakers*

The range of filmmakers selected was again very diverse. Nurturing emerging talent remains central to the work of the HBF. Last year, the Fund supported no less than 17 feature films by first-time filmmakers – 34,7% of the total number of selected projects. This selection consists of new cinematic voices representing a young and dynamic generation of filmmakers, such as:

- *Nikola Ljuca (Serbia)* supported for script and project development for his debut film *Humidity*, which was later selected for the first edition of Boost! (see page 12) and awarded the Eurimages Co-production Development Award, the highest award presented at the 29<sup>th</sup> edition of the CineMart.
- *Felipe Guerrero (Colombia)* who received post-production support from the HBF for his experimental film *Corta* and who participated in the Rotterdam Lab at the IFFR in 2012.
- *Natasha Mendonca (India)* supported by the HBF in the digital production of her debut film *Strange Love* and who won a prestigious Tiger Award at last years' IFFR for a previous short film.

Of the 49 projects selected last year, 11 film projects (22%) were (co-)directed by a female filmmaker. These filmmakers are Hawa Essuman (Kenya), Laura Amelia Guzmán (Dominican Republic), Flavia Castro (Brazil), Shahrbanoo Sadat (Afghanistan), Kamila Andini (Indonesia), Paz Encina (Paraguay), Zeynep Dadak and Merve Kayan (Turkey), Natasha Mendonca (India), Yang Lina (China), Clarissa Campolina (Brazil) and Ayten Amin (Egypt).



Nikola Ljuca (Serbia)



Felipe Guerrero (Colombia)



Natasha Mendonca (India)



- *Countries*

In 2011-2012, the HBF selected 49 projects from 28 different countries. The fund selected 21 projects from Latin America, 13 projects from Asia, nine projects from Africa, five from the Middle East and one from Eastern Europe. In total, 17 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 2009 list of official partner countries of the Dutch Ministry of Foreign Affairs. This represents 34.7% of the selected projects.

Additionally, the second edition of the Cinema Mondial Tour - a joint initiative by the HBF and the Jan Vrijman Fund - travelled to 11 film festivals in 10 different countries in Africa: Cameroon, Rwanda, Tanzania, South Africa, Zimbabwe, Kenya, Ethiopia, Uganda, Benin and DR Congo. Apart from Cameroon, the other 9 countries are all either represented in the first two columns of the DAC list or on the list of partner countries of the Dutch Ministry of Foreign Affairs. For further information regarding the Cinema Mondial Tour, please see page 20.

- *Contributing to the professionalization of filmmakers*

- *Workshops and training initiatives*

In 2011, the HBF supported three workshops, which took place in Ivory Coast, Costa Rica and DR Congo. Only the workshop in Ivory Coast finalised its activities by the time of writing. Hence, only their activities and results can be included in this year's annual report.

## Screenplay Rewriting and Film Directing Workshops AJTECCI, Ivory Coast

Contribution HBF: €4,500

In 2011, the HBF supported a series of three workshops on the rewriting of screenplays and one workshop of film directing, aimed at 21 young filmmaking talents from the Ivory Coast. The project will lead to the production of three short films, each lasting seven minutes. Given the country's violent history over the last few decades, independent film production in Ivory Coast is still in its infancy. Government policies, funding and training facilities are generally lacking and access to technical and creative know-how in the field of independent filmmaking is extremely limited. In order to stimulate emerging filmmakers from Ivory Coast and offer them basic knowledge and skills in the fields of script writing and film directing, this training module was organised by the Association of Young Filmmakers of Côte d'Ivoire (AJTECCI), and headed by more experienced filmmaker and screenwriter Honoré Essoh.

The project included a screenplay contest, seven rewritings and film directing workshops and the shooting of the films. In December 2011, an open call was published for emerging Ivorian filmmakers to submit a screenplay for a short, 7-minute film. From the 23 scripts received, three film projects were selected on which the workshop would focus. From February to April 2012, the script rewriting and film directing workshops were held in Abidjan, facilitated by Ivorian film consultants. The three films will be shot in the course of 2012. The workshops were attended by 21 Ivorian participants, of whom 7 were women.

### Projects supported in 2011 in countries listed in the first two columns of DAC-list and/or partner countries Ministry of Foreign Affairs <sup>2</sup>

| Title   | Filmmaker          | Country  | Supported for:                 |
|---|--------------------|--|--------------------------------|
| <i>El abrazo de la serpiente</i>                          | Ciro Guerra        | Colombia *   | Script and project development |
| <i>Basira</i>   | Shahrbano Sadat    | Afghanistan *  | Script and project development |
| <i>Big Father, Small Father and Other Stories</i>         | Phan Dang Di       | Vietnam *  | Script and project development |
| <i>The Boda Boda Thieves</i>                              | Donald Mugisha     | Uganda *   | Script and project development |
| <i>Djin</i>   | Hawa Essuman       | Kenya *  | Script and project development |
| <i>Dream State</i>  | Bui Thac Chuyen    | Vietnam *  | Script and project development |
| <i>Jomo</i>   | Kivu Ruhorahoza    | Rwanda *   | Script and project development |
| <i>The Seen and Unseen</i>                                | Kamila Andini      | Indonesia *  | Script and project development |
| <i>Corta</i>  | Felipe Guerrero    | Colombia *   | Postproduction                 |
| <i>La Playa</i>   | Juan Andrés Arango | Colombia *   | Postproduction                 |
| <i>Postcards from the Zoo</i>                             | Edwin              | Indonesia *  | Postproduction                 |
| <i>Africafilms.tv/mobiCINE</i>                            | SOON SA            | Senegal *  | Distribution                   |
| <i>Viva Riva!</i>   | Djo Tunda Wa Munga | DR Congo *   | Distribution                   |
| <i>69 Messaha Square, HBF Award, Durban FilmMart 2011</i> | Ayten Amin         | Egypt *  | HBF Award                      |
| <i>Screenplays Rewriting and Film Directing Workshop</i>  | AJTECCI            | Ivory Coast  | Workshops                      |
| <i>ImagiNations</i>                                       | Suka! Productions  | DR Congo *   | Workshops                      |
| <i>Africa-wide short film project: African Metropolis</i> | Steven Markovitz   | South Africa *, DR Congo*, Kenya*, Nigeria, Ivory Coast (tbc), Egypt * | Workshops                      |

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

<sup>2</sup> According to the agreement with the Ministry of Foreign Affairs, the table below refers to the DAC-list of ODA Recipients as operative in 2009, as well as the list of official partner countries of the Ministry effective in 2009. When referring to the new DAC-list and list of partner countries, both published in 2011, the HBF would have supported 14 projects that would appear on the first two columns of the DAC-list and/or partner countries of the Ministry of Foreign Affairs. This counts up to more than 28% of all the selected projects. This number excludes the African Metropolis project.





## ImagiNations

### Suka! Productions, Democratic Republic of Congo

Contribution HBF: €10,000

Starting from the fact that there is currently a wealth of talent in Africa, that worldwide recognition is growing for African authors and that a new voice in African cinema is slowly emerging onto the world stage, the project ImagiNations is an attempt to bring these forces together by developing and producing a series of four feature films based on contemporary African literature. The intention is to develop and produce low-cost, high quality feature films based on recent African novels and plays. Given that ImagiNations would follow these four films throughout their script development, production and distribution phases, the project would be a long-term one. The HBF's support has been reserved for the first phase of the project: script development.

Suka! Productions is a production company in DR Congo, established by Congolese filmmaker Djo Tunda Wa Munga and South African producer Steven Markovitz. In the spring of 2012, the HBF received an update on the project: since its inception in 2011, four filmmakers have committed themselves to ImagiNations, including Djo Tunda Wa Munga himself, Wanuri Kahiu from Kenya, Jenna Bass from South Africa and Mickey Fonseca from Mozambique. Together with these filmmakers, Suka! assessed over 100 contemporary African literary works in terms of their suitability for adaptation to the screen. Three works were found.

Due to the security situation in DR Congo, the script development workshops were postponed to the Spring of 2012. In the meantime, the organization looked for additional funding for the production of the four films. This proved much harder to find than initially expected. Without sufficient resources to finance the films, the shape and outcome of the ImagiNations project had to be reconsidered. The plan now is to develop one project at a time, treating ImagiNations as a label and starting off with *The Jambula Tree* by Wanuri Kahiu. In order to spread experience and skills to other writers, filmmakers and producers, a one-day adaptation workshop will be held in Nairobi. As the project is still in development and is planned to take place in the course of 2012, a full report on its activities will therefore be included in the HBF's Annual Report 2012-2013.

## Handmade cinema: case studies of films made with micro-budgets

### Fundacine, Costa Rica

Contribution HBF: €10,000

In the Fall of 2011, the HBF provided financial support to a workshop that will focus on case studies of regional films made on 'micro-budgets'. Four director/producers from the Central America region with experience of this kind of film project will be invited to share their personal experiences, many of which were previously supported by the HBF. The workshop will be held in June 2012 in Costa Rica and is aimed exclusively at emerging Central American directors and producers with feature film projects at the development stage. The quota limit is 15 participants, who will be selected in May 2012. As the project has not yet taken place at the time of writing, an overview of the activities and results will be included in next year's Annual Report.

#### • Other activities

The International Film Festival Rotterdam is recognised for supporting independent filmmaking from around the globe through the Hubert Bals Fund and the CineMart. To underscore this supportive character, the Hubert Bals Fund and CineMart have joined forces with Binger Filmlab in a new initiative called Boost!, which was launched in the Spring of 2011.

Aiming to provide a financial, creative and networking stimulus to high-potential film projects from Africa, Asia, Latin America, the Middle East and parts of Eastern Europe by combining the unique expertise of each of the partners involved, Boost! works as a tailor-made, three-step trajectory:

- Step one: Hubert Bals Fund: The HBF annually supports approximately 20 projects with a script and project development grant of €10,000. Each year, five recipients of HBF development support are selected to participate in Boost!
- Step two: Binger Filmlab: These five projects are subsequently offered the opportunity to further develop their project at Binger Filmlab, as part of the Binger On Demand programme. The selected Boost! projects are offered one-to-one script consultancy sessions with an international expert connected to Binger Filmlab over a period of three months. The script coaching will be tailor-made and based on the specific needs of the project and the filmmaker. This trajectory includes a brief visit to Binger Filmlab in Amsterdam.
- Step Three: CineMart: Subsequently, the projects selected for Boost! are presented at the CineMart, where they will be offered special pitching and project development sessions prior to having one-to-one meetings at the market.



Photo: Boost! participants Laura Amelia Guzmán and Israel Cárdenas (Sand Dollars) taking a meeting at the CineMart



HUBERT BALS FUND

The first Boost! selections were made after the HBF Spring and Fall selection rounds. The selected projects in 2011 were:

- *Djin* (Hawa Essuman) – Kenya
- *The Midfielder* (Adrian Biniez) – Uruguay/Argentina/Germany
- *Humidity* (Nikola Ljuca) – Serbia/Germany
- *Sand Dollars* (Laura Amelia Guzmán and Israel Cárdenas) – Dominican Republic/Mexico/France
- *Jomo* (Kivu Ruhorahoza) – Rwanda/Australia

These projects followed intensive script coaching sessions with professional script advisors from Binger Filmlab in the Summer and Fall of 2011. Subsequently, the Boost! projects were presented at the CineMart, in January 2012. Prior to one-on-one meetings at the market, the filmmakers and producers received pitching training and had consultancy sessions with industry professionals, ensuring they had the best possible preparation for the CineMart. The five Boost! projects were presented as part of the regular CineMart selection and generated a great deal of interest from industry delegates at the market, and were subsequently very much in demand for meetings. The quality of the projects was such that one Boost! project, *Humidity* by Nikola Ljuca, was even granted the most prestigious of the CineMart awards: the Eurimages Co-production Development Award, consisting of €30,000. The first edition of Boost! was considered a success and will be continued in 2012, with support from MEDIA Mundus. In 2012, the National Film Development Corporation of India will join as a partner in Boost!, facilitating a South Asian project in the programme.

#### • HBF Awards

For the second consecutive year, the HBF handed out a special HBF Award of €5,000 to the most promising filmmaker at the 2<sup>nd</sup> edition of the Durban FilmMart in 2011. The Durban FilmMart is an initiative by the Durban International Film Festival – one of the largest and most important film festivals in (Southern) Africa – and the Durban Film Office in South Africa. 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, increasing the chances of their film projects being realized. For many 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, the FilmMart was advised by IFFR's CineMart, which supported the FilmMart in the selection of projects and its logistic organization. At the 2011 Durban FilmMart, the HBF presented a HBF Award of €5,000 to the most promising project at the market: *69 Messaha Square* by Egyptian female filmmaker Ayten Amin. Please refer to the Appendix for more information on this project.



Photo: Nikola Ljuca, director of Boost! project *Humidity*, wins the Eurimages Co-production Development Award at the CineMart



Photo: Pitching training for Boost! participants prior to the CineMart, facilitated by Binger Filmlab.

## RESULTS

- *Contributing to the strengthening of independent film production*

Despite its efforts to apply stricter selection criteria 'at the gate', in 2011 the HBF received more applications for film projects (excluding distribution and training initiatives) than in 2010: 708 applications in 2011, as compared with 659 in 2010. This could be attributed to the current insecurity regarding the continuation of several other international film funds, such as the Göteborg International Film Festival Fund in Sweden, the Balkan Fund in Greece and a major reorganisation of French government body Fonds Sud (now called Aide aux Cinémas du Monde), as a result of which filmmakers have had to look for finance to the remaining institutions. It is expected that this trend will continue in 2012, as greater insecurity will arise due to European subsidy cuts and government policy changes. As the available budget was smaller in 2011, the HBF supported 41 film projects, compared with 43 in 2010 and 48 in 2009. For an overview of the number of projects supported within each category in 2011 and the budgets allocated, please refer to the table 4 on page 31.

As shown in Table 6 on page 31 of the Appendix, the spread across the different geographical regions was similar in 2011 to that in the past two years. In 2011, 14% of all film projects submitted came from Africa; 24% from Asia; 41% from Latin America; 15% from the Middle East and 6% from Eastern Europe. However, a steady increase in film applications from Africa was noted: 96 applications were received in 2011, as against 68 in 2010 and 79 in 2009. This could also be attributed to the effect of the Cinema Mondial Tour and the HBF's partnership with the Durban FilmMart, which also aims to promote the work of the Fund among African filmmakers. An increasing percentage of film projects from Africa is being selected year on year: 10% of all film projects selected in 2011 were from Africa, as against 9% in 2010 and a mere 2% in 2009.

The percentage of applications for film projects 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 also increased: it was 30% in 2011, as against 26% in 2010 and 24% in 2009. Also, the HBF supported more film projects from these countries in 2011 than in the previous year: 29%, compared with 19% in 2010. In 2009, the Fund also selected 29% of its film projects from these lists.

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

As mentioned above, support from the HBF can act as a significant 'quality hallmark' 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 to script and project development for projects by emerging filmmakers. Annually, the HBF tends to support most projects within this category: 47% in 2011. Recognizing the great significance of support from the Fund for emerging talent, the HBF annually allocates a large percentage of its selection to first or second-time filmmakers: 34,7% in 2011.

Sometimes, projects receive national film funding only upon selection by the HBF, as the national film funding bodies first look for confirmation of the film's international financial and creative feasibility. Or, 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 can find other international funds and co-producers willing to invest. A good example of this is *The Boda Boda Thieves* by Ugandan filmmaker Donald Mugisha. Following support from the HBF for the script and project development in the Spring of 2011, *The Boda Boda Thieves* was accepted for the Produire au Sud at the 3 Continents International Film Festival in Nantes (France), the Durban FilmMart in South Africa and the Sørfond Forum in Norway, among others. The producer of the film also participated in the 2012 Rotterdam Lab. After the HBF stepped in as the first international financier on the project, other financiers committed themselves to the film, including the World Cinema Fund and the Global Film Initiative. Recently, *The Boda Boda Thieves* received a prestigious award at the Berlinale Talent Project Market and a special mention by Arte during their presentation of the International Relations ARTE Prize. The film is set to commence production in the course of 2012.





- *Contributing to the development of professional filmmakers*

In addition to providing 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 at an early stage of its development. Two of the three workshops supported in 2011 took place in countries listed in the first two columns of the DAC list or that are partner countries of the Ministry: Ivory Coast and the Democratic Republic of Congo. Unfortunately, as just one of the workshops had been finalised at the time of writing, only the results of the workshops in Ivory Coast are included in this year's Annual Report, which may create an unbalanced result compared with 2010. In 2011, a total of 21 filmmakers attended the HBF-supported workshop in Ivory Coast, of which 7 were women (see table 8 on page 33). The workshop in Ivory Coast provided these emerging filmmakers with practical tools and know-how in relation to screenwriting and the technical and creative aspects of film production. As Isabelle Kouraogo noted: "These workshops were a good time for learning. I discovered some of my weaknesses and some tools to solve them. It was good to combine theory with practice. This experience I am sure will serve me throughout my career."

Given the recent history of socio-political conflict, local film culture in Ivory Coast is still very much at an early stage of its development. Hence, supporting workshops and training initiatives in this country could have a strong stimulating effect on emerging filmmakers and contribute to the further professionalization of the local film industry. This was one of the reasons why Abidjan was selected as one of the six participating cities in African Metropolis, the new pan-African short film project the HBF has recently co-initiated. The Association of Young Filmmakers of Côte d'Ivoire have provided important consultation by suggesting filmmakers from Ivory Coast for the programme. In total, 5 Ivorian filmmakers were invited to submit a project for African Metropolis, including Pierre-Marie Sindo, who participated in the Screenplay Rewriting and Film Directing Workshops, also supported by the HBF. In this way, the workshop functioned as a springboard for talented filmmakers from Ivory Coast.

The HBF was not only a fund but also an award for me. A film family that I wanted to belong to. The HBF allowed *Corta* to have its world premiere at the IFFR, and being part of it became an honor inside the festival, which was highly important in a festival that had many films programmed. Thank you very much, especially for your closeness, accompaniment and support.

Felipe Guerrero, Colombia - Director of *Corta* (Colombia, 2012)



Hubert Bals Fund has a strong presence in my country, Thailand. Many of our independent productions have been supported by HBF in the past, and we sincerely hope this will continue. Since we do not have a government film fund (there was for one year but it is now discontinued), it is extremely important for us to be able to tap into funding from abroad. One of the things that distinguishes the HBF from other film funds is the fact that HBF is very open to young and first-time filmmakers – it is something which should be strongly encouraged.

Anocha Suwichakornpong, Thailand

Producer of *In April the Following Year*, *There Was a Fire* (Wichanon Somumjarn, Thailand, 2012)



HUBERT BALS FUND

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

### Activities

- *Supported distribution initiatives and mobile cinema projects*

In 2011, the HBF supported three distribution initiatives in Senegal, Costa Rica and five African countries. As each of these projects concern longer-term initiatives that are currently still being implemented; a final report has not yet been received. An interim report on these activities is presented below. The final results will be included in the annual report of 2012.

#### **AfricaFilms.tv/mobiCINE – SOON SA, Senegal**

*Contribution HBF: €15,000*

The HBF contributed to two connected projects by the Senegalese organisation SOON SA, stimulating new ways of distributing African films within Africa. *AfricaFilms.tv* is a newly established Video-on-Demand network for African film aiming at an African audience within Africa and beyond. By creating an attractive business model, African filmmakers and producers are encouraged to put their films online using the platform. As mentioned earlier, distributing African content within Africa is a huge challenge, due to the lack of conventional distribution networks and facilities. Investing in the online distribution of African films and series may still be considered ahead of its time given the limited digital accessibility in most African countries, but it has great potential for the future. The HBF has agreed to make 18 HBF-supported titles by filmmakers from Africa and/or dealing with Afro-Caribbean identity available for *AfricaFilms.tv*. As the HBF only has the distribution rights to these titles for the Benelux, the films will only be available for these territories. With the help of the HBF, SOON SA is entering into negotiations with several of these titles regarding world rights. Support from the HBF to the tune of €7,500 has been granted for the technical and promotional activities aimed at the publication of these films on the platform. At the moment of writing, the project is still ongoing, and it will be finalised in the course of 2012. In April 2012, eight HBF-supported films were already available online (three of which available to world audiences), with four others in the pipeline. A special profile has been created for the HBF, giving the films a specific context and promoting the work of the Fund.

Simultaneously, SOON SA – together with its Malinese partner SARAMA Films – is also involved in another alternative distribution initiative called *mobiCINE*, an experimental mobile cinema circuit using mopeds as a means of transport and screening. The project, which is currently undergoing full-size testing, will start off by focusing on two West-African cities in which cinemas have closed down: Bamako and Dakar. In each city, *mobiCINE* selected and trained seven projectionists, each responsible for an area and equipped with a 3-wheeled vehicle loaded with a light screening kit. The business model is such that ‘franchising’ the mopeds to sponsors could contribute to the financial sustainability of *mobiCINE*. In order to increase the diversity of the *mobiCINE* programme, two HBF titles were made available with the support of the HBF (to the tune of €7,500) for *mobiCINE* school and event screenings: *Soul Boy* (Hawa Essuman, Kenya, 2010) and *Un Matin Bonne Heure* (Gahité Fofana, Guinea, 2006). These titles were part of the Cinema Mondial Tour in 2010 and proved very accessible to young African audiences. Both the *mobiCINE* and *AfricaFilms.tv* projects are currently being implemented. A full narrative report on the projects and their results will therefore be included in next year’s Annual Report.

#### **Viva Riva! – Djo Tunda Wa Munga, DR Congo (distribution in five African countries by Suka! Productions)**

*Contribution HBF: €7,500*

In 2011, the HBF supported the Africa-wide distribution of the Congolese award-winning film *Viva Riva!* by Djo Tunda Wa Munga. This film, the first feature film to be released from DR Congo in 20 years, premiered at the Toronto film festival in 2010 and screened at the Berlinale in 2011, was nominated for six African Movie Academy Awards and won the MTV Movie Award for Best African Film.

Despite this success, the film had not yet been released in Africa. The distribution of quality African films in African cinemas has been a massive challenge for filmmakers. There is hardly any coordination between countries, and individual cinema operators have limited networks and resources to access quality content. Suka! Productions approached the HBF to contribute to the building of an Africa-wide distribution network for quality African feature films, starting off with a test case through the simultaneous release of *Viva Riva!* in at least five African countries. As Suka! Productions argued: “*The importance of building a network of African screens cannot be underestimated. Africans see very little of themselves in local cinemas. It is critical that Africans have access to their own images which cross cultures, languages and political borders. This access is linked to the development of a broader cultural understanding, and the breaking down of prejudices and cultural barriers across the continent. Most of the cinemas screen foreign films or a foreign interpretation of themselves. Presently, due to the GDP growth of many African nations, there is increased cinema attendance and activity. There are a developing number of independent cinemas across Africa that are becoming increasingly open to screening African content.*” Although the release of *Viva Riva!* is still ongoing and will be finalized in the course of 2012, the film has already screened in 11 different countries across Africa and is due to be screened in another seven countries. The release of the film so far has been successful. Between September and November 2011, the film screened in commercial cinemas, non-commercial screening venues and film festivals in Burkina Faso, Cameroon, DR Congo, Kenya, Lesotho, Namibia, South Africa, Swaziland, Uganda and Zimbabwe, attracting around 8,000 visitors. *Viva Riva!* is planned for release in 2012 in Chad, Rwanda, Mozambique, Mali, Nigeria, Ghana and Senegal (also in partnership with *mobiCINE*). A full report on the activities and results of the Africa-wide release of *Viva Riva!* and the further plans for the distribution network will be included in the 2012-2013 Annual Report of the Hubert Bals Fund.



Photo: AfricaFilms.tv and *mobiCINE*





Still: *Las Marimbas del Infierno* (Julio Hernández Cordón, Guatemala, 2010)

### ***Las Marimbas del Infierno*– Julio Hernández Cordón, Guatemala (distribution in Costa Rica by El otro cine Distribuidora)**

*Contribution HBF: €15,000*

In the Fall of 2011, the HBF supported the distribution in Costa Rica of the film *Las Marimbas del Infierno* by Julio Hernández Cordón from Guatemala. The film was supported by the Hubert Bals Fund for digital production in 2010 and did remarkably well on the international festival circuit, but had not yet been seen by audiences in the region. The Costa Rica-based organisation El otro cine Distribuidora approached the HBF with a request to release the film in Costa Rica. As in many other Central and Latin American countries, theatrically releasing independent films is a difficult undertaking, due to the prevailing dominance in the cinemas of Hollywood blockbusters. In order to make independent films available for the Costa Rican audience, the organisation is therefore creating a digital Video-On-Demand (VOD) platform with films from the region. The launch of *Las Marimbas del Infierno* can also be considered the spearhead of this platform. The distribution strategy for the film will be three-fold: theatrical release in the capital city, release in theatres in rural cities and finally release of the film on the VOD platform. Although a first public (test) screening of the film was organised in November 2011 as part of the Festival Audiovisual San José, the further launch of *Las Marimbas del Infierno* will take place in the course of 2012. A report on the activities and results will therefore be included in next year's Annual Report.

In 2010, the HBF supported three distribution initiatives in Uganda, Malaysia and Iraq, rounding off their activities in 2011. An overview of these activities and their results will therefore be included in this year's Annual Report. These projects include the Malaysian distribution of *Year Without a Summer* (Tan Chui Mui), the Amakula Mobile Cinema project in Uganda and the distribution of *Qarantina* (Oday Rasheed) in Iraq.

### ***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 economic problems. 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 Malaysian audiences. All films screened in Malaysian cinemas are subject to an 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, at least 70% of the film must be in the Malay language. Independent films, which tend to focus on a multilingual feature with a multi-ethnic cast and characters, are not eligible for exemption from the entertainment tax. With limited screenings and audience numbers resulting in dismal box office figures, the entertainment tax is a huge burden on filmmakers in Malaysia.

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 multi-ethnic 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 requested in 2010 to support the theatrical release of the film in Malaysia, as well as screenings of the film in rural areas.

For the theatrical release of the film, the producers established direct partnerships with the theatrical exhibitors through a profit-sharing scheme. Between April and September 2011, the film screened a total of 14 times in cinemas in Kuala Lumpur and in Penang, Johor, Bahru, Terengganu and eventually also in Kuantan, the village where the film was shot (and the director's hometown). Lecturers and students from colleges and universities in these cities were invited to attend the screenings. As the Malaysian audience is not used to watching art-house cinema, getting media support for the film proved difficult. Through different promotional activities, the film did find an audience, albeit a smaller one than had been hoped for: 519 visitors (out of 1,408 available seats). The screenings of the film in rural areas inspired Tan Chui Mui to establish 'Wayang Pondok' in September 2012, an organisation that shows independent films in rural villages. As she noted in her final report: "*Having a film screened publicly in rural areas can be a treat to the locals, especially when there are no cinemas available. Cinemas are only available in the big cities. We brought the villagers in Kampung Sungai Ular to the cinema in the beginning. Many of them had never gone to a movie. The villagers were excited to see a film with their familiar places and languages. And so was the audience in Terengganu, as there were no local movies with their accent by that time.*"



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## Amakula Mobile Cinema – Amakula Kampala International Film Festival, Uganda

Contribution HBF: €15,000

In 2010, the HBF supported the Amakula Mobile Cinema programme of the Amakula Kampala International Film Festival which started out as an annual film festival in 2004. Since then, it has grown into an important platform for independent film in East Africa, attracting local and regional audiences. In order to tour the festival films throughout the country and reach people in their own localities, the 2011 festival (which used to take place in Kampala only) was redesigned into a Cinema Caravan Festival featuring festivals in the four regions of Uganda: East (Jinja), West (Masaka), North (Lira) and Central (Kampala). The festivals offered various programmes to people all over Uganda, including film screenings, workshops, discussion forums, films with live music and story-telling performances. In each town, the festival lasted for five days. The Amakula Kampala Cinema Caravan Festival mainly screened films from Africa, but also offered a more international programme of independent films. The theme of the festival this year was 'Translating Experiences', referring to the festival's need to adapt to their new audiences outside the city and the necessity to offer 'live translation' for films programmed at the four festivals. As the majority of the audience is illiterate, the films were translated live into a local language. As is custom in Uganda, during a screening of a film, a professional translator interprets the film (freely) to the audience in a local language. The film programme of the Cinema Mondial Tour was included in the Cinema Karavan programme. In total, the Karavan Festival reached out to 6,833 people. The Cinema Mondial Tour films alone attracted an audience of 4,933 people; the (Sub-Saharan) African films were best received by the local audiences.

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

Contribution HBF: €15,000

In 2009, the HBF supported the film *Qarantina* by Iraqi director Oday Rasheed with a contribution toward the post-production of the film. In 2010, the Fund was asked for support for the national release of *Qarantina* in Bagdad. The release of the film would also serve as a case study for a larger research project on the current condition of Iraqi cinema and the audience's relation to and interest in Iraqi national cinema. As the release of the film was delayed due to technical problems, the distribution activities were only finalised by the end of 2011, and are therefore included in this year's Annual Report.

The national release of *Qarantina* took place from May to June 2011, with screenings at the National Theatre in Bagdad and the Independent Iraqi Film Centre in Bagdad. *Qarantina* screened 18 times in Bagdad in the National Theatre and in the Independent Iraqi Film Centre, attracting an audience of 3,064 people. All the screenings were free of charge – a tactic also aimed at attracting the public into the cinemas for the purpose of the research study.

As there is no current evaluation or study of the release of independent film in Baghdad or Iraq, the national release of *Qarantina* in Bagdad was an effective way to examine the current condition of Iraqi cinema and the demand for a national cinema amongst Iraqi audiences. The study will include a historical overview of Iraq's cinema until the 1990s, its decline after the first Gulf War and its slow revival after 2004, including the new developments in Iraq's film industry today. Distributing surveys and collecting statistical data during the screenings of *Qarantina* in Bagdad contributed to creating a better insight into the acceptance of its national cinema by the Iraqi audience.

### • 2011 Hubert Bals Fund Harvest

The selection for the 41<sup>st</sup> IFFR included 17 titles supported by the HBF. Five of these competed in IFFR's Hivos Tiger Awards competition: *Voice of My Father* by Orhan Eskiköy and Zeynel Dogan from Turkey; *Neighbouring Sounds* by Kleber Mendonça Filho from Brazil; *Sudoeste* by Eduardo Nunes from Brazil; *In April the Following Year, There Was a Fire* by Wichanon Somumjarn from Thailand and *De jueves a domingo* by Dominga Sotomayor from Chile, which won one of the IFFR's three Tiger Awards. *Neighbouring Sounds* received the prestigious Fipresci Award. HBF-supported titles were well represented across all of the festival's programme sections. For example, four HBF titles screened in the Bright Future programme section and eight HBF titles could be seen in the Spectrum programme sections. For an overview of all HBF titles at the festival, including a brief description, see the Appendix.

On the closing night of the festival, the fifth Hubert Bals Fund Dioraphte Award was presented. This is an award consisting of €10,000 made available by the Dioraphte Foundation. The award once again went to the maker of the HBF title that proved most popular with audiences during the festival. This year, it was *Goodbye* by Iranian filmmaker Mohammad Rasoulof, one of the filmmakers who was sentenced to prison and banned from making films by the Iranian authorities in 2010, alongside Jafar Panahi. Despite his sentence, Rasoulof continued making films and shot *Goodbye* partly in secret. Given the difficult circumstances under which it was made, it was particularly poignant that Mohammad Rasoulof was able to be present in Rotterdam to personally collect the HBF Dioraphte Award at the Closing Night Ceremony. For a detailed description of the film, see page 42.

Additionally, the first Lions Film Award was presented during the IFFR to a film project that previously received HBF postproduction support. The Lions Club Rotterdam: L'Esprit du Temps selected the Colombian film *La Playa* by Juan Andrés Arango, who would premiere his debut film at the Cannes festival in May 2012. The Lions Club Rotterdam is the first partner of the HBF who officially 'adopts' a film project supported by the Fund.



Photo: Mohammad Rasoulof, winner of the HBF Dioraphte Award for *Goodbye* (Iran, 2011)



Photo: The editor and French coproducer of *La Playa* (Juan Andrés Arango, Colombia, 2012) receive the Lions Film Award



- *Promotion of supported films*

A number of communication tools are being used to promote the work of the HBF and the films it supports. Being part of the IFFR, the activities of the HBF are mentioned and included in most festival publications, both in print and online. In addition to this, the HBF has its own communication tools, which (in 2011) included:

The HBF Harvest publication, presented annually during the IFFR. This booklet contains information about the supported films that will be screened at the festival, as well as information on the work of the Fund, funding opportunities for filmmakers and project selections of previous years. The booklet is used all year round to promote the films the HBF has supported. It is distributed widely during the IFFR to industry delegates, but is also distributed at coproduction markets and festivals worldwide by representatives of the Fund (for example in Cannes, Toronto, BAFICI, Durban and Pusan). In 2011, the HBF Harvest publication was presented in a new (lightweight) format, in a print run of 3,700 booklets. These were also included in all guests' bags distributed during the IFFR in 2012.

To promote HBF-supported films to Dutch producers within the context of the HBF Plus programme, each year the HBF presents a special HBF Plus Guide during the IFFR, with an updated version presented during Cannes. This Guide (available in print and online) 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 third year, the HBF has asked an internationally renowned filmmaker supported by the HBF in his or her early years to produce a short film to be used during the IFFR as a HBF leader. This special leader is then screened ahead of all 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 as the international industry representatives present. Following Argentinean director Lissandro Alonso in 2010 and Raya Martin from the Philippines in 2011, this year the HBF commissioned the internationally acclaimed Chilean filmmaker José Luis Torres Leiva to produce the HBF leader for IFFR 2012. The leader he created, *Copia Imperfecta*, was a homage to Chilean master Raúl Ruiz, who sadly passed away in 2011 and was a source of inspiration for many filmmakers. Torres Leiva: "To make an homage to Raúl Ruiz is almost an uncontrollable impulse. *La ville des pirates* was one of the first Ruiz movies I was able to watch, and even if I saw it on a small TV and played from an old VHS, the image of Anne Alvaro and her beautiful sleepwalk stayed in my memory until today. I felt it's an image that contains a lot of Raúl Ruiz's universe: his sense of humour, his reverie, his provocation and his elegance". During the festival and beyond, *Copia Imperfecta* was very positively received by the audience, and will even be screened at the Cinema Tropical in New York in 2012.

This year, the HBF also screened a promotional film about the Fund prior to all HBF-supported screening films at the IFFR. The aim of this short film, produced by advertising agency CCCP, was to inform audiences about the work of the Fund and to stimulate them to support the Fund by means of a donation.

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 broad international network of professionals and press, and they are almost always picked up by important trade publications such as Screen and Variety. In 2011, the Fund sent out an international press release after every selection round (Spring, Fall and the two HBF Plus rounds), to announce the Cinema Mondial Tour and to announce the first Boost! selection. 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. In Cannes 2011, *Goodbye*, the HBF-supported – and partly secretly made – film by Iranian filmmaker Mohammad Rasoulof won the Un Certain Regard Directing Award. *Sur La Planche* by Leïla Kilani (Morocco) was programmed for the prestigious Quinzaine des Réalisateurs in Cannes. At the Locarno Film Festival, the debut film by Argentinean filmmaker Milagros Mumenthaler, *Abrir puertas y ventanas*, was the winner of Locarno's highest award, the Golden Leopard. The 2010 Golden Leopard was also awarded to a HBF-supported film: *Winter Vacation* by Li Hongqi from China. In Venice, several HBF-supported films screened in the prestigious Orizzonti section: *Girimunho* by Helvécio Marins Jr. and Clarissa Campolina (Brazil) and *Verano* by José Luis Torres Leiva (Chile). The Toronto International Film Festival also selected several HBF-supported films for its programme, including *UFO in Her Eyes* by Guo Xiaolu (China), *El Circuito de Román* by Sebastián Brahm (Chile), *Los últimos cristeros*



Still: HBF Leader: *Copia Imperfecta* (José Luis Torres Leiva, Chile, 2012)



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by Matías Meyer (Mexico), as well as last years' HBF leader, *Ars Colonia* by Raya Martin (Philippines). The HBF-supported Iranian film *Circumstance* by Maryam Keshavarz was the winner of the Audience Award at the Sundance Film Festival. In February 2012, two HBF-supported films premiered in the esteemed competition at the Berlinale: *Postcards from the Zoo* by Edwin (Indonesia) and *Aujourd'hui* by Alain Gomis (Senegal). Please refer to the Appendix for a full overview of the international festival circulation of HBF-supported films finalised in 2011.

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

Following on from the success of the tour in 2010, in 2011 the Hubert Bals Fund and the Jan Vrijman Fund organised a second joint *Cinema Mondial Tour* (CMT) – a programme of supported films touring various African film festivals. With this tour, the Funds wish to raise the profile of these films in Africa. Furthermore, the Funds wish by means of this tour to promote their work among up-and-coming African film talent.

The second Cinema Mondial Tour toured the same festivals as its predecessor, but added the Salaam Kivu Festival in DR Congo. Once again, the CMT was met with great enthusiasm. Films that give a face to stories from developing countries could now also be shown in these countries. A number of festivals even selected films from the CMT for their competition programmes. Both information on these films and access to these films is lacking among the majority of festival organisations. For the festivals, this was also a great opportunity to associate their names with the prestigious IFFR and IDFA. Unfortunately, this year, the organisation of Festival du Cinema du Dakar had to be called off at the last moment owing to a shortage of finances. This means that no films from the CMT could be shown here.

To enable these films to reach even larger audiences, this year a limited budget has been made available to provide financial support to a number of outreach programmes facilitating the translation of the films into a local language. The Amakula Kampala Film Festival in Uganda, the Quintessence festival in Benin, Salaam Kivu Festival in DR Congo and the Ethiopia International Film Festival were all assisted in this way. This also means a large number of CMT films were seen in parts of the abovementioned countries that would normally have little or no access to cinema. Representatives of the HBF and the JVF were also present at the festivals in Tanzania, South Africa and Kenya. Here, they were able to actively engage with filmmakers, and inform them about the work of both Funds.

The Cinema Mondial Tour 2011-2012 programme consisted of 14 films, five of which were fiction features made with support from the Hubert Bals Fund and three of which short films which were part of the two Africa programmes of the IFFR, supported by the HBF. An overview of these titles is given below:

- *Hawi* (Ibrahim El Batout, Egypt, 2010, 112')  
Three men have spent 20 years in the same prison. Once released, they are all looking for someone or something, in a kaleidoscopic portrait of loneliness and despair in today's Egypt.
- *The Old Donkey* (Li Ruijun, China, 2010, 112')  
With as much feeling for irony as for justice, the young director studies the older generation from his home village; people who are experiencing not only the pros, but only the cons of a changing China. An old man has seen his children leave for the city, but refuses to give up his land.
- *Los viajes del viento* (Ciro Guerra, Colombia, 2009, 117')  
Visual and musical spectacle about a cursed accordion that entangles the player in the life of an artist. An old folk singer has had enough of the accordion's bullying, while a boy feels attracted to this beautiful instrument – and also feels responsible for the old man.
- *Be Calm and Count to Seven* (Ramtin Lavaipour, Iran, 2008, Tiger Award Winner 2009, 89')  
Feature debut from Iran tells us about people on that country's southern islands who make their living smuggling a variety of goods while on the run from the local police. Shot in a pure, realistic style reminiscent of earlier Iranian masters.
- *Pandora's Box* (Yesim Ustaoglu, Turkey, 2008, 112')  
An estranged family is brought together by the news of their mother's worsening illness. But the tough-minded mother is not so keen on spending time with her bickering adult children. But when she meets her teenage grandson for the first time, they develop a profound bond.

Selection of short films from the programmes Forget Africa (IFFR 2010) and Raiding Africa (IFFR 2011). The shorts produced in 2011 are the results of a film workshop in China for emerging African filmmakers.

- *Fire Fly* (Caroline Kamya, Uganda/China, 2011, 10')  
An improvised mini-feature in which both the everyday and mythical aspects of China are investigated. With a nice kid playing the lead.
- *Li Xia's Salon* (Omelga Mthiyane, South Africa/China, 2011, 26')  
There are African women and African women. Mthiyane is an African woman. In China, she went to the hairdresser and said: "Do something with my hair."



Photo: The Cinema Mondial Tour at the Quintessence festival in Benin





- *Maibobo* (Yves Montand Nyongabo, Rwanda, 2010, 30')  
Inspired by the many stories of street children in Rwanda, the director follows a country boy who moves to the city in the hope of a better future.

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

- *Little Voices* (Jairo Eduardo Carrillo, Colombia, 2010, 75')
- *Pourquoi?* (Sokhna Amar, Senegal, 2005, 8')
- *The Silent Monologue* (Khady Sylla, Charlie Van Damme, Senegal, 2008, 45', 8')
- *Keiskamma – A Story of Love* (Miki Redelinghuys, South Africa, 2007, 90')
- *Run for Life* (Mladen Maticevic, Serbia, 2010, 72')
- *Maids and Bosses* (Abner Benaim, Panama, 2010, 58')

The Cinema Mondial Tour visited 10 film festivals throughout Africa. These partner festivals were:

- Ecrans Noirs – Festival Int'l de Cinéma de Yaoundé (Cameroon)
- Rwanda Film Festival (Rwanda)
- Zanzibar International Film Festival (Tanzania)
- Durban International Film Festival (South Africa)
- Zimbabwe International Film Festival (Zimbabwe)
- Kenya International Film Festival (Kenya)
- Amakula Kampala International Film Festival (Uganda)
- Ethiopian International Film Festival (Ethiopia)
- Quintessence (Benin)
- Salaam Kivu International Film Festival (Democratic Republic Congo)

An overview of the results of the second Cinema Mondial Tour can be found on page 23.

#### • *Distribution of HBF-supported films in the Benelux*

In return for its investment, the HBF asks for the Benelux rights to all projects realised that have received support for post-production or digital production. In 2011-2012, the HBF received the Benelux rights to 11 titles. The HBF keeps an accurate record of the festivals in the Benelux at which these films are screened. Apart from DVD releases, in 2011 an audience of 218,154 was reached through the various distribution channels listed below.

In 2010, the IFFR reformed its distribution policy in response to the changing distribution landscape in the Netherlands and beyond. Over the last few years, the theatrical release of independent (foreign) films is declining fast, as are possibilities to broadcast these films on television, owing to cuts in subsidy and policy changes at the Dutch public broadcasters. DVD sales are also in decline, with the rise of illegal online downloading. VOD channels are gaining more territory, but these still have a long way to go. In the face of these developments, it was decided to reconsider the package of films annually distributed by the IFFR. Until last year, the IFFR distributed more than 15 HBF-titles individually, mainly on DVD. In order to respond to the changing distribution environment, a new model was formulated that would provide a broader package of IFFR titles, offering the 'best of' the previous edition of the IFFR, including Tiger Winners and Bright Future films. Backed by a promotional campaign, the IFFR hopes to reach out to more audiences with this new package of IFFR titles, called '10 to Watch'. These films will be sold on DVD, but also simultaneously promoted and made available on several online platforms (such as MUBI, Cinemalink, Ximon and UPC on Demand).

A first 10 to Watch DVD box was released in December 2011, made up of five titles including three HBF-supported films: *Tilva Rosh* (Nikola Lezaic, Serbia, 2010), *Winter Vacation* (Li Hongqi, China, 2010) and *If the Seed Doesn't Die* (Sinisa Dragin, Serbia, 2010). A second box will be released in August 2012 with another 5 titles, again with a print run of 500 DVDs.

In 2011, a total of 116 HBF titles were made available on VOD platforms Cinemalink.tv, Ximon and the newly launched international art house platform, MUBI. Alongside its deals with several online and cable VOD platforms, the IFFR also promotes its titles by offering them through its own website, using 'affiliated techniques' to link these platforms to each other. The VOD streaming of these HBF titles resulted in 813 views only. However, free VOD streaming on the IFFR website during the festival period (in collaboration with De Volkskrant) proved more successful, giving 1,087 streams for 3 HBF titles.

In 2011, the HBF further developed its activities on its YouTube channel, [www.youtube.com/iffrotterdam](http://www.youtube.com/iffrotterdam). With more trailers, VPRO Tiger Reports and streaming of Big Talks and Critic's Talks during the festival, the YouTube channel was transformed into a lively and informative channel for a broad public. In 2011, 23 HBF titles were available on the YouTube channel, resulting in 14,237 views.

In 2011, a total of 18 HBF-supported films screened throughout the year in various cinemas in the Benelux, including at the Latin American Film Festival in Utrecht; World Cinema Amsterdam in Rialto; Open Doek Festival in Turnhout and at the Eye Institute in Amsterdam. Here, they attracted 2,018 viewers.

Despite the decline in sales of HBF-titles to Dutch public broadcasters, *At the End of Daybreak* (Ho Yuhang, Malaysia, 2009) was broadcast by the NTR channel, reaching an audience of 84,000 people. TV Rijnmond broadcast six HBF titles during the festival week, and these were watched by 117,000 people.

For a detailed overview of the distribution of HBF titles in the Benelux, see the Appendix



Photo: First DVD-box of IFFR's 10 to Watch



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## 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 national, regional and international levels.

Table 1 and 2 on page 30 show the results of the circulation of supported films in 2009, 2010 and 2011 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 2011, 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 2011 figures in this table include certain films that were completed in 2010, but which were still active on the circuit in 2011. The same applies to the figures on the festival circulation of films in 2010 and 2009.

Early 2012, the HBF sent out an update request to the filmmakers whose films were completed and circulated the festivals in 2011 and early 2012. Based on the responses received, 58 HBF-supported films were selected 703 times at festivals worldwide in the course of 2011. On average, each film was screened at more than 13 film festivals in 2011, as against 11 in 2010 and 2009. Of the total festival circulation in 2011, only 9% concerned national festivals; 16% involved screenings at regional festivals and no less than 75% concerned screenings at international film festivals. These figures were more or less similar in 2010 and 2009. In total, these films picked up no less than 108 awards at festivals worldwide, with an average of almost 2 awards per film. This average was more or less the same in previous years.

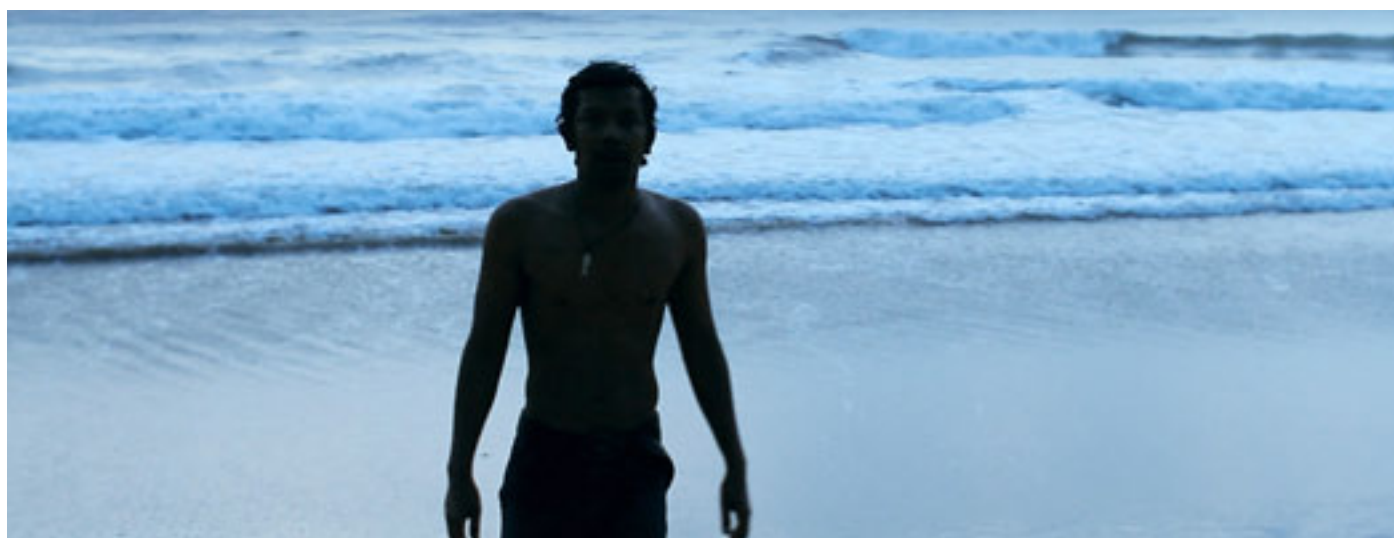
Like last year, in 2011 Asian and Latin American films seemed to do especially well within their own region, which can also be explained by the relatively large number of smaller film festivals within these regions compared to other parts of the world – particularly in Latin America. Films such as *Jean Gentil* by filmmaking couple Laura Amelia Gúzman (Dominican Republic) and Israel Cárdenas (Mexico) did exceptionally well within its region and internationally, travelling to 12 regional festivals and no less than 24 festivals around the world, and receiving at least 12 regional and international awards along the way.

Of the African films circulating the festivals, 7% had a national festival release in 2011 – this is similar to the figures for 2010. Still, given the limited number of film festivals and distribution channels in Africa, most African films find their audiences outside their own region, and circulate mainly on the international film festival circuit. Through the Cinema Mondial Tour, the HBF hopes to contribute to the visibility of African films within their own country and region. However, in 2011 the Cinema Mondial Tour had access to a limited number of African titles for the tour, which was a factor in the drastic decrease in the distribution of HBF supported African films within their own region.

Sales of distribution rights decreased significantly in the year under review as shown by the figures in table 2 (page 30). HBF-supported films sold their distribution rights 252 times in 2011, as against 414 in 2010. As in previous years, the largest percentage of these sales was to international territories. Compared to other parts of the world, films from Eastern Europe often seem to find distribution within their own region as well, whereas Latin American films seem to find audiences in their own countries more often than in other parts of the world. The sales of distribution rights for HBF-supported African films within their own region and country was unfortunately nihil this year. The general lack of distribution channels within Africa as described above, may have contributed to this trend.

- *Contributing to distribution initiatives at local and regional level*

In 2011, the HBF supported three distribution initiatives, including two releases of individual films within their own region and one alternative distribution project. Unfortunately, implementation of the activities of these three projects is still ongoing. The results of these projects will therefore be included in next year's Annual Report. Three distribution projects that were supported by the HBF in 2010 were finalised in 2011, and are therefore included in this year's Annual Report: these projects include the Malaysian distribution of *Year Without a Summer* (Tan Chui Mui), the Amakula Mobile Cinema in Uganda and the distribution of *Qarantina* (Oday Rasheed) in Iraq. In total, these three projects attracted an audience of 10,416 people. Compared to previous years (see table 7 on page 32), a larger audience was reached in 2011 with the distribution projects supported by the HBF than in 2010, but it remained less than in 2009. The difference in audience outreach per year largely depends on the nature and structure of the different projects supported during any specific year. Some projects



Still: *Year Without a Summer* (Tan Chui Mui, Malaysia, 2010)



have the potential to attract more audiences as they are larger and more ambitious than others, as was the case with one particular project in 2009. In 2011, the HBF reconsidered its criteria for selecting distribution projects. Given its limited resources and the worldwide need for change in the distribution system (due to the decrease in conventional distribution channels, such as cinema attendance and DVD sales), the HBF wishes to focus mostly on those projects that attempt to initiate and experiment with new models of distribution. The AfricaFilm.tv and mobiCINE initiatives, as well as the *Viva Riva!* release, are good examples of this. However, previously supported distribution projects – such as the Baghdad release of *Qarantina* as a case study to research the opportunities for Iraqi cinema – fits these same criteria. Once this study is completed, it will be presented to the local authorities in order to lobby for more government support for film production and distribution in Iraq. In this context, the producer, Furat Al-Jamil, was glad to note: “*Presently, several new projects are in the pipeline and for the first time since 1991, the government is showing increased interest in the production of feature films to be realised in 2012 and screened in 2013 (the year of ‘Baghdad Cultural Capital 2013’).*”

The same applies to the potential spin-off from the Amakula Mobile Cinema. In Uganda, as in many parts of Africa, screening facilities outside of capital cities are rare. Mobile cinemas or travelling festivals are therefore an effective form of local distribution. During the Caravan Festival, these new modes of distribution were further explored through the organisation of two workshops. As the organisation stated: “*The mobile cinema [attempted] to inspire specific video film clubs in various communities [by providing] a dynamic model for the distribution of new films. This exploration will be a significant aspect of all mobile cinema activities in the future and represents the most significant commitment yet in the country toward establishing some initial systems of distribution.*”

The HBF also contributed to the local and regional distribution of independent films through the Cinema Mondial Tour. Travelling to ten different festivals throughout Africa with a package of 14 HBF or JVF-supported films, the tour reached an audience of 41,817 people across the continent. The participating festivals varied greatly in terms of size and outlook, ranging from small local festivals, such as in Rwanda, to internationally renowned festivals such as the one in Durban. All the festivals made their own screening selection from the Cinema Mondial Tour films. Some festivals selected all 12 films, while others selected only two. All of this contributed to a diverse audience across the participating festivals. In total, an average of nine Cinema Mondial Tour films screened per festival, with an average of 20 screenings in total. As shown in table 3 (page 30), the largest audience attendance was again in Kenya, as the festival there once again included several educational screenings, which were attended by large numbers of students.

The second edition of the Cinema Mondial Tour included a broader world cinema package of HBF titles, as less African titles were available. Interesting enough, of the feature length titles, the Turkish film *Pandora’s Box* was most often selected by the festivals, followed by the two African shorts *Li Xia’s Salon* and *Fire Fly*. Eight out of ten festivals selected these films for their programmes. In the feedback from the partner festivals, we also learned that some festivals even favoured a broader programme, as it contributed to the international character of their festival.

This year, the Cinema Mondial Tour introduced a new element to its programme: the facility for partner festivals to apply for additional funding to translate CMT films into a local language so they can be included in their festival outreach programme. In total, four festivals received a CMT contribution: the Amakula Kampala Film Festival (Uganda), Quintessence (Benin), Salaam Kivu Festival (DR Congo) and the Ethiopia International Film Festival. However, as it proved difficult to properly assess the applications for these outreach programmes and their reports, the HBF and JVF have decided not to continue this element of the Cinema Mondial Tour.

For an overview of the number of Cinema Mondial Tour films, screenings and audiences per festival, please refer to table 3 (page 30). The details of one festival have not been included as the HBF and JVF have not yet received the activity report.

- *Contributing to stimulating regional public debate*

Film can be a powerful medium through which to address current socio-political topics and open up critical debate on controversial issues within a particular region. Compared to (some) documentaries, political criticism or social comment is often present only implicitly in fiction films, forming the backdrop against which the story is set. Sometimes, the filmmaker’s point is made so subtly in the film that not all audiences will pick up the underlying message. Hence, the public debate these films generate depends very much on the context in which they are screened and the audiences they address. In 2011, the HBF supported several film projects that tackled controversial issues in their respective countries, in both implicit and explicit ways:



Photo: Outdoor screenings of the Cinema Mondial Tour at the Quintessence festival in Benin



In December 2010, two prominent Iranian filmmakers were convicted by the Iranian state for endangering the state's security. Directors Jafar Panahi and Mohammad Rasoulof were both sentenced to six years imprisonment and banned from making films for a period of 20 years. The entire international film world protested against their conviction: The International Film Festival Rotterdam added free screenings of films by Panahi and Rasoulof to the 2011 festival programme and on the festival's website; the IFFR posted portraits of festival visitors holding name cards of both filmmakers as a protest against their convictions. However, while awaiting the decision of the higher court in the winter of 2011, each filmmaker made a film, partly in secret: Jafar Panahi shot the documentary *This is Not a Film* and Mohammad Rasoulof made the feature film *Goodbye*. During the HBF's 2011 Spring Selection Round, the HBF received the rough cut of *Goodbye* with a request for post-production support. *Goodbye* tells the story of a young human rights activist who is left alone, pregnant, in her apartment in Tehran without her husband and without her lawyer's license, which has been revoked. Her attempts to leave Iran turn into a struggle with the state authority. A few weeks after the HBF selected the film for post-production support, *Goodbye* premiered in Cannes, where it received the Un Certain Regard Directing Prize. Jafar Panahi's documentary also premiered in Cannes that year. Both filmmakers hoped that launching the films at the world's most important festival and the international exposure that comes with this would help them in their perilous situation in Iran. So far, both filmmakers are still awaiting decisions by the higher court; neither has yet been imprisoned. Mohammad Rasoulof was even present at the 2012 IFFR to present his film to the Rotterdam audience. At the Closing Night Ceremony of the IFFR, the HBF Dioraphte Award – presented annually to the HBF-film in the festival programme that receives the most votes from the audience – was granted to *Goodbye*. By assisting *Goodbye* with post-production support, the Fund not only wanted to award the film and the talent of the filmmaker, but also give a sign of solidarity with filmmakers who are working under such difficult circumstances.

In 2011, the HBF also supported four projects that dealt with LGBT themes. Two films – *Jomo* by Rwandese filmmaker Kivu Ruhurahoza and *Djin* by female Kenyan filmmaker Hawa Essuman – both deal with the intolerance of homosexuality in East Africa. *Jomo* even explicitly tells the story of a young gay man who is deported from Europe back to Kenya, where he is confronted with growing Christian evangelism and subsequent increasing aggression against homosexuals in the country. Both *Jomo* and *Djin* were selected for Boost! this year and both were presented at the CineMart. As was *Los Dolares de Arena*, the latest film by Laura Amelia Gúzman (Dominican Republic) and Israel Cárdenas (Mexico); a book adaptation on the illicit love between an older French man and a young male prostitute in the Dominican Republic. The debut film by Indian filmmaker Natasha Mendonca, *Strange Love*, tells the story of two transgender characters falling in love on the outskirts of Bombay. Each of these stories tries to deal with the difficult and sometimes controversial position of LGBT people in their respective societies, trying to open up the debate or confront audiences with their own intolerance towards these issues. This – alongside the quality of the stories and the filmmakers behind them – is partly the reason why the HBF found it important to support these films.

A final theme in last year's selection was dictatorship and collective and individual memories of such periods. The HBF supported no less than three projects that explicitly dealt with these issues: *Ejercicios de Memoria* by Paz Encina, a personal journey of remembrance and forgetfulness after 35 years of dictatorship in Paraguay; *Imagination is a Form of Memory* by Brazilian director Flavia Castro, who tells the autobiographical story of her re-immigration into Brazil after the dictatorship ended, and the new film by Philippine filmmaker Khavn de la Cruz, *Desaparecido*, which speaks about the people who disappeared under the Marcos regime and in particular the way in which their families were able to deal with their absence and the ongoing uncertainty about their fate. It is an interesting observation that all of these films are being made by young filmmakers, some of whom even grew up after the fall of the dictatorships in their countries. A generation that lives with questions about this period and the impact it had and continues to have on their lives, and those of their families and fellow-citizens.

A Festival like Rotterdam is a place where a film is still an instrument of knowledge of the world. A meeting of the world cinematography before a competition and the fact that the film is being shown is a prize. The project born in Rotterdam, with the support of Hubert Bals Fund, 2005, and since the achieve we walked in a long hard way. In Rotterdam we met a public with higher level of consciousness, capable of a more complicated narrative and not only want to be pleased. [...] In Rotterdam strengthened the belief that cinema as an art form is able to bring the people to a real debate.

Julia Moraes, Brazil - Producer of *Rat Fever* (Cláudio Assis Ferreira, Brazil, 2012)



Still: *Goodbye* (Mohammad Rasoulof, Iran, 2011)



HUBERT BALS FUND

### 3. OPENING UP AND CONNECTING NETWORKS

The work of the HBF does not stop at providing 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 activity.

#### Activities

- *Clearing-house function*

During the 41st International Film Festival Rotterdam, the HBF was intensely 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 at the festival. The Fund organized two public presentations highlighting its work and one panel discussion with other international film funds. Additionally, the HBF organized a more informal session with Argentinean producer Benjamin Domenech, who has received support several times in the past, and who shared his experiences with other filmmakers about practical matters such as filing in an application, entering into contracts, etc. Both events were well attended by an active audience of young filmmakers from around the world.

This year, the HBF again sent out a 'meeting request' form to all the filmmakers that had a film at the festival and were visiting from one of the countries in which the Fund works. This resulted in over 60 one-on-one meetings with these filmmakers during the festival, during which the HBF was able to provide detailed information about its work and funding opportunities.

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

Each year, representatives of the HBF visit international festivals, co-production markets, workshops and meetings. In this way, the Fund works actively and in a targeted manner on cooperation and the exchange of knowledge with festivals and organisations from 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 2011-2012, representatives of the HBF were present at:

- FESPACO (Burkina Faso): Participation at the festival (JVF) within the context of the Cinema Mondial Tour
- Buenos Aires Festival Internacional de Cine Independiente (Argentina): Participation at the Buenos Aires Lab and the Puentes workshops organised by European Audiovisual Entrepreneurs (EAVE)
- Festival de Cannes (France): Participation at the Marché du Film
- Festival de Cine Africano de Tarifa (Spain): Participation at the Africa Produce meetings
- Zanzibar International Film Festival (Tanzania): Participation at the festival and presentation on HBF and JVF within 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 within the context of the Cinema Mondial Tour
- Mostra Cine Belo Horizonte (Brazil): Participation in the Brasil CineMundi Coproduction Meetings
- Batumi International Art-house Film Festival (Georgia): Participation at the festival and in industry activities
- Busan International Film Festival (South Korea): Participation at the Asian Project Market
- Films from the South Festival (Norway): Participation at the Sørfond Forum
- Kenya International Film Festival (Kenya): Participation at the festival (JVF) within the context of the Cinema Mondial Tour
- Doha Tribeca International Film Festival (Qatar): Participation at the Doha Projects market of the Doha Film Institute
- Amiens International Film Festival (France): Participation at the meeting for international film funds
- 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, Zanzibar, Durban, Batumi, Busan and Berlin. These presentations were always well attended by filmmakers and proved 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.



IFFR 2012: In conversation with the HBF, a presentation of the Fund through a case-study with Argentine producer Benjamin Domenech.



- *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, which started its second edition in 2011. 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.

Following up on a meeting organised in Rotterdam during the 2011 IFFR, the HBF again attended meetings in Cannes (2011) and Berlin (2012) with international film funds working in similar territories to the HBF. During these meetings, the funds came together to continue their joint dialogue with the European Commission's MEDIA programme about future funding within the context of the new Creative Europe programme, as from 2014. This year, the following funds were present: Hubert Bals Fund (the Netherlands); World Cinema Fund (Germany); Jan Vrijman Fund (the Netherlands); Visions Sud Est (Switzerland); Sørfund (Norway) and MEDIA Mundus (Belgium). In order to influence the European decision-making process with regard to potential EU financing for the funds within the context of the Creative Europe programme, the funds collaborated in the draft of a joint 'manifesto' on their work and its importance for the audiovisual sector in Europe. This 'manifesto' has been sent out to policy makers in the countries concerned, at both national and European level. The lobby campaign will continue throughout 2012 and possibly 2013. A new meeting with the film funds is scheduled to take place in Cannes in 2012.

During the IFFR 2012, the HBF also hosted and chaired a larger meeting with film funds working in Africa, Asia, Latin America and the Middle East that also included the government funds of France and the European Committee. This meeting was a held as a follow-up to an initial meeting organised in Amiens on the occasion of the launch of the new Aide aux Cinémas du Monde (France's new international coproduction fund). The discussion in Rotterdam concerned mainly the exchange of best practices (especially in Africa) and a possible collaboration on the establishment of an online portal for international film funding. A third meeting will be organised in May 2012 in Cannes.

- *Filmmakers participating at the IFFR and CineMart*

At the IFFR 2012, 17 HBF-supported films were presented in the festival programme, represented by 19 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. In the context of the Boost! programme, five HBF-supported projects were presented at the 29th CineMart, the IFFR's coproduction market. The HBF contributed to the accommodation and travelling expenses of the filmmakers and producers from these projects. Four producers connected to HBF-supported projects participated in the Rotterdam Lab. In total, 42 HBF-supported filmmakers and producers were present at the IFFR in 2012. For an overview, please refer to the Appendix.

In order to further strengthen the international network of HBF-supported filmmakers and introduce them to international industry professionals present at the IFFR, this year the Fund decided to host a daily Meet & Greet with HBF-supported filmmakers at the CineMart Breakfast, rather than organising a HBF dinner. Unfortunately, due to the early time of these breakfasts and the full schedules of the CineMart guests, these Meet & Greets were not as effective as hoped, and this format will not be continued next year.

All the HBF-supported filmmakers present at the festival, along with the members of the selection committee and the Funds' financiers, were also invited to one of the CineMart Cocktails, where they were given the opportunity to meet industry professionals from around the world.

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

Apart from the participation of HBF projects in 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. HBF-supported projects are regularly selected for international and regional coproduction markets. Compared with films coming from other parts of the world, Southeast Asian and Latin American film projects seem to do especially well at these markets, as regional funding and a better developed infrastructure are more strongly present in these regions.

As is clearly demonstrated in the overview on page 30, most HBF-supported films enjoy extensive festival circulation – both regionally and internationally. HBF's involvement in these projects often helps them to attract further finance 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 within 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 international level.



Photo: Networking meeting Boost! participants (left to right): Kivu Ruhorahoza (Rwanda) and his Australian producer Dominic Allan and Hawa Essuman (Kenya)





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

In 2011, for the sixth 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 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 2011, the HBF Plus selection was made in two separate rounds, with application deadlines on 1 April and 1 October. The Netherlands Film Fund is responsible for the contracts with the Dutch producers and the financial handling of the HBF Plus grants.

In 2011, the following projects were selected:

- *Leones* – Jazmín López – Argentina (Dutch producer: Viking Film/Lemming Film, Amsterdam)
- *La Tercera Orilla* – Celina Murga – Argentina (Dutch producer: Waterland Film Amsterdam)
- *In What City Does It Live?* – Liew Seng Tat – Malaysia (Dutch producer: Volya Films, Rotterdam)
- *The Blue Wave* – Merve Kayan and Zeynep Dadak – Turkey (Dutch producer: Family Affair Films, Amsterdam)

For a more detailed description of these projects, please refer to the Appendix.

- *Collaboration with the Netherlands Embassies*

Early in 2012, the HBF sent out a mailing to all the Embassies of the Netherlands 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 supported in that country in 2011. A mailing went out to 24 different Embassies. The HBF received positive responses from several cultural attachés and was also informed about the film activities organised in their countries, for example Dutch Film Week in Cuba, which was organized by the Embassy in Havana. The Embassy organised two presentations of the HBF and JVF for local filmmakers, one at the Embassy and one at the International School for Film and Television, both of which were well attended. Given the limited internet facilities in Cuba, the Embassy also announced that it will provide internet access and service to filmmakers/producers submitting proposals to the HBF and JVF.



Photo: HBF and JVF presentation Dutch Film Week at the Netherlands Embassy in Havana.



## 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 hallmark', which helps filmmakers and producers attract further finance on the international market. Films that have been realised with support from the HBF screen annually at the IFFR. In 2011, a total of 17 films were included in the festival's HBF Harvest section. Given the large number of sales agents and distributors at the IFFR, presenting the HBF Harvest in Rotterdam enhances these films' chances of further distribution. At the 2012 IFFR, 42 HBF-supported filmmakers and producers attended the festival (of which 14 women and 28 men, see page 44), where they were offered the opportunity to network at various industry events during the festival.

The new Boost! initiative is another way in which the HBF actively tries to connect supported filmmakers to the international industry. The industry professionals attending the CineMart were keen to meet with the Boost! projects, resulting in an average of 40 meetings per project during the four days of the co-production market. For at least two of these projects, these meetings have led to new partnerships with Dutch co-producers in the context of the 2012 HBF Plus Spring selection round.

Another concrete 'matchmaking' result in 2011 was the HBF's selection of four projects for the HBF Plus programme. 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 2011, HBF Plus-titles *Abrir puertas y ventanas* (Milagros Mumenthaler, Argentina – Dutch co-producer: Waterland Film) premiered in Locarno where it won the major prize, the Golden Leopard. HBF Plus title *De jueves a domingo* by Chilean director Dominga Sotomayor (Dutch co-producer: Circe Films) received the Hivos Tiger Award at the 2012 IFFR and *Los últimos cristeros* by Matías Meyer from Mexico (Dutch co-producer: IDTV/Motel Films) premiered at the Toronto film festival in 2011. As a result of these successes, the HBF Plus programme is becoming more popular every year with both HBF-filmmakers and Dutch producers, resulting in a total of 18 applications in 2011 (as against 16 in 2010 and 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. Since the start of the tour in 2010, the HBF has received a steadily increasing number of applications from Africa – 108 applications (in all categories), as against 73 in 2010 and 87 in 2009 – so this approach can be said to be working. The visibility and presence of the HBF at the Durban FilmMart in South Africa – currently considered to be the most important platform for African independent film – could also have contributed to this growth.



Apart from the many, many festivals *Abrir puertas y ventanas* has been invited to and all the awards the film has won, the impact of the support of HBF has been of great importance, already from the very first beginning when we received the development support. [O]nce we had the 'seal of approval' of your Fund it helped us a lot to find and persuade other financiers and funds. This film wouldn't have been possible the way we know it today without the enormous support of HBF.

Violeta Bava, Argentina  
Producer *Abrir puertas y ventanas* (Milagros Mumenthaler, Argentina, 2011)

Hubert Bals Fund is one of greatest film funds supporting emerging filmmakers from around the world. As for the film *Hawi*, I believe without HBF the film could have faced difficulties to be completed. The fund also helped the film to be completed in time to screen at the festival (IFFR). I hope HBF will continue supporting Egyptian filmmakers, especially after the recent developments of fundamentalists and Muslim fanatics winning the elections in Egypt, which will create lots of debuts about the future of cinema in Egypt.

Hossam Elouan, Egypt - Producer of *Hawi* (Ibrahim El Batout, Egypt, 2010)



## APPENDIX

### Organisation

#### IFFR Directors

Rutger Wolfson, *Festival Director*

Janneke Staarink, *Business Director*

#### Hubert Bals Fund Office:

Iwana Chronis, *Manager Hubert Bals Fund*

Janneke Langelaan, *Coordinator Hubert Bals Fund*

Fay Breeman, *Assisting coordinator Hubert Bals Fund*

Stien Meester, *Coordinator Cinema Mondial Tour*

#### Hubert Bals Fund Committee 2011:

Iwana Chronis, *Manager Hubert Bals Fund, Chair*

Ludmila Cvikova, *former programmer IFFR and current Head of International Programming Doha Tribeca International Film Festival*

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*

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*

Lucas Rosant, *producer, programmer and consultant*

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 Zuillhof, *Programmer IFFR*

Guest reader 2011: Lina Chaabane, *Coordinator of the Carthage Film Festival in Tunis and Sud Écriture, Tunisia.*



Still: *Qarantina* (Oday Rasheed, Irak, Duitsland 2010)



TABLE 1. 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 of HBF films              | 15     | 27   | 1    | 133  | 101           | 139  | 87          | 87   | 13             | 28   | 187   | 414  |
| % sales national distribution rights      | 7%     | 7%   | 0%   | 7%   | 3%            | 9%   | 13%         | 6%   | 8%             | 7%   |       |      |
| % sales regional distribution rights      | 7%     | 7%   | 0%   | 15%  | 7%            | 24%  | 7%          | 7%   | 23%            | 29%  |       |      |
| % sales international distribution rights | 87%    | 85%  | 100% | 78%  | 90%           | 67%  | 80%         | 87%  | 69%            | 64%  |       |      |

TABLE 2. CIRCULATION HBF SUPPORTED FILMS AT FILM FESTIVALS

| 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    | 3    | 25   | 17            | 18   | 25          | 11   | 5              | 5    | 63    | 66   |
| Number of festivals that selected these films | 67     | 48   | 30   | 181  | 235           | 212  | 265         | 191  | 77             | 60   | 672   | 718  |
| % national festival circulation               | 1%     | 8%   | 7%   | 6%   | 3%            | 6%   | 16%         | 4%   | 8%             | 2%   | 5%    | 7%   |
| % regional festival circulation               | 9%     | 10%  | 0%   | 28%  | 14%           | 17%  | 20%         | 7%   | 14%            | 17%  | 16%   | 16%  |
| % international festival circulation          | 90%    | 81%  | 93%  | 66%  | 83%           | 77%  | 65%         | 89%  | 78%            | 82%  | 79%   | 75%  |
| Total number of Awards                        | 12     | 10   | 6    | 22   | 18            | 39   | 65          | 32   | 27             | 4    | 129   | 101  |

TABLE 3. CINEMA MONDIAL TOUR 2011

| Film Festival                               | Country         | Number of films CMT | Number of Screenings | Audience *    |
|---|-----------------|---------------------|----------------------|---------------|
| Ecrans Noirs                                | Cameroon        | 4                   | 8                    | 846           |
| Zanzibar International Film Festival        | Tanzania **     | n/a                 | n/a                  | n/a           |
| Rwanda Film Festival                        | Rwanda **       | 2                   | 4                    | 250           |
| Durban International Film Festival          | South Africa ** | 4                   | 5                    | 279           |
| Zimbabwe International Film Festival        | Zimbabwe        | 9                   | 18                   | 350           |
| Salaam Kivu International Film Festival     | DR Congo **     | 10                  | 10                   | 592           |
| Kenia International Film Festival           | Kenya **        | 13                  | 32                   | 20.000        |
| Amakula Kampala International Film Festival | Uganda **       | 14                  | 42                   | 5000          |
| Ethiopian Film Festival                     | Ethiopia **     | 9                   | 17                   | 8500          |
| Festival du Film de Dakar                   | Senegal **      | 0                   | 0                    | 0             |
| Quintessence                                | Benin **        | 14                  | 42                   | 6000          |
| <b>Total</b>                                |                 | <b>79</b>           | <b>178</b>           | <b>41.817</b> |

\* Including Outreach Programme

1st and 2nd column DAC list

\*\* Partner countries Ministry of Foreign Affairs

n/a No data available



TABLE 4. HBF PROJECT CONTRIBUTIONS 2011-2012

| Category  | Number of projects | Financial contribution | Number of projects DAC and Ministry partner countries | Financial contribution to DAC and Ministry partner countries |
|---|--------------------|------------------------|---|--|
| <i>Script and Project Development</i>                             | 23                 | € 228.000,00           | 8   | € 78.000,00  |
| <i>Digital Production</i>   | 6                  | € 105.000,00           | 0   | € 0,00   |
| <i>Postproduction or Final Financing</i>                          | 11                 | € 270.000,00           | 3   | € 70.000,00  |
| <i>Distribution</i>   | 3                  | € 37.500,00            | 2   | € 22.500,00  |
| <i>Special projects (e.g. workshops and training initiatives)</i> | 4                  | € 54.500,00            | 3   | € 44.500,00  |
| <i>HBF Awards</i>   | 2                  | € 15.000,00            | 1   | € 5.000,00   |
| <b>Total</b>  | <b>49</b>          | <b>€ 710.000,00</b>    | <b>17</b>   | <b>€ 220.000,00</b>  |

TABLE 5. TOTAL NUMBER OF FILM PROJECTS RECEIVED AND SELECTED

|   | Total |      |      | % DAC - and partner countries |      |
|---|-------|------|------|-------------------------------|------|
|   | 2009  | 2010 | 2011 | 2009                          | 2011 |
| <i>Total number of film applications received</i> | 725   | 659  | 708  | 24%                           | 30%  |
| <i>Total number of film projects selected</i>     | 48    | 43   | 41   | 29%                           | 29%  |

TABLE 6. GEOGRAPHICAL SPREAD FILM PROJECTS RECEIVED AND SELECTED

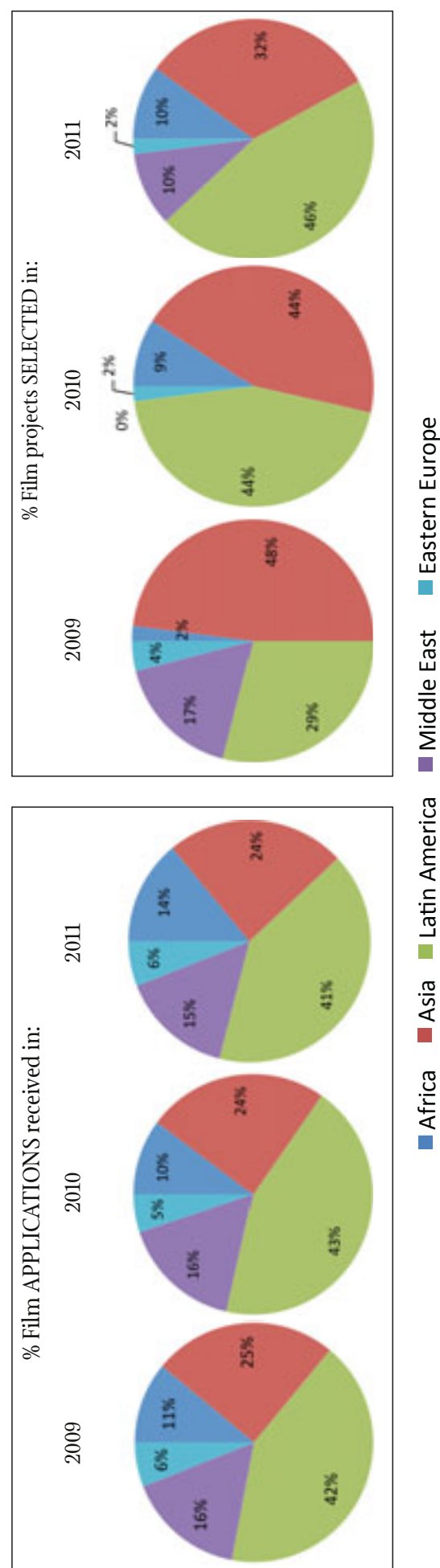


TABLE 7. SUPPORTED DISTRIBUTION INITIATIVES

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   | Film  | Film          | Film        | Film           | Film  | Film                          |
| Number of applications received              | 3      | 7     | 6             | 1           | 0              | 18    | 38%                           |
| Number of projects selected                  | 0      | 3     | 1             | 1           | 0              | 4     | 33%                           |
| Results projects supported in financial year |        |       |               |             |                |       |                               |
| Number of films screened                     | 0      | 1     | 1             | 14          | 0              | 2     | 14                            |
| Number of screenings                         | 0      | n/a   | n/a           | n/a         | 0              | n/a   | n/a                           |
| Audience attendance                          | 0      | 27000 | 10470         | 80800       | 0              | 37470 | 80800                         |

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   | Film | Film          | Film        | Film           | Film  | Film                          |
| Number of applications received              | 0      | 3    | 5             | 0           | 1              | 12    | 36%                           |
| Number of projects selected                  | 0      | 1    | 1             | 0           | 0              | 4     | 40%                           |
| Results projects supported in financial year |        |      |               |             |                |       |                               |
| Number of films screened                     | 0      | 0    | 1             | 0           | 0              | 2     | 0                             |
| Number of screenings                         | 0      | 0    | 84            | 0           | 0              | 97    | 0                             |
| Audience attendance                          | 0      | 0    | 323           | 0           | 0              | 2400  | 0                             |

2011

| Distribution projects in                     | Africa | Asia | Latin America | Middle East | Eastern Europe | Total | % DAC - and partner countries |
|--|--------|------|---------------|-------------|----------------|-------|-------------------------------|
|  | 2011   | 2011 | 2011          | 2011        | 2011           | 2011  | 2011                          |
|  | Film   | Film | Film          | Film        | Film           | Film  | Film                          |
| Number of applications received              | 3      | 4    | 8             | 1           | 1              | 15    | 24%                           |
| Number of projects selected                  | 1      | 0    | 1             | 0           | 0              | 2     | 67%                           |
| Results projects supported in financial year |        |      |               |             |                |       |                               |
| Number of films screened                     | 0      | 1    | 0             | 0           | 0              | 2     | n/a                           |
| Number of screenings                         | 0      | 14   | 0             | 0           | 0              | 32    | n/a                           |
| Audience attendance                          | 0      | 519  | 0             | 3064        | 0              | 3583  | 6833                          |

Film= Release individual film; MC= Mobile Cinema projects



**TABLE 8. SUPPORTED WORKSHOPS, TRAINING INITIATIVES AND HBF AWARDS**

| Workshops in  | Africa |      |      | Asia |      |      | Latin America |      |      | Middle East |      |      |
|---|--------|------|------|------|------|------|---------------|------|------|-------------|------|------|
|   | 2009   | 2010 | 2011 | 2009 | 2010 | 2011 | 2009          | 2010 | 2011 | 2009        | 2010 | 2011 |
| Number of applications received                     | 5      | 4    | 9    | 1    | 3    | 3    | 1             | 5    | 6    | 1           | 3    | 2    |
| Number of projects selected                         | 1      | 1    | 4    | 0    | 1    | 0    | 1             | 0    | 1    | 1           | 1    | 1    |
| <b>Results projects supported in financial year</b> |        |      |      |      |      |      |               |      |      |             |      |      |
| Number of participating filmmakers                  | 9      | 24   | 21   | 0    | 12   | 0    | 21            | 0    | 0    | 20          | 17   | 0    |

| Workshops in  | Eastern Europe |      |      | Total |      |      | % DAC - and partner countries |      |      |
|---|----------------|------|------|-------|------|------|-------------------------------|------|------|
|   | 2009           | 2010 | 2011 | 2009  | 2010 | 2011 | 2009                          | 2010 | 2011 |
| Number of applications received                     | 0              | 1    | 0    | 10    | 21   | 20   | 50%                           | 52%  | 55%  |
| Number of projects selected                         | 0              | 0    | 0    | 5     | 6 *  | 6    | 50%                           | 83%  | 67%  |
| <b>Results projects supported in financial year</b> |                |      |      |       |      |      |                               |      |      |
| Number of participating filmmakers                  | 0              | 0    | 0    | 51    | 55   | 21   | 86%                           | 87%  | 100% |

## Hubert Bals Fonds selection. Supported projects in 2011

| Script and Project Development | Title   | Filmmaker                             | Country                   | Contribution |
|--------------------------------|---|---------------------------------------|---------------------------|--------------|
|                                | <i>EL ABRAZO DE LA SERPIENTE</i>                  | Ciro Guerra                           | Colombia                  | € 10.000     |
|                                | <i>AS CLOSE AS POSSIBLE</i>                       | Eduardo Crespo                        | Argentina                 | € 10.000     |
|                                | <i>BASIRA</i>                                     | Shahrbano Sadat                       | Afghanistan               | € 10.000     |
|                                | <i>BEIJING TIME</i>                               | Zhang Yuedong                         | China                     | € 10.000     |
|                                | <i>BIG FATHER, SMALL FATHER AND OTHER STORIES</i> | Phan Dang Di                          | Vietnam                   | € 10.000     |
|                                | <i>BLANCO EN BLANCO</i>                           | Théo Court                            | Chile                     | € 10.000     |
|                                | <i>THE BLUE WAVE</i>                              | Zeynep Dadak & Merve Kayan            | Turkey                    | € 10.000     |
|                                | <i>THE BODA BODA THIEVES</i>                      | Donald Mugisha                        | Uganda                    | € 10.000     |
|                                | <i>CIEGO</i>                                      | Fernando Zuber                        | Argentina                 | € 10.000     |
|                                | <i>DJIN</i>                                       | Hawa Essuman                          | Kenya                     | € 10.000     |
|                                | <i>LOS DÓLARES DE ARENA</i>                       | Laura Amelia Guzmán & Israel Cárdenas | Dominican Republic/Mexico | € 10.000     |
|                                | <i>DREAM STATE</i>                                | Bui Thac Chuyen                       | Vietnam                   | € 10.000     |
|                                | <i>DU, ZOOEY AND MA (CYAN ISLAND)</i>             | Weng Shou-ming                        | China                     | € 10.000     |
|                                | <i>HUMIDITY</i>                                   | Nikola Ljuca                          | Serbia                    | € 10.000     |
|                                | <i>IMAGINATION IS A FORM OF MEMORY</i>            | Flavia Castro                         | Brazil                    | € 10.000     |
|                                | <i>INSULAR</i>                                    | Federico Adorno                       | Paraguay                  | € 10.000     |
|                                | <i>JOMO</i>                                       | Kivu Ruhorahoza                       | Rwanda/Kenya              | € 8.000      |
|                                | <i>THE MIDFIELDER</i>                             | Adrian Biniez                         | Uruguay                   | € 10.000     |
|                                | <i>OBLIVION VERSES</i>                            | Alireza Khatami                       | Iran                      | € 10.000     |
|                                | <i>THE RIVER'S BEND</i>                           | Felipe Bragança                       | Brazil                    | € 10.000     |
|                                | <i>THE SEEN AND UNSEEN</i>                        | Kamila Andini                         | Indonesia                 | € 10.000     |
|                                | <i>WHERE IS MY HOME</i>                           | Li Ruijun                             | China                     | € 10.000     |
|                                | <i>THE WIFE OF THE MAN WHO EATS LASER BEAMS</i>   | Helvécio Marins Jr.                   | Brazil                    | € 10.000     |

| Digital Production |                                   |                  |             |          |
|--------------------|-----------------------------------|------------------|-------------|----------|
|                    | <i>DESAPARADISO</i>               | Khavn De La Cruz | Philippines | € 10.000 |
|                    | <i>EJERCICIOS DE MEMORIA</i>      | Paz Encina       | Paraguay    | € 15.000 |
|                    | <i>GREATEST HITS</i>              | Nicolás Pereda   | Mexico      | € 20.000 |
|                    | <i>ME PERDI HACE UNA SEMANA</i>   | Iván Fund        | Argentina   | € 20.000 |
|                    | <i>THE SECOND LIFE OF A THIEF</i> | Woo Ming Jin     | Malaysia    | € 20.000 |
|                    | <i>STRANGE LOVE</i>               | Natasha Mendonca | India       | € 20.000 |

| Postproduction and/or Final Financing |  |  |           |          |
|---------------------------------------|--|--|-----------|----------|
|                                       | <i>CHUN MENG</i>                                     | Yang Lina                                | China     | € 25.000 |
|                                       | <i>CORTA</i>   | Felipe Guerrero                          | Colombia  | € 15.000 |
|                                       | <i>GIRIMUNHO</i>                                     | Helvécio Marins Jr. & Clarissa Campolina | Brazil    | € 30.000 |
|                                       | <i>GOODBYE</i>                                       | Mohammad Rasoulof                        | Iran      | € 20.000 |
|                                       | <i>LA PLAYA</i>                                      | Juan Andrés Arango                       | Colombia  | € 25.000 |
|                                       | <i>IN APRIL THE FOLLOWING YEAR, THERE WAS A FIRE</i> | Wichanon Somumjarn                       | Thailand  | € 25.000 |
|                                       | <i>LOS SALVAJES</i>                                  | Alejandro Fadel                          | Argentina | € 30.000 |
|                                       | <i>NEIGHBOURING SOUNDS</i>                           | Kleber Mendonça Filho                    | Brazil    | € 20.000 |
|                                       | <i>POSTCARDS FROM THE ZOO</i>                        | Edwin                                    | Indonesia | € 30.000 |
|                                       | <i>VERANO</i>  | José Luis Torres Leiva                   | Chile     | € 20.000 |
|                                       | <i>VOICE OF MY FATHER</i>                            | Orhan Eskiköy & Zeynel Dogan             | Turkey    | € 30.000 |



| Distribution |   |                            |            |          |
|--------------|---|----------------------------|------------|----------|
|              | AFRICAFILMS.TV/MOBICINE   | SOON SA                    | Senegal    | € 15.000 |
|              | <i>LAS MARIMBAS DEL INFIERNO</i> : DISTRIBUTION OF THE FILM IN COSTA RICA | El otro cine Distribuidora | Costa Rica | € 15.000 |
|              | <i>VIVA RIVA!</i> - DISTRIBUTION OF THE FILM IN FIVE AFRICAN COUNTRIES    | Djo Tunda Wa Munga         | DR Congo   | € 7.500  |

| Workshops |  |                        |  |          |
|-----------|--|------------------------|--|----------|
|           | AFRICA WIDE SHORT FILM PROJECT: <i>AFRICAN METROPOLIS</i>      | Steven Markovitz       | South Africa, Kenya, Egypt, DR Congo, Nigeria, Ivory Coast (tbc) | € 30.000 |
|           | HANDMADE CINEMA: CASE STUDIES OF FILMS MADE WITH MICRO BUDGETS | Fundacine              | Costa Rica   | € 10.000 |
|           | IMAGINATIONS   | Suka! Productions      | DR Congo   | € 10.000 |
|           | SCREENPLAYS REWRITING AND FILM DIRECTING WORKSHOPS             | AJTECCI (Honoré Essoh) | Ivory Coast  | € 4.500  |

| HBF Awards |   |                   |       |          |
|------------|---|-------------------|-------|----------|
|            | HBF AWARD, DURBAN FILMMART, ZUID-AFRIKA, 2011: <i>69 MESSAHA SQUARE</i> | Ayten Amin        | Egypt | € 5.000  |
|            | HBF DIORAPHTE AWARD, IFFR 2012: <i>GOODBYE</i>                          | Mohammad Rasoulof | Iran  | € 10.000 |

| HBF Plus |                                   | * Financial handling of the Dutch Film Fund. Does not press on the budget of the HBF. |           |                          |          |
|----------|-----------------------------------|---|-----------|--------------------------|----------|
|          | <i>LEONES</i>                     | Jazmín López  | Argentina | Lemming Film/Viking Film | € 50.000 |
|          | <i>LA TERCERA ORILLA</i>          | Celina Murga  | Argentina | Waterland Film           | € 50.000 |
|          | <i>IN WHAT CITY DOES IT LIVE?</i> | Liew Seng Tat   | Malaysia  | Volva Films              | € 50.000 |
|          | <i>THE BLUE WAVE</i>              | Zeynep Dadak & Merve Kayan  | Turkey    | Family Affair Films      | € 50.000 |

| HBF Initiatives |                               |                           |             |
|-----------------|-------------------------------|---------------------------|-------------|
|                 | CINEMA MONDIAL TOUR 2011-2012 | Several African countries | € 23.537,46 |





## Supported projects 2011-2012

### Script & Project Development

EL ABRAZO DE LA SERPIENTE

*Ciro Guerra (m) (Colombia) Producer: Cristina Gallego (f) (Ciudad Lunar Producciones)*

The Amazon experience of the during the 20th Century century, when first contact was made between the western world and unknown indigenous communities, told from the point of view of a native American shaman. From the horror and devastation caused by the gold rush of rubber at the beginning, to the eventual approach between the cultures through art, science and ancestral knowledge.

AS CLOSE AS POSSIBLE

*Eduardo Crespo (m) (Argentina) Producer: Eduardo Crespo (m)*

Rodrigo (18) leaves his home for a while and decides to stay with his godfather Daniel (45) who has recently got a divorce. Daniel is lonely and devoted to his daughters who do not visit him often. And Rodrigo is mourning a friend. They will keep company of each other. By sharing their griefs, they'll try to cope with it together.

BASIRA

*Shahrbanoo Sadat (f) (Afghanistan) Producer: Marianne Slot (f) (Slot Machine)*

12 year old Basira really likes to go to school but she can't because she is a shepherd. But that's not her only worry: she is constantly beset with problems but doesn't understand why, until she discovers that there is something wrong with her eyes.

BEIJING TIME

*Zhang Yuedong (m) (China) Producer: Zhang Yuedong (m)*

After ten years in Europe, Zhang Zhaozhui returns to China. The places and people that were once so familiar have changed entirely. Past friendship and reignited love, topped off with the confusion of identities. Everything seems full of possibilities, but Zhang's hopes shatter one after the other. Continuing flying becomes his only option to preserve faith in life.

BIG FATHER, SMALL FATHER AND OTHER STORIES

*Phan Dang Di (m) (Vietnam) Producer: Phan Dang Di (m)*

A fresco of Vietnam in the late Nineties. Inspired by true events, the film follows a handful of characters in Ho Chi Minh City, at the time of the Asian crisis. In order to pocket the money offered by the government to decrease the birthrate, the protagonists are willing to volunteer for vasectomy and disavow the responsibility of becoming fathers.

BLANCO EN BLANCO

*Théo Court (m) (Chile) Producer: Oscar Bustamante (m) (Bustamante Producciones)*

Around 1900, a sick artist comes to Tierra del Fuego to be cured. Little by little he will be introduced into a small society, which he can not escape easily. The white snow will not be his salvation, as it hides the horror which he will face: the slaughter of the Onas Indians.

THE BLUE WAVE

*Zeynep Dadak (f), Merve Kayan (f) (Turkey) Producer: Yamac Okur (m) (Bulut Film)*

Deniz is a high school girl growing up in a small town on the west coast of Turkey. As if the upheavals and troubles of the teenage years were not enough, a major gas outage brings life to a standstill. All of a sudden, Deniz is not alone in navigating the waves of crises of the outside world.

THE BODA BODA THIEVES

*Donald Mugisha (m) (Uganda) Producer: James Tayler (m) (Switch Media)*

How far would you go to get back what is yours?

CIEGO

*Fernando Zuber (m) (Argentina) Producer: Nicolás Avruj (m) (El Campo Cine)*

A journey between a blind father and his pre teen son who will guide him to his last visual memory. His childhood home in the countryside where Paraguay and Argentina seem to come together.

DJIN

*Hawa Essuman (f) (Kenya)*

The sleepy seaside town of Kanamu is about to be roused by *Djin*, the wind that stirs people's deepest desires and blows every forty years...

LOS DÓLARES DE ARENA

*Laura Amelia Guzmán (f), Israel Cardenas (m) (Dominican Republic) Producer: Aurora Dominicana*

Jean Noël, a mature Frenchman, searches for Noël among the remains of a Dominican town hit by a hurricane; In Jean Noël's memories remains the love for the young local with whom he held an ambiguous relationship based on money, betrayal, and paternity.

DREAM STATE

*Bui Thac Chuyen (m) (Vietnam) Producer: Tran Thi Bich Ngoc (f) (BBB art and Media)*

A 28 years old girl's journey towards her sexual awakenings will replace her dependency on depression pills.

DU, ZOOEY, AND MA (CYAN ISLAND)

*Weng Shou-ming (m) (China) Producer: Weng Shou-ming (m) (Wonderland Pictures)*

The story is about a thirteen-year old boy who wants to kill himself. He is missing and the story focuses on his parents and a serial killer.



#### HUMIDITY

*Nikola Ljuka (m) (Serbia) Producer: Natasa Damjanovic (f) (Dart Film & Video)*

The wife of a successful young man has disappeared after an ordinary morning. The man is assured she will return promptly and returns to work and friends. But, maybe she is just the first of the collapsed dominoes.

#### IMAGINATION IS A FORM OF MEMORY

*Flavia Castro (f) (Brazil) Producer: Gisela Camara (f)*

Joana is 15 years old Brazilian who lives in Paris with her exiled parents, after having spent her childhood moving from country to country. It's 1979 and political amnesty is granted in Brazil. Joana moves back to Rio with her parents and her little brother.

#### INSULAR

*Federico Adorno (m) (Paraguay) Producer: Federico Adorno (m) (Adentro Cine)*

Nature, humankind, and the transformation of landscapes. Two laborers lose their way in the immense wilderness of the Paraguayan Chaco and wander through an endless maze of forest paths, desperately seeking a way out that will lead them back to their homes.

#### JOMO

*Kivu Ruhorahoza (m) (Rwanda) Producer: Dominic Allen (m) (Camera Club)*

"I am Jomo." A young gay man deported from London to Nairobi comes face to face with American televangelism and Christian political lobbying.

#### THE MIDFIELDER

*Adrian Biniez (m) (Uruguay) Producer: Fernando Epstein (m) (Mutante Cine)*

Patón Bonasiolle, an Argentinean C Division football team captain, realizes his career as a footballer has come to an end. At the age of 35, with little fame and no fortune, he has to face a new world together with Ale, his fiancée.

#### OBLIVION VERSES

*Alireza Khatami (m) (Iran) Producer: Alireza Khatami (m)*

In a land where oblivion verses, a morgue-man memorializes life by burying the corpse of a young girl shot dead in the aftermath of the election 2009 in Iran.

#### THE RIVER'S BEND

*Felipe Bragança (m) (Brazil) Producer: Rodrigo Teixeira (m) (RT Features)*

The River's Bend is a film of adventure and love. A film of youth and courage about memories of a land inhabited by ghosts and beauty, and haunted by a violent and mysterious past and a fragmented and dubious present. A film for watching, diving, and flying.

#### THE SEEN AND UNSEEN

*Kamila Andini (f) (Indonesia) Producer: Gita Fara (f) (SET Film Production)*

This is a story about human connections. Twin siblings who want to reach out the way to communicate beyond verbal language. While the world is paralyzing us, the movie will engage audience to laugh, to scare, to sad and to be loved by dances and tales.

#### WHERE IS MY HOME

*Li Ruijun (m) (China) Producer: Li Ruijun (m) (Li Ruijun Film Studio)*

Modern civilization merely deprived from me the joy of secretly riding camels, but these people were losing something so much greater than that. And what Ba Tu'er and Suo Gale are left with is a broken heart. Should I feel lucky or sorrowful? I don't know.

#### THE WIFE OF THE MAN WHO EATS LASER BEAMS

*Helvécio Marins Jr. (m) (Brazil)*

A film that revolves around the main character "Daisy", an all-knowing, all-seeing, all-feeling seer and cartomancer. She is married to Jorge, owner of the Great Magic Circus, where he also performs a "laser-beam eating routine". The two, alongside the womanizing clown Tereré and a French ballerina named Sophie, end up becoming embroiled in a love quadrangle that reveals the conflicts and contradictions of the human condition.

### Digital Production

#### DESAPARADISO

*Khavn De La Cruz (m) (Philippines) Producer: Khavn De La Cruz (m) (Kamias Road)*

*Desaparadiso*, a coined word meaning "removed from paradise" or "without paradise," alludes to the Desaparacidos, the disappeared, citizens abducted during Ferdinand Marcos' Martial Law period and beyond. It also is an absurdist deconstruction of the Ibong Adarna corrido – the myth minus the magic. The film begins on September 1, 1972, when Marcos declares Martial Law. As the film progresses, the view becomes claustrophobic, suffocating.

#### EJERCICIOS DE MEMORIA

*Paz Encina (f) (Paraguay) Producer: Paz Encina (f) (Silencio Cine)*

Recognize that something is no longer ours, and that we are alone with their image, that is to remember. If I had to build an image I would prefer the image of emptiness rather than the oblivion. Memory is life. Forgetting, death. After 35 years of dictatorship, Paraguay needs more life.

#### GREATEST HITS

*Nicolás Pereda (m) (Mexico) Producer: Maximiliano Cruz (m) (Interior13 Cine)*

This film explores the interpersonal relationships of Gabino, a twenty-seven year old man who sells pirated music CDs in the Mexico city subway.



#### ME PERDI HACE UNA SEMANA

*Iván Fund (m) (Argentina) Producer: Iván Eibuszyc (m)*

A young twenty-something couple moves to a lower class neighborhood. By chance, they meet Michi, their neighbor, a man of around 50, outgoing, and of mannered gestures. This encounter makes them feel uncomfortable but, as days go by, the relationship between them will evolve. Leading the couple into a crisis. Michi is somehow protector and provocative at the same time.

#### STRANGE LOVE

*Natasha Mendonca (f) (India) Producer: Mridu Chandra (f)*

*Strange Love* films a transgender sex worker, Rani who meets a gender ambiguous rickshaw driver, Amal, on a muggy night in Bombay. This encounter leads to Amal chauffeuring Rani on her nightly trysts with clients. Their lives intersect in this contemporary sketch of Bombay city - a society in crisis - leading to a complex friendship that changes the course of their lives.

#### THE SECOND LIFE OF A THIEF

*Woo Ming Jin (m) (Malaysia) Producer: Woo Ming Jin (m) (Greenlight Pictures)*

'The Second Life of a Thief' is about the possibilities that behold a lifetime. What does a summation of a lifetime offer? How many different paths can one take?

### Postproduction

#### CHUN MENG

*Yang Lina (f) (China) Producer: Yang Lina (f)*

A woman's special encounter with a ghost lover, which leads her to a temple filled with people seeking help.

#### CORTA

*Felipe Guerrero (m) (Colombia) Producer: Gema Juarez Allen (f) (Gema Films)*

*Corta* is a cinematographic project centered upon the observation of the rhythm created by a hundred men cutting sugar cane. The film will be constructed as a cinematographic experience of aesthetic autonomy on the basis of an action around the condition of the real.

#### GIRIMUNHO

*Clarissa Campolina (f), Helvécio Marins Jr. (m) (Brazil) Producer: Luana Melgaço (f) (TEIA Filmes)*

*Girimunho* tells the story of Bastu, an old lady who lives in Brazil country side and after the death of her husband, she looks for a new life. Departing from a real city and its people, the film explores their rich imaginary, poetic and magic universe to talk about human relationships.

#### GOODBYE

*Mohammad Rasoulof (m) (Iran) Producer: Mohammad Rasoulof (m)*

Noora is a young, pregnant lawyer living in Tehran, whose husband is forced to work in the deserted wilderness because of his critical journalism. She experiences continued opposition of the regime and decides to leave the country.

#### IN APRIL THE FOLLOWING YEAR, THERE WAS A FIRE

*Wichanon Somumjarn (m) (Thailand) Producer: Anocha Suwichakornpong (f) (Electric Eel Films)*

In my mind's eyes, a stream of consciousness flows. It washes ashore on the dry land - where my house burns.

#### LA PLAYA

*Juan Andrés Arango (m) (Colombia) Producer: Diana Bustamante Escobar (f) (Burning Blue)*

Tomas, a black teenager forced by the war to flee Colombia's Pacific Coast, tries to make his way in racist Bogota. Through a desperate search to find his youngest brother, Tomas will begin an initiatic journey in the streets of the city.

#### LOS SALVAJES

*Alejandro Fadel (m) (Argentina) Producer: Agustina Llambi Campbell (f) (La Unión de los Ríos)*

Five teenagers violently escape a reformatory school in an Argentinean province. They must make a hundred kilometers on foot, across the hills, for the promise of a home in which to continue their days.

#### NEIGHBOURING SOUNDS

*Kleber Mendonça Filho (m) (Brazil) Producer: Kleber Mendonça Filho (Cinemascopio)*

In a present day Brazilian urban setting, history, tradition and the rural culture seem to have been transplanted from the past to the city of the present. This culture is based on class relations, exploitation and fear, and it shows in the architecture and in the way men, women and children deal with the many lines drawn.

#### POSTCARDS FROM THE ZOO

*Edwin (m) (Indonesia) Producer: Meiske Taurisia (f) (babibutafilm)*

There's always home after a long journey.

#### VERANO

*José Luis Torres Leiva (m) (Chile) Producer: Alicia Scherson (f) (La Ventura)*

During one hot summer day, little things happen to the visitors and workers of an old thermal spa in southern Chile. Julieta, Francisco, Isa, Rodrigo, Ignacio, Mariana, Muriel, Gabriela, Eliseo, Norma, Alejandra and Claudio experience the long vacation hours in nature, while the day slowly unravels into small fragments of happiness and discovery.





#### VOICE OF MY FATHER

*Orhan Eskikoy (m), Zeynel Dogan (m) (Turkey) Producer: Ozgur Dogan (m) (Perisan Film)*

Zeynel's father Mustafa who left to work years ago, was sending audio tapes. Upon learning that he will become a father, Zeynel listens to the cassette he has. Zeynel remembers that his mother has more tapes.

#### Distribution

AFRICAFILMS.TV/MOBICINE (SENEGAL)

*Producer: Enrico Chiesa (m) (SOON SA)*

AfricaFilms.tv is the first video-on-demand platform devoted to films from/about Africa, targeting a world audience.

#### LAS MARIMBAS DEL INFIERNO

*Julio Hernández Cordón (m) (Guatemala)*

*Distribution of the film in Costa Rica by El otro cine Distribuidora.*

A melancholy marimba player, a long-haired doctor who sings heavy metal and a wannabe rapper form the unlikely musical group that dreams of success.

*Viva Riva! – Djo Tunda Wa Munga (m) (Congo-Kinshasa)*

Distribution of the film in five African countries.

What started as a dream turns into a nightmare: Riva passes from ecstasy to agony, from power to decline. His frenzied race for pleasure, fame and the high life ends in sordid darkness, somewhere outside of Kinshasa...

#### HBF Award

69 MESSAHA SQUARE

*Ayten Amin (f) (Egypt) Producer: Wael Omar Sayed-el-ahl (m) (Middle West Films)*

Hussein, a 62-year old snobbish, yet a charming, ladies man has a terminal illness that binds him to his home. Set in his own ways, he spends his days receiving female visitors and nagging his loyal servant Abdul Hamid. At least, until Abdul Hamid goes on a 3-week holiday leaving Hussein in the care of his older sister, Nadra who moves in with her grandson, Seif. Unhappy with the new house arrangement and the constant interference with his lifestyle, Hussein comes head-to-head with his guests until that very friction allows him to see and value them for exactly who they are.

#### Workshops

HANDMADE CINEMA: CASE STUDIES OF FILMS MADE WITH MICRO BUDGETS

*Fundacine (Costa Rica)*

Lectures and workshops on recently produced low budget films from the region that had successful premieres and screenings worldwide. Aimed at young emerging Central American directors.

#### IMAGINATIONS

*Suka! Productions (South Africa)*

ImagiNations will encourage African writing and film by developing and producing a series of six feature films based on contemporary African literature.

#### SCREENPLAYS REWRITING AND FILM DIRECTING WORKSHOPS

*AJTECCI (Ivory Coast)*

A series of three rewriting scenario workshops and one workshop of film directing, aimed at 21 young talents from Ivory Coast. The project should lead to the production of three short films of seven minutes each.

#### Hubert Bals Fund Plus 2011

LEONES

*Jazmín López (f) (Argentina)*

*Dutch producer: Lemming Film/Viking Film, Amsterdam*

*Contribution Netherlands Film Fund: 50.000 Euro*

5 teenagers have a car accident on the freeway. 4 die. Isabel remains alive, but the trip has just started: none of them are aware of their own death.

#### LA TERCERA ORILLA

*Celina Murga (f) – (Argentina) Dutch producer: Waterland Film, Amsterdam*

*Contribution Netherlands Film Fund: 50.000 Euro*

The story of Matías, 16 years old, who lives in a little town with his mother and brothers. His father hasn't recognized him as his son and has another, official, family.

#### IN WHAT CITY DOES IT LIVE?

*Liew Seng Tat (m) – (Malaysia) Dutch producer: Volya Films, Rotterdam*

*Contribution Netherlands Film Fund: 50.000 Euro*

Home is not where you live; it is who you live with.

#### THE BLUE WAVE

*Merve Kayan (f) & Zeynep Dadak (f) – (Turkey) Dutch producer: Family Affair Films, Amsterdam*

*Contribution Netherlands Film Fund: 50.000 Euro*

Deniz is a high school girl growing up in a small town on the west coast of Turkey. As if the upheavals and troubles of the teenage years were not enough, a nationwide gas outage brings life to a standstill.



HUBERT BALS FUND

Countries from which projects were supported in 2011

|                    |  |
|--------------------|--|
| Colombia *         |  |
| Argentina          |  |
| Afghanistan *      |  |
| China              |  |
| Vietnam *          |  |
| Chile              |  |
| Turkey             |  |
| Uganda *           |  |
| Kenya *            |  |
| Dominican Republic |  |
| Serbia             |  |
| Brazil             |  |
| Paraguay           |  |
| Rwanda *           |  |
| Uruguay            |  |
| Iran               |  |
| Indonesia *        |  |
| Philippines        |  |
| Mexico             |  |
| India              |  |
| Malaysia           |  |
| Thailand           |  |
| Senegal *          |  |
| Costa Rica         |  |
| DR Congo *         |  |
| Egypt *            |  |
| Ivory Coast        |  |
| South Africa *     |  |

This list excludes the African countries participating in the African Metropolis project and the Cinema Mondial Tour.

|   |   |
|---|---|
|   | Countries listed on the DAC list (2009)   |
| * | Countries listed on the DAC list and/or list of partner countries of the Ministry of Foreign Affairs (2009) |

## Hubert Bals Fund Harvest 2012



### Tiger Awards Competition powered by

*Voice of My Father* (Orhan Eskiköy and Zeynel Dogan, Turkey, Germany, 2012)

*Neighbouring Sounds* (Kleber Mendonça Filho, Brazil, 2012)

*Sudoeste* (Eduardo Nunes, Brazil, 2012)

*In April the Following Year, There Was a Fire* (Wichanon Somumjarn, Thailand, 2012)

*De jueves a domingo* (Dominga Sotomayor, Chile, The Netherlands, 2012)

### Bright Future

*Corta* (Felipe Guerrero, Colombia, Argentina, France, 2012)

*Sur la planche* (Leïla Kilani, Morocco, France, 2011)

*Girimunho* (Hervéio Marins Jr. and Clarissa Campolina, Brazil, Germany, Spain, 2011)

*Abrir puertas y ventanas* (Milagros Mumenthaler, Argentina, Switzerland, The Netherlands, 2011)

### Spectrum

*Rat Fever* (Cláudio Assis, Brazil, 2011)

*Mondomanila* (Khavn De La Cruz, Philippines, Germany, 2011)

*Florentina Hubaldo, CTE* (Lav Diaz, Philippines, 2012)

*A Temple* (Umesh Vinayak Kulkarni, India, 2011)

*Los últimos cristeros* (Matías Meyer, Mexico, The Netherlands, 2011)

*Goodbye* (Mohammad Rasoulof, Iran, 2011)

*Cornelia frente al espejo* (Daniel Rosenfeld, Argentina, 2012)

*Verano* (José Luis Torres Leiva, Chile, 2011)

### 2012 Hubert Bals Fund Leader

*Copia Imperfecta* (Para Raúl Ruiz) (José Luis Torres Leiva, Chile 2012)





## Hubert Bals Fund Harvest 2012



### Tiger Awards Competition powered by

DE JUEVES A DOMINGO

*(Dominga Sotomayor (f), Chile/The Netherlands, 2012)*

Scenes from a marriage, viewed from the back seat of the spacious Mazda 929 that a Chilean family uses to go on holiday for a couple of days. Sensitive, personal debut by Sotomayor, beautifully shot by camerawoman Barbara Alvarez (25 Watts, La mujer sin cabeza).

Winner Hivos Tiger Award 2012

IN APRIL THE FOLLOWING YEAR, THERE WAS A FIRE

*(Wichanon Somumjarn (m), Thailand, 2012)*

A poetic title, almost a film description, that demands some close reading. Just like the film, which - as a visual poem - doesn't immediately divulge its meaning. A young filmmaker looks back at his childhood in the sometimes boring, sometimes beautiful countryside.

NEIGHBOURING SOUNDS

*(Kleber Mendonça Filho (m), Brazil, 2012)*

Meandering past the residents of a wealthy street in Recife, where private security guards ply their trade, this self-assured debut portrays the two sides of the Brazilian Dream. Filho scratches the varnish of a culture that revolves around paranoia, fear and reve.

Winner FIPRESCI Award 2012

SUDOESTE

*(Eduardo Nunes (m), Brazil, 2012)*

Nunes' debut takes the viewer to a magical village on Brazil's coast in breathtaking black & white cinemascope. The main character Clarice dies and is reborn, rides the merry-go-round and flirts like mad - all on a single day. Around her life takes place at its familiar, quotidian tempo.

VOICE OF MY FATHER

*(Orhan Eskiköy (m), Zeynel Dogan (m), Turkey/Germany, 2012)*

The history of a Kurdish family from 1979-2009, utilising a mix of documentary and fiction. Exquisite images and personal sound recordings (tapes sent to the father abroad) embellish this film about the repression of the Kurds, immigrant labour and language.

### Bright Future

ABRIR PUERTAS Y VENTANAS

*(Milagros Mumenthaler (f), Argentina, Switzerland/The Netherlands, 2011)*

During a hot late summer, Mumenthaler's debut follows the sisters Marina, Sofia and Violeta, who come to terms with the death of their grandmother as they lounge about, quarrel and cuddle. Between these sob sessions in Grandma's house, the young girls test each other's boundaries. Winner of the Golden Leopard in Locarno.

CORTA

*(Felipe Guerrero (m), Colombia/ Argentina/France, 2012)*

*Corta* (cut) shows how agricultural labourers in Valle del Cauca, Colombia, harvest a field of sugar cane using machetes. The hypnotic rhythm of the timeless (yet rapidly disappearing) handiwork is masterfully reflected in the making of the 16mm film. Contemplative and pure cinema.

GIRIMUNHO

*(Hervéio Martins Jr. (m) and Clarissa Campolina (f), Brazil/Germany/Spain, 2011)*

Deep in the hinterland of Brazil, in the sleepy town of São Romão, Magic and everyday events are juxtaposed in this beautiful debut into one loving, dreamy story. Bastu (81) has just lost her husband; the grandchildren and her girlfriend Maria help her to pick up the thread again.

SUR LA PLANCHE

*(Leïla Kilani (f), Morocco/France, 2011)*

Badia and Imane work in Tangier peeling shrimps and at night they earn money robbing men. The determined Badia hates peeling shrimps and sees two new girlfriends, who are slightly better off, as a springboard. A dynamic film in which Badia's energy explodes off the screen.

### Spectrum

FLORENTINA HUBALDO, CTE

*(Lav Diaz (m), Philippines, 2012)*

As no other filmmaker, Lav Diaz is involved with the suffering of the people of the Philippines, with its history of colonialism, corruption and poverty. A philosophical drama about the psychological effects of injustice and arbitrariness. Two poor labourers leave the city looking for a treasure.

CORNELIA FRENTE AL ESPEJO

*(Daniel Rosenfeld (m), Argentina, 2012)*

The cream of Argentine acting talent collaborated on this fiction debut by the award-winning documentary filmmaker Rosenfeld. Stylish and mysterious drama about a beautiful young woman who wants to commit suicide in her parental home. She receives visits from people who try to change her mind.

GOODBYE

*(Mohammad Rasoulof (m), Iran, 2011)*

Without her husband and without her lawyer's licence, which has been withdrawn, Noora is left pregnant and alone in her apartment. Her attempt to leave Iran turns into a fight with male chauvinism. A personal, nerve-racking and infuriating film by Rasoulof, who was himself convicted for his films in Iran.



HUBERT BALS FUND

#### MONDOMANILA

*(Khavn De La Cruz (m), Philippines/Germany, 2011)*

Mondo Cane is the legendary and cruel shockumentary by Gualtiero Jacopetti. Khavn sees his own Mondo in Manila. Jacopetti was an outsider; Khavn is a participant. The secret of Khavn is that he shows poverty and injustice in an almost cheerful way, making it even more awkward.

#### RAT FEVER

*(Cláudio Assis (m), Brazil, 2011)*

High-power report of freedom and love on the fringes of tropical Recife. Anarchistic poet Zizo falls for the down-to-earth Eneida, while his friends succumb to sex, drugs and other hedonistic activities. In other words, a colourful black-and-white film, this latest from Tiger Award winner Assis (*Bog of Beasts*, 2007).

#### A TEMPLE

*(Umesh Vinayak Kulkarni (m), India, 2011)*

A light-hearted black comedy that explores states of the human mind. Kesha, a young village man, gets a visit from God. Satirical regarding religious belief, social change and political ideas on development in today's India, the film expresses sharp criticism in an appealing way.

#### LOS ÚLTIMOS CRISTEROS

*(Matías Meyer (m), Mexico/The Netherlands, 2011)*

The eternal battle between worldly rulers and believers resulted in the 1930s in Mexico in a bloody rebellion by the so-called Christeros. Meyer (*Wadley, The Cramp*) is convincing with his minimalist anti-Western, in which a last group of the faithful roams in an aimless journey by foot.

#### VERANO

*(José Luis Torres Leiva (m), Chile, 2011)*

The informal intimacy of amateur film formats, such as Hi8 or MP4, is often used by film makers. But seldom with such intense beauty as by Torres Leiva. Moving observations about the certainties and uncertainties of love, family and other relationships, around a summer resort in the mountains of Chile.



## **HBF supported filmmakers present at the IFFR 2012**

| <b>Filmmaker HBF Harvest 2012</b> | <b>Country</b> | <b>Gender</b> |
|-----------------------------------|----------------|---------------|
| Milagros Mumenthaler              | Argentina      | f             |
| Felipe Guerrero                   | Colombia       | m             |
| Helvécio Marins Jr.               | Brazil         | m             |
| Clarissa Campolina                | Brazil         | f             |
| Leïla Kilani                      | Morocco        | f             |
| Umesh Vinayak Kulkarni            | India          | m             |
| Daniel Rosenfeld                  | Argentina      | m             |
| Lav Diaz                          | Philippines    | m             |
| Mohammad Rasoulof                 | Iran           | m             |
| Matias Meyer                      | Mexico         | m             |
| Khavn De La Cruz                  | Philippines    | m             |
| Cláudio Assis                     | Brazil         | m             |
| José Luis Torres Leiva            | Chile          | m             |
| Dominga Sotomayor                 | Chile          | f             |
| Wichanon Somumjarn                | Thailand       | m             |
| Kleber Mendonça Filho             | Brazil         | m             |
| Eduardo Nunes                     | Brazil         | m             |
| Orhan Eskiköy                     | Turkey         | m             |
| Zeynel Dogan                      | Turkey         | m             |

| <b>Filmmaker HBF- supported films (non-HBF Harvest)</b> |                   |   |
|---|-------------------|---|
| Garin Nugroho   | Indonesia         | m |
| Iván Fund   | Argentina         | m |
| Michel Lipkes   | Mexico            | m |
| Kivu Ruhorahoza   | Rwanda, Australia | m |
| Paul Agusta   | Indonesia         | m |
| Charlotte Lim Lay Kuen                                  | Malaysia          | f |
| Federico Adorno   | Paraguay          | m |
| Paz Encina  | Paraguay          | f |
| Hala Elkoussy   | Egypt/NL          | f |

| <b>Producers HBF-supported films / projects (i.e. participating in the Rotterdam Lab)</b> |              |   |
|---|--------------|---|
| Claudia Calviño   | Costa Rica   | f |
| James Tayler  | South Africa | m |
| Fernando Zuber  | Argentina    | m |
| Gisela Câmara   | Brazil       | f |
| Marcelo Quesada   | Costa Rica   | m |
| Karina Avellan  | Costa Rica   | f |

| <b>Boost! participants (filmmakers and producers)</b> |                    |   |
|---|--------------------|---|
| Hawa Essuman  | Kenya              | f |
| Adrian Biniez   | Uruguay            | m |
| Fernando Epstein                                      | Uruguay            | m |
| Nikola Ljuca  | Serbia             | m |
| Natasa Damjanovic                                     | Serbia             | f |
| Laura Amelia Guzmán                                   | Dominican Republic | f |
| Israel Cárdenas                                       | Mexico             | m |
| Dominic Allen   | Australia          | f |





## Circulation of films at festivals worldwide and sales distribution rights in 2011

18 CIGARILLOS Y MEDIO, Marcelo Tolces, Paraguay, 2011

### Regional festivals

BAFICI Argentina, Festival Internacion de Cine Iberoamericano de Sao Paulo, Brazil

### International festivals

Kinolatino, Germany

### Sales

Paraguay, Mexico, Spain, Belgium, the Netherlands, Luxemburg

A ALEGRIA, Felipe Bragança & Mariana Meliande, Brazil, 2010

### National festivals

Festival de Brasília do Cinema Brasileiro, IFFma de Salvador, CineEsquemaNovo Experimental FF Mostra de Cinema de Tiradentes 2011

### Regional festivals

Festival Internacional del Cine de Uruguay, KinoGlas - Buenos Aires Argentina

### International festivals

Cannes Director's Fortnight France, IFF Rotterdam the Netherlands, FebioFest - Prague IFF Czech Republic, San Francisco IFF USA, Toulouse Latin America FF France, Marseille South American FF France, Boston Museum of fine Arts USA, Hollywood Brazilian FF USA, Orlando IFF USA, Cinemania - I Philippines FF Philippines, Katowice IFF Poland, CapeWineLands IFF South Africa, Festival Luso-Brasileiro de Santa Maria da Feira Portugal, Austin Latin American FF USA, Vittorio Veneto IFF for the Youth Italy, Hong Kong Independent FF Tubingen Int. Festival Festival Germany, CALARTS (California Institute of Fine Arts) USA

### Awards

Best Film, Cinema de Salvador

### Sales

Brazil, Belgium, the Netherlands, Luxemburg

ABRIR PUERTAS Y VENTANAS, Milagros Mumenthaler Argentina., 2011

### National festivals

IFF de Mar del Plata Argentina, Pantalla Pinamar Argentina

### Regional festivals

IFF de Valdivia Chile, Festival de cine de Paraty Brazil, IFF de Guadalajara Mexico, IFF Riviera Maya Mexico, Festiva Internacional de Cine de Montevideo Uruguay

### International festivals

Locarno IFF Switzerland, Toronto FF Canada, IFF de San Sebastián Spain, Vancouver IFF Canada, London IFF United Kingdom, Viennale IFF Austria, Thessaloniki IFF Greece, IFF de Gijón Spain, Estoril FF Portugal, Tallinn Black Nights FF Estonia, Premiers Plans Angers France, IFF Rotterdam the Netherlands, Journées de Soleure Switzerland, If Istanbul Turkey

### Awards

Astor de Plata to the Best Direction, Mar del Plata, Signis Award, Pantalla Pinamar, Brasil Best Film Award, Festival de cine de Paraty, Second Coral Award, La Habana Cuba, Mexico Best Film Award, Guadalajara, Golden Leopard To The Best Film / Silver Leopard To The Best Actress / Fipresci Award, Locarno I Film Festival, Best Interpretation for the three actresses, Premiers Plans

### Sales

Argentina, Dominican Republic, France, Monaco, Andorra, Australia, Switzerland, Poland, Puerto Rico, Turkey, New Zealand, Hungary, the Netherlands

AUJOURD'HUI, Alain Gomis, Senegal, 2012

### International festivals

Berlin IFF Germany, African, Asian and Latin America FF Italy

### Awards

BEST FILM and SIGNIS Award, African, Asian and Latin America Film Festival

AZAAR, Elie Khalifé, Lebanon, 2010

### International festivals

FIFOG (festival du film Oriental Geneva), Switzerland

### Sales

Middle East (package)

BLACK BLOOD, Miaoyan Zhang, China, 2011

### Regional festivals

Jeonju IFF South Korea, Kerala IFF India, Chennai IFF India, Pune IFF India

### International festivals

Kinoforum Saint Petersburg Russia, Antalya IFF Turkey, Berkeley IFF USA, Las Palmas IFF Spain, ACID Cannes FF France, Torun IFF Poland, Roma Asiatica FF Italy, Montreal Forum New Cinema Canada, Thessaloniki IFF Greece, Geneva Black Movie IFF Switzerland

### Awards

Best film, Kinoforum, St Petersburg

### Sales

France, Belgium, the Netherlands, Luxemburg

CEASED (STROKE), Daniela Schneider, Mexico, 2011

### National festivals

FICUNAM Mexico, Muestra Internacional de Cine de Fresnillo México, IFF de GuanajuatoMéxico, Ciclo México Reciente en CineRevolución México, Cineteca de Nuevo León, Monterrey México, Riviera Maya FF México

### Regional festivals

Festival Cine B Chile

### International festivals

Les Reencontres Cinematographiques au Belvedere du Rayo Vert a Cerbere France

### Sales

Mexico



CIRCUMSTANCE, Maryam Keshavarz, Iran, 2011

**International festivals**

New Directors/ New Films USA, San Francisco Intl Film Fest USA, Outfest- C piece Gala Film USA, Newfest- Gay and Lesbian Fest USA, Paris Cinema France, Art Institute of Chicago USA, Boston Independent Film Fest USA, Provincetown I Film Fest USA, Durban IFF South Africa, Transatlantyk FF Poznan Poland, Zurich FF Switzerland, Haifa IFF Israel, Valladolid IFF Spain, Rome Film Fest Italy, Hong Kong Gay & Lesbian FF Hong Kong, IFF of Goa India, Zinegoak Bilbao I GLBT FF Spain, If Istanbul I Independent FF Turkey, FEBIOFEST Prague IFF Czech Republic, BFI London Lesbian and Gay FF United Kingdom, Artichoke FF Helsinki, Finland

**Awards**

Audience Award, Outfest- C piece Gala Film, Grand Jury Award, Newfest- Gay and Lesbian Fest, Jury Award, Valladolid I Film Festival, Lesbianism and Genre Award, Zinegoak Bilbao I GLBT FF

**Sales**

USA, Canada, France, Belgium, Luxembourg, The Netherlands, Germany, Austria, Italy, Denmark, Finland, Sweden, Norway, Baltic countries (package), Iceland, Australia, New Zealand, Latin America (package)

CORNELIA FRENTE AL ESPEJO, Daniel Rosenfeld, Argentina, 2012

**International festivals**

IFF Rotterdam, the Netherlands

**Sales**

Belgium, the Netherlands, Luxemburg

CORTA, Felipe Guerrero, Colombia, 2012

**National festivals**

IFF De Cartagena De Indias Colombia,

**Regional festivals**

BAFICI Argentina

**International festivals**

IFF Rotterdam the Netherlands, Jeonju IFF South Korea

**Sales**

Belgium, the Netherlands, Luxemburg

DE JUEVES A DOMINGO, Dominga Sotomayor, Chile, 2012

**Regional festivals**

Curaçao IFF Rotterdam Curaçao, FICUNAM Mexico

**International festivals**

IFF Rotterdam the Netherlands, Cinélatino, 24èmes Rencontres de Toulouse France

**Awards**

Tiger Award Rotterdam

**Sales**

Mexico, the Netherlands

EL CIRCUITO DE ROMAN, Sebastian Brahm, Chile, 2011

**National festivals**

IFF de Valdivia Chile

**International festivals**

Toronto IFF Canada, Cinélatino Rencontres de Toulouse France

**Awards**

Special Jury Award, Valdivia FF

EN EL NOMBRE DE LA HIJA, Tania Hermida, Ecuador, 2011

**Regional festivals**

Festival Internacional de La Habana Cuba

**International festivals**

Festival Internazionale del Film di Roma Italy, Ciné Junior – Val de Marne FF France, Miami I Film Festival USA

**Awards**

Alice Nella Cita - Marco Aurelio Award, Rome, Premio Caminos, Habana, Young Jury Award, Grain au Demoudre Award, Val de Marne

ETERNITY, Sivaroj Kongsakul, Thailand, 2011

**Regional festivals**

Hong Kong Film Festival, Kolkota FF India, Cinemanila FF Philippines, Kerala FF India

**International festivals**

Rotterdam IFF the Netherlands, Deauville Asian FF France, Las Palmas de Gran Canarias FF Spain, Open Doek FF Belgium, Moscow Cool Connections FF Russia, Eskisehir FF Turkey, Seattle Film Festival USA, Los Angeles Film Festival USA, Isola Cinema FF Slovenia, Pesaro FF Italy, Munich FF Germany, La Rochelle FF France, Yerevan Golden Apricot FF Armenia, Era New Horizons FF Poland, Durban FF South Africa, Melbourne FF Australia, Vladivostok FF Russia, Indie FF Brazil, Riga Arsenal FF Latvia, Vancouver FF Canada, Oslo Films from the South Norway, Sitges FF Spain, London FF UK, Hawaii Film Festival USA, San Diego Asian Film Festival USA, Toronto Reel Asian FF Canada, Tallinn Black Nights FF Estonia, Portland Film Festival USA, Newcastle AV FF UK

**Awards**

Best Director Award, Kino Forum, Blue Chameleon Award & Jury Mention to Red Chameleon Award, Cinema Digital, Critic's Choice Award, Chicago, Best Asian Film, Bengaluru

**Sales**

Thailand, Belgium, the Netherlands, Luxemburg

FLORENTINA HUBALDO, CTE, Lav Diaz, Philippines, 2012

**International festivals**

IFF Rotterdam the Netherlands

**Sales**

Belgium, the Netherlands, Luxemburg

FLYING FISH, Sanjeewa Pushpakumara, Sri Lanka, 2011

**Regional festivals**

Cinema Digital I Film Festival South Korea, Goa IFF India, Bengaluru IFF India, Pune IFF India, Hong Kong IFF

**International festivals**

Prague IFF FEBIOFEST Czech Republic, TOKYO FILMeX IFF Tokyo Japan, 3continents IFF France, Indie World FF Brazil, Vancouver IFF Canada, Hawaii I Film Festival USA, Chicago IFF USA, New Jersey South Asian Film Festival USA, Thessaloniki IFF Greece, San Francisco South Asian Film Festival USA, Tallinn Black Nights FF Estonia, Seattle IFF



USA, Ars IFF Katowich, Poland, 47th Pesaro IFF Italy, Museum of Modern Art - Contemporary Asian Cinema Series USA, Cinematek (The Belgian Royal Film archive) Belgium, St. Petersburg IFF Kino Forum, Russia

**Awards**

Best Director Award, St. Petersburg IFF, Blue Chameleon Award, Jury Mention to Red Chameleon Award, CinDi IFF, Critic's Choice Award, New Jersey South Asian FF, NETPAC Award, Bengaluru IFF

**Sales**

Belgium, the Netherlands, Luxemburg

GESHER, Vahid Vakilifar, Iran, 2010

**International festivals**

Miami I Film Festival USA, Festival Cinéma Novo Belgium, Sydney IFF Australia, St. Petersburg Int. Kinoforum Russia, SPOT-Taipei Film House, Art House Cinema Taiwan, Singapore IFF Singapore, Focus on Asia Fukuoka IFF Japan

**Awards**

Special Jury Award, St. Petersburg I Kinoforum, Russia

**Sales**

Belgium, the Netherlands, Luxemburg

GIRIMUNHO, Helvecio Marins Jr. & Clarissa Campolina, Brazil, 2011

**National festivals**

Festival Internacionaldo Rio Brazil, Mostra Internacional de Cinema de São Paulo Brazil, Janela Internacional de Cinema do Recife Brazil, Festival Internacional de Cinema de Paraty Brazil, Mostra Internacional de Cinema de Tiradentes Brazil

**Regional festivals**

IFF Valdivia Chile, IFF de Mar del Plata Argentina, Festival del Nuevo Cine Latinoamericano, Cuba

**International festivals**

Venice IFF Italy, Toronto IFF Canada, Donostia Zinemaldia Festival de San Sebastian Spain, L'Alternativa Festival de Cinema Independent de Barcelona Spain, Festival de 3 Continents France, Ibero America Imagens MoMa USA, Dubai Internacional FF UAE, IFF Rotterdam the Netherlands

**Awards**

Interfilm Awards Venice, Special Mention( Oficial And Feisal Juries), Mar de Plata, Best Film By Youth Jury –Special Jury Prize, 3 Continents, Special Jury Prize, Nuevo Cine Latinoamericano

**Sales**

Brazil, Belgium, the Netherlands, Luxemburg, Spain, Germany, France

GOODBYE, Mohammad Rasoulof, Iran, 2011

**Regional festivals**

Dubai IFF UAE, Antalya IFF Turkey, Istanbul IFF Turkey

**International festivals**

Cannes IFF France, New Zealand I Film Festival, Melbourne FF Australia, Toronto IFF Canada, Hamburg FF Germany, Vancouver IFF Canada, Busan IFF South Korea, Chicago IFF USA, Asiatica Film Mediale Italy, London BFIFF UK, Vienna IFF Austria, Sao Paolo IFF Brazil, Denver I Film Festival USA, Taipei Golden Horse IFF Taiwan, Thessaloniki IFF Greece, Brisbane IFF Australia, Tokyo FilmeXm Japan, Around the World in 14 Films Germany, Ale Kino World Cinema FF Poland, Kerala IFF India, Rotterdam IFF the Netherlands, Göteborg IFF Sweden, Middle Eastern FF UK, New Directors New Film USA, Hong Kong IFF, Cinema Novo FF Belgium, Riviera Maya FF Mexico, Vilnius IFF Lithuania, Fribourg IFF Switzerland

**Awards**

Youth Jury Award / Siyad Award: Best I Long Feature, Istanbul, Best Director, Cannes Film Festival, Dioraphte Audience Award, Rotterdam, Best Film, Asiatica Film Mediale

**Sales**

Belgium, the Netherlands, Luxemburg

HARUD, Aamir Bashir, India, 2010

**Regional festivals**

Jeonju IFF South Korea, Fukuoka Focus-on-Asia FF Japan

**International festivals**

Moscow IFF Russia, Munich IFF Germany, Durban IFF South Africa, World Cinema Amsterdam the Netherlands, Santiago IFF Chile, San Francisco I Film Festival USA, Asiatica Film Mediale Rome Italy, Noordelijk FF the Netherlands, Fajr FF Tehran Iran

**Sales**

United Kingdom, Australia, Belgium, the Netherlands, Luxemburg

HAWI, Ibrahim El-Batout, Egypt, 2010

**Regional festivals**

Gulf FF UAE, Beirut IFF Lebanon

**International festivals**

Valencia IFF Spain, Washington IFF USA, Taormina FF Italy, Durban IFF South Africa, Arab Film Festival USA

**Sales**

Belgium, the Netherlands, Luxemburg

HOUSE UNDER THE WATER, Sepideh Farsi, Iran, 2010

**Regional festivals**

Kerala IFF India, Bangalore IFF India, Third Eye (Bombay) FF India

**International festivals**

Fribourg IFF Switzerland, Breda IFF The Netherlands, Moscow IFF Russia, Durban IFF South Africa, Cork IFF UK, MIS ME BINGA/ Women FF Cameroon, LICHTER (Frankfurt) Germany

**Awards**

Netpac Award, Russia

IF THE SEED DOESN'T DIE, Sinisa Dragin, Romania, 2010

**Regional festivals**

Raindance FF United Kingdom, Warsaw FF Poland, Ourense FF Spain, Cottbus FF Germany, Mediteranean FF Italy

**International festivals**

Tapei IFF Taiwan, Lume FF Brazil, Odessa FF Ukraine, Indianapolis Film Festival USA

**Sales**

Brazil, Belgium, the Netherlands, Luxemburg



IN APRIL THE FOLLOWING YEAR, THERE WAS A FIRE, Wichanon Somumjarn, Thailand, 2012

**International festivals**

IFF Rotterdam the Netherlands, Debut FF Spirit of Fire, Russia

**Awards**

Film Critics Guild's Prize, Spirit of Fire

**Sales**

Belgium, the Netherlands, Luxemburg

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

**Regional festivals**

Guadalajara FF Mexico, BAFICI Argentina, IFF Independiente de Cosquín Argentina, Gramado IFF Brazil, Lima IFF Peru, Viña del Mar IFF Chile, Festival Icaro Guatemala, Trinidad y Tobago IFF Trinidad y Tobago, Festival del Cine Venezolano Venezuela, Cali IFF Colombia, Festival CineMigrante Argentina, Monterrey IFF Mexico

**International festivals**

IFF Goa India, Kerala IFF India, Tromsø IFF Norway, Cine Las Americas IFF Austin, Texas USA, Festival de Cine Africano de Tarifa - Al Tarab Spain, Jeonju IFF South Korea, Prague FF FEBIOFEST Czech Republic, Era New Horizons Poland, Afi Latin American Film Festival USA, Minneapolis Saint Paul Latin American Film Festival USA, Nefiac. New England FF USA, Vilnius Lithuania, Haiti Film Fest NY USA, IFF Innsbruck Austria, Isola Slovenia, San Francisco IFF USA, Art FF Slovakia, Taiwan Latino FF Taiwan, Hong Kong Indie FF, Rencontres du cinéma latino-américain Bordeaux France, IFF d'Afrique et des Iles La Reunion, 14 Films Around The World Berlin Germany, Indie Lisboa Portugal, Festivalissimo Montreal Canada, Munchen FF Germany, NY Latinbeat, Lincoln C USA, Melbourne IFF Australia, Miami IFF USA, Toulouse Rencontres Cinémas d'Amérique Latine France, Palmas Gran Canaria FF Spain

**Awards**

Best Script, Miami, Best Feature, Rencontres Toulouse, Special mention, BAFICI, Best Feature, Jeonju, Best Feature, Cosquín, Best feature, best actor, Indie Lisboa, Critics Award, Gramado, Jury Prize Critics Award, Lima, Best Director, Critic's Award, Best Actor, Viña del Mar, Best Actor, Icaro, Best Feature, Trinidad/Tobago

**Sales**

USA, Belgium, the Netherlands, Luxemburg

LA VIDA ÚTIL, Federico Veiroj, Uruguay, 2010

**Regional festivals**

BAFICI Argentina, Sao Paulo Latino FF Brazil, Lima IFF, Peru, MUCA, Guatemala

**International festivals**

Cinema Mundi/Brno, Czech Republic, Miami IFF USA, Cinema Novo, Belgium, Vilnius IFF Lithuania, Hong Kong IFF, Toulouse Latin American FF France, Febiofest/Prague Czech Republic, Flatpack Festival - Birmingham UK, Montreal Latin American FF-FCLM, Canada, Istanbul IFF Turkey, Latin American FF/Utrecht the Netherlands, Transylvania IFF Romania, Ars Independent IFF Poland, Midnight Sun Film Festival/Sodankylä Finland, Taipei IFF Taiwan, ART FILM FEST – Bratslava Slovakia, Jerusalem IFF Israel, New Zealand FF - Auckland New Zealand, Odessa IFF Ukraine, Sarajevo IFF Bosnia, Melbourne IFF Australia, Vladivostok IFF Russia, Riga Arsenal Latvia, Singapore IFF Singapore, Imágenes del Sur/Malmö Sweden, IFF of La Roche-sur-Yon France, Viennale Austria, L'Alternativa Barcelona Spain

**Awards**

Special Mention, Istanbul IFF, Best Actor, BAFICI, Special Mention, Transylvania IFF, Riga Arsenal Awards, Best Film, IFF La Roche-sur-Yon, Special Mention, L'alternativa Barcelona

**Sales**

Chile, Argentina, Mexico, Brazil, Venezuela, Bolivia, United Kingdom, France, Spain, Belgium, the Netherlands, Luxemburg

LAS MARIMBAS DEL INFIERNO, Julio Hernández Cordón, Guatemala, 2010

**International festivals**

Miami IFF USA, Vilnius Las Días de America Latina Lithuania, Geneva Filmar en America Latina, Switzerland

**Awards**

Jury Prize, Best Picture, Ibero-American Competition, Miami IFF

**Sales**

Cinelatino (package), Ibermedia tv (package), Belgium, the Netherlands, Luxemburg

LISANKA, Daniel Díaz Torres, Cuba, 2010

**International festivals**

Innsbruck FF Austria, Isola FF Slovenia, Mostra Latinoamericana Film Fest Frankfurt Germany

LOS ÚLTIMOS CRISTEROS, Matías Meyer, Mexico, 2011

**National festivals**

Morelia IFF Mexico, Ficunam Mexico

**Regional festivals**

IFF de Valdivia Chile, Paraty IFF Brazil, Havana IFF Cuba

**International festivals**

Toronto IFF Canada, Montreal IFF Canada, IFF Rotterdam the Netherlands, Santa Barbara IFF USA, Miami IFF USA, Winelands IFF/CapeTown South Africa, Toulouse IFF France, Fribourg IFF Switzerland

**Awards**

Special Metion, Paraty, Signis Award, Havana, Best Mexican Film, Ficunam

**Sales**

Mexico, the Netherlands

LUCÍA, Niles Atallah, Chile, 2010

**National festivals**

Digital IFF Chile, IFF Diversidad Valparaíso, Chile, Festival de Cine Independiente de Iquique, Chile, Ciclo Cine Club, Chile, Festival de Cine, Chile, Festival Cine UC, Chile, FEMCINE, Chile

**Regional festivals**

Foro Internacional de Cine de la Cinteca Nacional de Mexico, Indie Festival Sao Pablo Cine del Mundo Brazil, Festival de Cine 4 + 1, Spain/Argentina/Colombia/Mexico/Brasil, Muestra de Cine Actual Guatemala, Festival Cinematográfico Internacional, Uruguay

**International festivals**

Museum of Fine Arts Boston USA, Rencontres Cinémas d'Amérique de Toulouse France, Festivalissimo Canada, First Run Film Series Belgium, Mostra del Cinema Iberoamericano Italy, Katowice Ars in Poland, Funf Seen FF Germany, Istanbul IFF Turkey, Festival Filmar en America Latina Geneva Switzerland, Festival Cine Latino Italy, Gwanju IFF South Korea

**Awards**

Honorary Mention, Digital IFF Chile, FIPRESCI I Critics Prize, French Critics Discovery Prize, Special Jury Prize Coup de Coeur, Rencontres Cinémas d'Amérique de Toulouse

**Sales**

Chile, Mexico, Spain, Belgium, the Netherlands, Luxemburg





MODEST RECEPTION, Mani Haghighi, Iran, 2012

**International festivals**

Berlin IFF Germany, Hong Kong IFF Hong Kong

**Awards**

FIPRESCI Award, Berlinale

My Joy, Sergey Loznitsa, Ukraine, 2010

**International festivals**

Sofia IFF Bulgaria, Vilnius IFF Lithuania, Hong Kong IFF, Istanbul IFF Turkey, Kosmorama Trondheim FF Norway, CPH:PIX, Denmark, Indie Lisboa, Portugal, The Best of Golden Apricot FF the Netherlands, Transilvania IFF Romania, New Zealand IFF New Zealand, Vukovar FF Hungary, Koper FF Slovenia, Festival de Cine 4+1, Spain, Gran Canaria FF Spain

**Sales**

Poland, France, Mexico, Former Yugoslavia (package), Slovenia, USA, Portugal, Brazil, Israel

NEIGHBOURING SOUNDS, Kleber Mendonça Filho, Brazil, 2012

**International festivals**

Rotterdam IFF the Netherlands, New Directors New Films New York USA, Washington DC I Film Festival USA, CPH PIX, Denmark, San Francisco Int Film Festival USA, India Lisboa, Portugal

**Awards**

FIPRESCI Award, IFFR

**Sales**

USA, Belgium, the Netherlands, Luxemburg

No.89 SHIMEN ROAD, Shu Haolun, China, 2010

**National festivals**

China Independent FF China

**Regional festivals**

World FF of Bangkok, Thailand

**International festivals**

Tallinn Black Nights FF Estonia, Warsaw IFF Poland, Sao Paulo IFF Brazil, IFF Mannheim-Heidelberg Germany

**Awards**

NETPAC Award, Warsaw I Film Festival, Best feature film Award, China Independent Film Festival

**Sales**

China

OCASO, Theo Court, Chile, 2010

**National festivals**

Festival de Cine B Chile,

**Regional festivals**

IFF Uruguay, Bafici Argentina,

**International festivals**

Las Palmas IFF Spain, Munich IFF Germany, Festival CINEMA CHILE, the Netherlands, Los Angeles Independent Film Festival USA, Trieste Latino FF Italy, IMAGEN MADRID IFF Spain

**Awards**

Best Cinematographic, Best Sound, Festival de Cine B, Best Cinematographic, IMAGEN MADRID IFF

**Sales**

Belgium, the Netherlands, Luxemburg

PARAÍSOS ARTIFICIALES, Yulene Olaizola, Mexico, 2010

**National festivals**

FICUNAM México, Cineclub Insurgente Mexico, IFF de Morelia México, Riviera Maya FF México,

**Regional festivals**

Lima Latin American I Film Festival Peru, SANFIC Chile, Festival de cine de Cali Colombia, Ventana Sur Market screening Argentina

**International festivals**

Rencontres Cinema d'Amerique de Toulouse France, Tribeca Film Festival USA, Seattle I Film Festival USA, Transilvania IFF Romania, Granada IFF Spain, UCR ARTSblock USA, Era New Horizons Poland, Cincinnati Film Festival USA, Filmfest Hamburg Germany, Tercer Festival de Cine Latinoamericano de Flanders Belgium, Göteborg IFF Sweden, Papay Gyro Nights Art Festival UK, Tucson Film Festival USA, Boyle Heights Latina Independent Film Extravaganza USA, Festivalissimo Canada, FF of Las Palmas de Gran Canaria Spain, Rerun USA

**Awards**

Best photography, Tribeca, SANFIC, Best director

**Sales**

Belgium, the Netherlands, Luxemburg

POSTCARDS FROM THE ZOO, Edwin, Indonesia, 2012

**Regional festivals**

Hong Kong IFF

**International festivals**

Berlinale Germany, Tribeca Film Festival USA

**Sales**

Belgium, the Netherlands, Luxemburg

QARANTINA, Oday Rasheed, Iraq, 2010

**Regional festivals**

Abu Dhabi IFF UAE, Oran Arab IFF Algeria, Gulf FF United Arab Emirates

**International festivals**

IFF Rotterdam the Netherlands, Seattle IFFUSA, Munich FF Germany, Warsaw IFF Poland, Arab FF Berlin Germany, FF Delft Norway, Global Lens 2012 USA, Cinema Mondial Tour (supported by HBF) in various African Countries

**Awards**

Jury Prize, Oran

**Sales**

USA, Canada, Belgium, the Netherlands, Luxemburg



RAT FEVER, Claudio Assis, Brazil, 2011

**National festivals**

Festival de Cinema de Paulínia Brazil, Janela Internacional de Cinema de Recife Brazil, Festival de verão de Porto Alegre Brazil

**International festivals**

IFF Rotterdam the Netherlands

**Awards**

Best fiction film, Critics' Award, Best Actor, Best Actress, Best Photo, Best Editing, Best Art Direction, Best soundtrack, Festival de Cinema de Paulínia, Brazil

**Sales**

Brazil

SOUL OF SAND, Sidharth Srinivasan, India, 2010

**International festivals**

Gasparilla Int'l FF USA, Scottsdale Int'l FF USA, Minneapolis – St. Paul Int'l FF USA, Santa Barbara Int'l FF USA, World Cinema Festival Amsterdam Netherlands, Museum Of Modern Art (Moma), New York USA

**Sales**

USA, Canada, Belgium, the Netherlands, Luxemburg

SUDOESTE, Eduardo Nunes, Brazil, 2011

**National festivals**

Festival de Cinema de Gramado Brazil, Festival do Rio Brazil, Vitoria Cine Video Brazil,

**Regional festivals**

Festival Internacional del Nuevo Cine Latinoamericano Cuba, IFF en Guadalajara Mexico,

**International festivals**

Cinélatino Rencontres de Toulouse France, Chicago I Film Festival USA, IFF Rotterdam the Netherlands

**Awards**

The Special Jury Prize, FIPRESCI Latin-American Best Film, Best Photography, Festival do Rio, Best Director, Vitoria Cine Video, Best Artistic Contribution, Festival Internacional del Nuevo Cine Latinoamericano, Best Photography, IFF en Guadalajara, FRIPESCI Best Film Award, Cinélatino Rencontres de Toulouse

**Sales**

Brazil, USA, Canada

SUR LA PLANCHE, Leila Kilani, Morocco, 2011

**National festivals**

Marrakech IFF Morocco

**International festivals**

Cannes IFF France, Taormina FF Italy, San Sebastian IFF Spain, Chicago IFF USA, Films from the South Finland, Antalya IFF Turkey, Abu Dhabi IFF United Arab Emirates, Vienna IFF Switzerland, Brussels Independent FF Belgium, Tübingen and Stuttgart FF Germany, Thessaloniki IFF Greece, Cuenca IFF Spain,

Around the world in 14 films FF Germany, Kerala IFF India, Palm Springs IFF USA, Tromsø IFF Norway, IFF Rotterdam Netherlands, Göteborg IFF Sweden, Swedish Film Institute Sweden, Istanbul Independent FF Turkey, Black Movie FF Switzerland, Cinema Novo FF Belgium, African, Asian and Latin American FF Italy, Riviera Maya FF Mexico, Lichter Filmtage Germany, Passion Cinema Switzerland

**Awards**

Golden Tauro Best film and director and actresses, Taormina FF, Fipresci Award, Films From the South, Best Feature Film, Antalya IFF, Best Actress, Abu Dhabi IFF, SIYAD Jury Award, Istanbul IFF

**Sales**

Latin America (package)

TEMPLE, Umesh Vinayak Kulkarni, India, 2011

**National festivals**

Pune IFF India, Mumbai IFF India

**International festivals**

Abu Dhabi IFF, South Asian FF New York USA, IFF Rotterdam the Netherlands

**Awards**

Best Film Audience and Jury South Asian FFNY, Best Direction and Cinematography Pune IFF

THE BOX, Adrijana Stojkovic, Serbia, 2011

**National festivals**

Cinema City FF Serbia, FF Sopot, Serbia, Film Screenplay Festival, Serbia, Festival of Auteur Film, Serbia

**Regional festivals**

Raindance FF London, United Kingdom, Sofia IFF Bulgaria, Festival L'Europe autour de l'Europe Paris - Normandie, France

**International festivals**

Festival Internacional del Nuevo Cine Latinoamericano, Cuba, New Serbian FF Toronto, Canada

**Awards**

Award for the Screenplay, Film Screenplay Festival Serbia

**Sales**

Serbia, Croatia, Bosnia and Herzegovina, Macedonia, Montenegro, Slovenia

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

**National festivals**

Alliance Francaise Woman's Month, South Africa

THE DITCH, Wang Bing, China, 2010

**Regional festivals**

Hong Kong FF

**International festivals**

Festival des droits humains Genève, Switzerland, LICHTER Filmtage Frankfurt Germany, Cinémathèque Suisse Switzerland, Doclisboa Portugal, Febiofest Czech Republic, Las Palmas de Gran Canaria Spain, Trondheim Norway, Cinéma: Le Zinéma Switzerland, Munich Film Fest Germany, Era new horizons IFF Poland, San Sebastian IFF Spain, Imagem dos Povos Produire au Sud Brazil, Mirror IFF Russia, Cinema South Festival Israel, Sydney FF Australia

**Sales**

Japan, Germany, Portugal, France, Balkans, Albania



THE LIGHT THIEF, Aktan Arym Kubat, Kyrgyzstan, 2010

**Regional festivals**

Yerevan IFF Golden Apricot, Armenia, Sochi IFF Kinotavr, Russia

**International festivals**

European FF Palic Serbia, Beirut IFF Lebanon, Vilnius IFF Lithuania, Hong Kong IFF, Prague IFF FebioFest Czech Republic, Istanbul IFF Turkey, Granada - Cine del sur, Spain

**Sales**

Germany, Austria, Switzerland, United Kingdom, France, Belgium, the Netherlands, Luxemburg, Romania, Canada, Brazil, USA, Japan

THE OLD DONKEY, Li Ruijun, China, 2010

**National festivals**

China Independent FF China, Shenzhen Bay Fringe Festival China, Beijing First FF China, Beijing Young Independent FF China

**Regional festivals**

Pusan IFF South Korea, Kolkata Documentary IFF India, Hong Kong IFF

**International festivals**

Fajr IFF Iran, Deauville Asian FF Competition France, BAFICI Argentina, Belgian Royal filmarchives FF Belgium, München IFF Germany, Milano IFF Italy, Golden Boll FF Turkey, Rome Asian FF Italy, Rotterdam IFF The Netherlands, Ricefield Chinese Arts & Cultural Centre- Chinese FF UK, China Independent FF Belgium, Cinema Mondial Tour, several African countries

**Awards**

Highest Award, China Independent, Signis Award, Hong Kong, Cinevision Award Nomination, München

**Sales**

Belgium, the Netherlands, Luxemburg

TILVA ROSH, Nikola Ležaić, Serbia, 2010

**Regional festivals**

Sofia IFF Bulgaria, Crossing Europe Film Fest, Austria, Transylvania Int'l Film Fest, Romania, Kino Otok - Isola Cinema, Slovenia, Int'l Festival of Local Television, Slovakia,

Motovun FF Croatia, YOUKI Int'l Youth Media Fest, Austria

**International festivals**

Miami I Film Festival USA, BUFF Int'l Children and Youth Film Fest, Sweden, Cleveland Int'l Film Fest USA, Wisconsin Film Fest USA, BAFICI, Argentina, San Francisco Int'l Film Fest USA, Kristiansand I Children's Film Fest, Norway, Tallinn Black Nights Film Fest, Estonia, Cinematheque Francaise, France, Melbourne Int'l Film Fest, Australia, Norwegian Int'l Film Fest, Helsinki Int'l Film Fest, Finland, BUSTER - Copenhagen Int'l Children's Film Fest, Denmark, Raindance Film Fest, UK, Kaohsiung Film Fest, Taiwan, 4+1 Film Fest, Colombia, Spain, Argentina, Brazil, Mexico, Hong Kong Independent Film Fest, European Film Forum Scanorama, Lithuania, Seville IFF Spain, Exposed Festival for First Films, Germany

**Sales**

Belgium, the Netherlands, Luxemburg

UFO IN HER EYES Guo Xiaolu, China, 2012

**International festivals**

Toronto IFF Canada, Miami Film Festival USA, Milano Three Continental Italy, Terracotta Film Festival UK, Hamburg FF Germany, Innsbruck Film Fest Austria, Ghent FF

Belgium, Creteil Women FF France, Lubeck FF Germany, Colong Women FF Germany, Goteborg FF Sweden

**Sales**

Switzerland, Germany

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

**Regional festivals**

Jeonju IFF South Korea, Vientiane Laos IFF Laos, Kolkata IFF India, Cinemanila Philippines, UCCA China,

**International festivals**

Ficunam Mexico, Canberra IFF Australia, Adelaide IFF Australia, Cartagena FF Colombia, Belgrade IFF Serbia, Sofia IFF Bulgaria, Las Palmas IFF Spain, CPH:PIX Denmark, BAFICI Argentina, Midnight Sun IFF Finland, Durban IFF South Africa

**Sales**

Thailand, Taiwan, Hong Kong, South Korea, Japan, Singapore, Germany, Spain, Brazil, Poland, Romania, Czech Republic, Canada, France, Israel, Norway, United Kingdom, Greece, Benelux, Portugal, Baltic Countries (package), Austria, Switzerland, ex-Yugoslavia (package), Argentina, Chile, Uruguay, Paraguay, Hungary, Mexico, Syria, Hungary, USA, Denmark, Italy, Sweden, Australia, New Zealand, Turkey

VERANO, José Luis Torres Leiva, Chile, 2011

**National festivals**

Valdivia Intl FF Chile, Antofagasta Intl FF Chile, Cine B Chile,

**Regional festivals**

Havana Intl FF Cuba,

**International festivals**

IFF Rotterdam the Netherlands, Toulouse rencontres de Cinema, France

**Awards**

Best director, Antofagasta, Best director & best cast, Cine B

**Sales**

Belgium, the Netherlands, Luxemburg

VERANO DE GOLIAI, Nicolás Pereda, Mexico, 2010

**Regional festivals**

MUCA Guatemala, IFF Panama,

**International festivals**

Centro Museo Vasco de Arte Contemporáneo de Vitoria, Spain

**Sales**

Mexico, Latin America (package), Belgium, the Netherlands, Luxemburg

VIRGIN GOAT, Murali Nair, India, 2010

**Regional festivals**

Kandy IFF Sri Lanka,

**International festivals**

OPEN DOEK FF Belgium, CineAsia FF Germany, London INDIAN FF United Kingdom, Asian FF of Dallas USA, Indian FF The Hague the Netherlands, Cinema Nuovo Belgium, Warsaw FF Poland, Films from the South FF Norway, Parramasala, Australia

**Sales**

Belgium, the Netherlands, Luxemburg



VOICE OF MY FATHER, Orhan Eskiköy & Zyenel Dogan, Turkey, 2012

**International festivals**

IFF Rotterdam the Netherlands

**Sales**

Belgium, the Netherlands, Luxemburg

WINTER VACATION, Li Hongqi, China, 2010

**Regional festivals**

Fukuoka FF Japan, Johia-NETPAC Asian FF Indonesia,

**International festivals**

Sofia IFF Bulgaria, New Directors New Films USA, FEBIOFEST Czech Republic, Wisconsin film festival USA, Talking Pictures film festival USA, CPH:PIX Denmark, Indie Lisboa Portugal, Red Cross FF Finland, Alba IFF Italy, Asian FF of Rome Italy, Midnight sun festival Finland, Art film festival/Forza Slovakia, Golden Apricot Armenia, Festival Focus Emerson college USA, New Zealand IFF New Zealand, Odessa FF Ukraine, Melbourne FF Australia, Pacific Meridian Russia, San Sebastian FF Spain, Paraty IFF Brazil, Alternativa – Festival de cinema independente de Barcelona Spain

**Sales**

Japan, France, Belgium, the Netherlands, Luxemburg, USA

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

**Regional festivals**

.MOV I Film, Music, & Literature Festival the Philippines, Jogja-NETPAC Asian FF Indonesia, Hong Kong IFF, Taipei IFF Taiwan, I Women's FF in Seoul South Korea

**International festivals**

BigPond Adelaide FF Australia, Fribourg IFF Switzerland, La Casa Encendida Spain, Asian FF Italy, Las Palmas de Gran Canaria IFF Spain, Southeast Asian Cinema, National Film and Sound Archive Canberra, Australia, BAFICI Argentina, San Francisco I Film Festival USA, München IFF Germany, ERA NEW HORIZONS Poland, Milano FF Italy, Riga IFF Latvia, Vladivostok IFF Russia, Vancouver I FF Canada, Asiaticafilmmediale - Encounters with Asian Cinema Rome Italy, Oslo Films From the South Norway, Paraty IFF Brazil, Asian FF Reggio Emilia, Italy

**Sales**

Belgium, the Netherlands, Luxemburg

ZEPHYR, Belma Bas, Turkey, 2010

**National festivals**

Istanbul IFF Turkey, Eskişehir IFF Turkey, Flying Broom Women's IFF in Ankara Turkey, I Crime & Punishment FF in Istanbul Turkey, Cinemarine New Turkish Films Week in Bodrum Turkey, Malatya IFF Turkey, Play UniFilmFest – Intercollegiate FF Turkey, Mountain Films Festival Turkey, Filmmor Women's IFF on Wheels Turkey

**Regional festivals**

Turkish FF in Beirut Lebanon

**International festivals**

Sofia IFF Bulgaria, Cinema Novo FF in Brugge Belgium, Hong Kong IFF, Women's IFF in Seoul South Korea, Art Film Fest Trenčianske Teplice/Trenčín Slovakia, Kazan IFF of Muslim Cinema Russia, Amsterdam Turkish FF The Netherlands, Women Make Waves FF in Taipei Taiwan, Asian Women's FF at Pondicherry University India, Febiofest IFF Prague Czech Republic, IAWRT Asian Women's FF – New Delhi India, Turkish Film Days in North Cyprus Cyprus, World FF of Bangkok Thailand, MedFF - Mediterranean Cinema in Rome Italy, Tallinn Black Nights FF (PÖFF) Estonia, Eastern Neighbours FF – Utrecht The Netherlands, Cinematographers' FF MANAKI BROTHERS - Bitola Macedonia

**Awards**

Best Screenplay Award, Istanbul I Film Festival, FIPRESCI Prize, Flying Broom I Women's Film Festival, Best Cinematography and TURKSOY Special Award, Kazan I Film Festival, Prize of the PiuCulture Jury, MedFilm Festival

**Sales**

Greece





## Distribution Benelux

### Festival screenings/Theatrical releases

| Venue or festival                                | City  | Title                  | Filmmaker             | Country   | Audience attendance |
|--|---|------------------------|-----------------------|-----------|---------------------|
| Lumiere Made in Europe festival                  | Maastricht  | <i>Tilva Rosh</i>      | Nikola Lezaic         | Serbia    | 46                  |
| Open Doek Festival                               | Turnhout  | <i>Eternity</i>        | Sivaraj Kongsakul     | Thailand  | 75                  |
|  | Turnhout  | <i>Mundo grua</i>      | Pablo Trapero         | Argentina | 66                  |
|  | Turnhout  | <i>Autumn</i>          | Aamir Bashir          | India     | 60                  |
| Latin American Film Festival (LAFF)              | Utrecht   | <i>Post Mortem</i>     | Pablo Larrain         | Chile     | 79                  |
|  | Utrecht   | <i>El Bonaerense</i>   | Pablo Trapero         | Argentina | 11                  |
|  | Utrecht   | <i>Familia Rodante</i> | Pablo Trapero         | Argentina | 32                  |
|  | Utrecht   | <i>La vida util</i>    | Federico Veiroj       | Uruguay   | 52                  |
| LAFF Tour Pablo Trapero                          | Amongst others: Brussel, Amsterdam, Nijmegen, The Hague, Eindhoven    | <i>Mundo grua</i>      | Pablo Trapero         | Argentina | 395                 |
| LAFF Education                                   | Groningen   | <i>Antonia</i>         | Tata Amaral           | Brazil    | 76                  |
| Library in collaboration with Casla Architecture | Almere  | <i>Black blood</i>     | Zhang Miaoyan         | China     | 25                  |
| EYE/Chile Festival                               | Amsterdam, The Hague  | <i>Tony Manero</i>     | Pablo Larrain         | Chile     | 268                 |
|  | Amsterdam   | <i>Ocaso</i>           | Theo Court            | Chile     | 103                 |
| Chile Festival and in Summer by EYE              | Amsterdam   | <i>Lucia</i>           | Niles Atallah         | Chile     | 39                  |
| EYE Release                                      | Amsterdam and (amongst others) Den Bosch, Bussum, Middelburg, Heerlen | <i>Winter vacation</i> | Li Hongqi             | China     | 238                 |
| EYE  | Amsterdam   | <i>La vida util</i>    | Federico Veiroj       | Uruguay   | 31                  |
| Cinamatek  | Brussel   | <i>Flying Fish</i>     | Sanjeeva Pushpakumara | Sri Lanka | 143                 |
| Golden Apricot festival Filmhuis Den Haag        | The Hague   | <i>Border</i>          | Harutyun Khachatryan  | Armenia   | 55                  |
| Rialto World Cinema Festival Amsterdam           | Amsterdam   | <i>Soul of sand</i>    | Sidharth Srinivasan   | India     | 55                  |
|  | Amsterdam, Maastricht, Groningen and Nijmegen                         | <i>Autumn</i>          | Aamir Bashir          | India     | 109                 |
| Rialto World Cinema Festival on Tour             | Nijmegen  | <i>Autumn</i>          | Aamir Bashir          | India     | 109                 |
| India Film Festival                              | The Hague   | <i>Virgin goat</i>     | Murali Nair           | India     | 60                  |
| TOTAL  |   |                        |                       |           | 2018                |

### DVD releases

| Title  | Filmmaker         | Country  | Release             | Units |
|--|-------------------|----------|---------------------|-------|
| <i>Eternity</i>  | Sivaraj Kongsakul | Thailand | bijlage jaarverslag | 500   |
| <i>Tilva Rosh</i>  | Nikola Lezaic     | Servie   | 10 to watch         | 500   |
| <i>Winter vacation</i>   | Li Hongqi         | China    | 10 to watch         | 500   |
| <i>If the seed doesn't die</i>                                     | Sinisa Dragin     | Roemenie | 10 to watch         | 500   |
| <i>10 to watch box I, including Tilva Rosh and Winter Vacation</i> |                   |          |                     | 500   |
| TOTAL  |                   |          |                     | 2500  |

### Online platforms

|                           | Website   | Nr of HBF titles | Views  |
|---------------------------|---|------------------|--------|
| YouTube                   | <a href="http://www.youtube.com/iffrotterdam">www.youtube.com/iffrotterdam</a>  | 23               | 14.237 |
| Cinematlink.tv            | <a href="http://www.cinematlink.tv">www.cinematlink.tv</a> en VOD via IFFR site | 48               | 679    |
|                           | Note: Free streams (629) in January 2012 of - amongst others - Je veux voir     |                  |        |
| Ximon                     | <a href="http://www.ximon.nl">www.ximon.nl</a>                                  | 33               | 58     |
| MUBI (as of January 2012) | <a href="http://www.mubi.com">www.mubi.com</a>                                  | 35               | 76     |
| TOTAL                     |   |                  | 15.050 |

### Television

| Title  | Filmmaker | Country  | Views   |
|--|-----------|----------|---------|
| <i>NTR: At the end of daybreak</i>                   | Ho Yuhang | Maleisie | 84.000  |
| <i>TV Rijmond: amongst others Susa, Vaho, Donkey</i> | Various   | Various  | 117.000 |
| TOTAL  |           |          | 201.000 |

### UPC on demand

| Titel                          | Buys |
|--------------------------------|------|
| <i>Tilva Rosh</i>              | 41   |
| <i>If the seed doesn't die</i> | 45   |
| TOTAL                          | 86   |



In 2011-2012, the HBF received the distribution rights for the Benelux for the following films:

| <b>Title</b>   | <b>Filmmaker</b>                        | <b>Country</b> |
|--|---|----------------|
| <i>Cornelia frente al espejo</i>                     | Daniel Rosenfeld                        | Argentina      |
| <i>Corta</i>   | Felipe Guerrero                         | Colombia       |
| <i>Florentina Hubaldo, CTE</i>                       | Lav Diaz                                | Philippines    |
| <i>Girimunho</i>                                     | Helvécio Marins Jr & Clarissa Campolina | Brazil         |
| <i>Goodbye</i>                                       | Mohammad Rasoulof                       | Iran           |
| <i>In April the Following Year, There Was a Fire</i> | Wichanon Somumjarn                      | Thailand       |
| <i>Mondomanila</i>                                   | Khavn De La Cruz                        | Philippines    |
| <i>Neighbouring Sounds</i>                           | Kleber Mendonça Filho                   | Brazil         |
| <i>Verano</i>  | José Luis Torres Leiva                  | Chile          |
| <i>Voice of My Father</i>                            | Orhan Eskiköy & Zeynel Dogan            | Turkey         |
| <i>Postcards from the Zoo</i>                        | Edwin                                   | Indonesia      |



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#### 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](mailto:hbf@filmfestivalrotterdam.com)

[www.filmfestivalrotterdam.com/hubertbalsfund](http://www.filmfestivalrotterdam.com/hubertbalsfund)



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