

FEDERICO
I feel dizzy.

LUCÍA
It's the car trip,
you'll feel better
when we get out.

FEDERICO
You think it's safe?



**HUBERT BALS
FUND**

ANNUAL REPORT 2012-2013

STICHTING INTERNATIONAL FILM FESTIVAL ROTTERDAM

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Still: *MODEST RECEPTION* - Mani Haghighi (Iran) IFFR 2013



I. A BRIEF LOOK BACK AT 2012-2013

Looking back, the past year has been both a successful and a turbulent one for the Hubert Bals Fund (HBF). This annual report gives a detailed report of the Fund's activities and results during 2012-2013.

HBF Selection 2012

The Hubert Bals Fund's track record speaks for itself: during the 24 years it has been in existence, the Fund has supported more than one thousand film projects. The selection for 2012 consisted of 48 projects, chosen from 764 applications. These projects were selected during two selection rounds, in the Spring and Fall of 2012. Once again, the HBF selection was characterised by a great diversity of projects from no less than 27 different countries: from South Africa to Brazil, from India to Iran, and with no less than four projects from Indonesia. Alongside support for a wide range of debut filmmakers, the HBF also supported new projects by recognised makers such as Pablo Stoll (Uruguay), Aditya Assarat (Thailand) and Tariq Teguia (Algeria). In addition, the Fund supported various workshop and training initiatives, such as a symposium on digital film production in Marrakech, a series of workshops for the managers of arthouse cinemas from the Middle East, and a special HBF Award was presented at the Durban FilmMart in South Africa.

HBF Harvest 2013

25 HBF-supported films screened in the programme of the 42nd International Film Festival Rotterdam (IFFR), five of which were nominated for the Hivos Tiger Awards Competition. The same year, HBF-supported titles received awards at IFFR, with a Hivos Tiger Award for *FAT SHAKER* by Mohammad Shirvani (Iran), a NETPAC Award for *WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE* by Mouly Surya (Indonesia), the Lions Film Award for *PENUMBRA* by Eduardo Villanueva (Mexico) and a HBF Dioraphte Award for *WADJDA* by Haifaa al Mansour from Saudi Arabia. *WADJDA* also ended up second on the list of audiences' favourite films of the festival. A HBF leader called *LUBLAE*, made specially for the HBF by Thai filmmaker and former Tiger Award winner Anocha Suwichakornpong, screened ahead of all 25 HBF-supported titles that showed at IFFR.

HBF-supported films were also selected by many other international festivals, and won awards at prestigious festivals worldwide including Cannes, Venice, Locarno and Berlin. Cannes, for example, selected three HBF-supported films: *LA PLAYA D.C.* (Juan Andrés Arango, Colombia), *LOS SALVAJES* (Alejandro Fadel, Argentina) and *VILLEGAS* (Gonzalo Tobal, Argentina), and Venice selected the HBF-supported titles *LEONES* (Jazmín López, Argentina), *WADJDA* (Haifaa al Mansour, Saudi Arabia) and *SOMEWHERE IN BETWEEN* (Yesim Ustaogly, Turkey). *MEMORIES LOOK AT ME* (Song Fang, China) and *PECULIAR VACATION AND OTHER ILLNESSES* (Yosep Anggi Noen, Indonesia) premiered in Locarno.

HBF Plus

As part of the annual HBF Plus programme – a joint initiative by the HBF and the Netherlands Film Fund aimed at stimulating Dutch co-productions of HBF-supported films – five new projects were granted contributions in 2012-2013: *BULL DOWN!* by Gabriel Mascaro (Brazil), with Dutch co-producer Viking Film; *DU, ZOOEY, AND MA* by Weng Shou-ming (China), with Dutch co-producer Revolver Film; *HUMIDITY* by Nikola Ljuca (Serbia), with Dutch co-producer Lemming Film; *THE MIDFIELDER* by Adrián Biniez (Uruguay/Argentina), with Dutch co-producer Topkapi Films and *DOS DISPAROS* by Martín Rejtman (Argentina), with Dutch co-producer Waterland Film.

Boost!

In 2012, five HBF-supported projects also participated in the new coaching programme Boost!, initiated by the Fund with the CineMart and Binger Filmlab in 2011. With support from the European Commission's MEDIA Mundus programme and with a new partner – the National Film Development Corporation of India – on board, the five HBF-supported projects were invited to take part in further script coaching at the Binger Filmlab, after which they were presented at the 30th CineMart, held during the last IFFR, and at the Goa FilmBazaar in India. The 2012 Boost! selection was made up of: *SILVER SHADOW* by Pablo Stoll (Uruguay/Argentina); *THE LOAD* by Ognjen Glavonic (Serbia); *THE FOURTH DIRECTION* by Gurminder Singh (India); *STRANGE BUT TRUE* by Michel Lipkes (Mexico) and *DAYS OF CANNIBALISM* by Teboho Edkins (South Africa).

Cinema Mondial Tour III

In 2012-2013, the third Cinema Mondial Tour – an initiative by the HBF and the IDFA Bertha Fund – was organised. The Cinema Mondial Tour took ten Fund-supported fiction films and documentaries to no less than eighteen festivals, arthouse cinemas and cultural centres in seventeen countries in Africa and the Middle East: Burundi, Cameroon, DR Congo, Rwanda, South Africa, Uganda, Kenya, Zambia, Ethiopia, Benin, Morocco, Tunisia, Dubai, Sudan, Jordan, Egypt and Lebanon. For the tour in the Middle East, this year for the first time the Funds worked with the NAAS Network of independent arthouse cinemas in the Arab region. Once again, the Cinema Mondial Tour met with great enthusiasm from its partners, with several films from the programme even picking up awards, such as *GOODBYE* at the Durban International Film Festival and *QARANTINA*, *WINTER VACATION* and *CITY OF PHOTOGRAPHERS* at the Quintessence in Benin. In total, more than 160 screenings took place within the tour, reaching a total audience of over 20,000 people.



African Metropolis

Last year also saw the start of the first 'pilot' edition of African Metropolis, a new short film programme aimed at stimulating up-and-coming African film talent. African Metropolis is an initiative by South African producer Steven Markovitz, with financial and concrete input from the HBF, the Goethe Institute and the Nigerian GT Bank. The seven short films by young makers from Kenya, Ivory Coast, DR Congo, Egypt, Nigeria, South Africa and Senegal received support in 2012 for the development of their scripts at a workshop held during the Durban International Film Festival; the films will be completed in the course of 2013 and presented at the 43rd IFFR.

Benelux Distribution

Alongside screening at the festival, IFFR strives to bring HBF-supported films to Dutch audiences all year round. In 2012, two HBF-supported titles were included in IFFR's DVD-series Ten to Watch, and dozens of HBF-supported films could be seen on the various online-distribution platforms with which IFFR collaborates.

Organisation

In 2012, the HBF organisation consisted of Head of HBF, Iwana Chronis, and Coordinator Janneke Langelaan. During her pregnancy leave, Iwana Chronis' duties were taken over by IFFR Programmer Bianca Taal. During the busy periods around selection rounds, the Fund's team was supplemented by a temporary staff member, Fay Breeman. Coordination of the Tour was handled, in cooperation with the IDFA Bertha Fund, by Stien Meesters.

Financial

In 2012-2013, the HBF received support from the Dutch Ministry of Foreign Affairs, Hivos, Stichting DOEN, Stichting Dioraphte and the Rotterdam organisation Lions L'Esprit du Temps. In addition, for the first time, the Fund entered into a new partnership with the European Commission's MEDIA Mundus organisation as part of the Boost! programme. In total, the Fund worked with a total budget of approx. €1.202.189¹.

Owing to the current political and economic climate, the HBF's financial situation after 2013 remains extremely uncertain. The Fund's contract with its main financier, the Ministry of Foreign Affairs, will terminate as from the end of the next financial year – 2013 – and this will not be renewed. Finding new financial partners for the HBF therefore is and remains a major priority. The HBF is actively exploring the possibility of support from Europe, as part of the Creative Europe programme starting from 2014, and IFFR is looking into various other ways of finding finance for the HBF, including from private sources.

¹ This includes the contribution of €250,000 earmarked for the Netherlands Film Fund's HBF Plus programme. N.B.: this amount is not included in the HBF's annual accounts, as responsibility for the financial handling of this programme lies with the Netherlands Film Fund. With permission from the Ministry of Foreign Affairs, this contribution can, however, be included in the total amount.



Still: RIO BELONGS TO US - Ricardo Pretti (Brazil) IFFR2013



II. ABOUT THE 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 make 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 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.

Background

The Hubert Bals Fund is modelled on an idea by Hubert ('Huub') Bals, founder of International Film Festival Rotterdam. In 1988, Huub Bals 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 1,000 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, 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 International Film Festival Rotterdam. Established in 1972, 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 twelve 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 eighteen 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 IFFR is not limited to the selection and presentation of films at the festival, however. IFFR has established a unique international reputation as 'the supportive festival'. In addition to the HBF, 30 years ago 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 scripts are presented to potential international co-producers, sales agents, distributors and financiers. This makes CineMart the place for film projects to find international finance and for films in development to be presented to the international industry.

Aims

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

The way we work

Every year, the Hubert Bals Fund receives more than 750 applications for financial support 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 OECD² 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.

² Organisation for Economic Cooperation and Development (OECD). The OECD's DAC list gives an overview of countries formally eligible for development aid.



Still: HALLEY - Sebastián Hofmann (Mexico) IFFR 2013





Still: MELAZA - Carlos Lechuya (Cuba) IFFR2013

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.



Hubert Bals Fund is a great supporter of our films and filmmaking in the Philippines. Provides us enough leeway and space to make changes to our initial concept/ideas so that the film ends up growing in the process.

John Torres – director of LUKAS NINO
(Philippines, 2013)



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- *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.

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 IFFR and through the setting up of the HBF Plus programme.

- *HBF and International Film Festival Rotterdam*

The HBF's relationship with IFFR is fundamental to the international position of both organisations. The HBF contributes to the festival's international image and reputation. In return, IFFR offers filmmakers supported by the HBF a prestigious platform of tremendous value. As well as screening dozens of HBF films at IFFR, the HBF also works closely with the CineMart during the festival. Every year, an average of four to six 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 films. In addition, during 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.



Still: LEONES - Jazmin Lopez (Argentina) IFFR2013, HBF Plus co-production



Focus points 2010-2012

Over the last few years, the Fund has been focussing its attention 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 has intensified 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 therefore aimed to increase its activities in the following five areas: greater attention to the poorest countries; greater attention to local distribution initiatives in developing countries; more attention to training courses and workshops; a stronger role as 'matchmaker'; more intense cooperation with the other funds and bodies.

- *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 has tried to increase the attention it pays to the poorest areas – particularly in parts of Africa. In doing so, the Fund has concentrated 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.

- *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 has devoted greater attention to improving the conditions for distribution in developing countries, in the poorest regions in particular, over the last few years. 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. Over the last few years, the HBF has 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. During the period 2010-2012, the Fund aimed to strengthen this role.



Still: WADJA - Haifaa Al Mansour (Saudi Arabia) IFFR 2013



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- *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), Aide Aux Cinémas du Monde (formerly known as Fonds Sud, France) and the Global Film Initiative (USA). Following up on an initiative by the HBF, these Funds meet annually in Rotterdam to exchange knowledge and improve their networks. The HBF has entered into a close cooperation with the IDFA Bertha Fund (previously known as Jan Vrijman Fund) in the Cinema Mondial Tour organisation, as well as in a joint search for additional finance.

Distribution in the Benelux

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

Each year, dozens of films made with support from the Fund are screened during IFFR. The festival has also taken on the task of ensuring that, throughout the year, quality 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 films in the Netherlands. IFFR releases several HBF films a year on DVD as part of its Tiger Releases label and from 2011 through its new 'Ten to Watch' series (see below). The HBF also distributes various titles on its dedicated IFFR channel on YouTube: youtube.com/iffrotterdam, as well as through various Video-On-Demand portals.

Communication and publicity

Partly thanks to its relationship with 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 IFFR as an innovative festival ensures good international news coverage every year. 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. IFFR's media policy is geared to the generation of free publicity and attention from a vast range of media. As one of the largest cultural events in the Netherlands, IFFR attracts a great deal of interest from the media in the Netherlands. Further afield, IFFR is held in high regard by film (trade) journals, quality newspapers, national and international film magazines. This foreign media attention helps make 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 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 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 the newspaper *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 International Film Festival Rotterdam. As an official part of the festival, the directors of Stichting Filmfestival Rotterdam bear official responsibility for the Fund. The HBF office is manned by a permanent staff of two: the Head of the HBF and one assistant (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 IFFR mean the Fund's overheads have been exceptionally low.

Finance

In 2012-2013, the HBF had a total budget of €1.202.189 at its disposal. Last year, the Fund was supported by the Ministry of Foreign Affairs, MEDIA Mundus, Hivos, the DOEN Foundation, Dioraphte Foundation and the Lions Club Rotterdam: L'Esprit du Temps.



III. REPORT ON ACTIVITIES 2012-2013

In close collaboration with the Ministry of Foreign Affairs, the HBF and the IDFA Bertha 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 2012-2013, 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 2012-2013. 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 International Film Festival Rotterdam, the HBF is included in the IFFR's financial report and therefore does not publish a separate financial report.

None of this would have been possible without you! If a daring, risk taking filmmaker like Alejandro Fadel and a very young independent production company from Argentina, were able to achieve a film like "Los salvajes" it's because of the HBF early trust and support.

Agustina Llambi Campbell – producer of
LOS SALVAJES (Alejandro Fadel, Argentina 2012)



The Hubert Bals' extraordinary generosity and support were critical for our film's completion and later success. Without the financial support, and critical validation from the HBF's prestige, HALLEY's release would have been next to impossible. We know this is also true for some of the most cutting edge films being made today.

Julio Chavezmontes – producer of
HALLEY (Sebastian Hofmann, Mexico, 2012)



Still: HARMONICA'S HOWL - Bruno Safadi (Brazil) IFFR 2013

1. STRENGTHENING THE PRODUCTION OF FILMS FROM DEVELOPING COUNTRIES

ACTIVITIES

Supporting film production

- *Film projects*

In 2012-2013, the HBF supported 48 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 764 applications taken into consideration by the selection committee. The range of projects considered was once again highly diverse, including *DAYS OF CANNIBALISM*, the debut feature by Teboho Edkins from South Africa, *HARMONICA'S HOWL* by Brazilian filmmaker Bruno Safadi, *ROOM ON A TREE* by Amit Dutta from India, *FAT SHAKER*, the Iranian winner of the Hivos Tiger Award by M. Shirvani and no less than four projects from Indonesia: *WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE* (Muly Surya); *ATAMBUA 39° CELCIUS* (Riri Riza); *ON MOTHER'S HEAD* (Putu Kusuma Widjaya) and *PECULIAR VACATION AND OTHER ILLNESSES* (Yosep Anggi Noen).

In addition to support for many first-time filmmakers (see below), the HBF also provided support to new projects by recognized filmmakers such as Pablo Stoll (Uruguay), Aditya Assarat (Thailand) and Tariq Teguia (Algeria). In addition to its support for individual film projects, the HBF also contributed to several workshops and training initiatives, such as a symposium on digital film production held in Marrakech, a collection of workshops and seminars for art house cinema managers from the Middle East, as well as presenting a special HBF Award at the Durban FilmMart in South Africa. The HBF also contributed to one distribution initiative, the organisation of free open-air screenings of the film *ATAMBUA 39° CELCIUS* in four cities on East and West Timor, where the film was also shot.

In total, the HBF supported 22 film projects for script and project development, four projects for digital production, fourteen projects for post-production or final financing, one distribution initiative, five workshops, gave one special HBF Award at a coproduction market and one HBF Dioraphte Award at the 42nd International Film Festival Rotterdam. For a complete overview of the projects selected (including descriptions and financial contributions), please refer to the Appendix.

The impact of the Hubert Bals Fund on Helvécio Marins Jr.

'The roads were dirty and the place secluded and cut off the world.' It took Helvécio Marins Jr. numerous meetings and seven years in the sertão, the tropical desert areas of Brazil 700 kilometres from his own home town, to finish his first fiction feature *GIRIMUNHO*. The project would have taken a lot more time and money had it not been for the Hubert Bals Fund.

Before, Marins Jr. went to the sertão twice a year to do research and had to plan around his other projects; he was never sure if he would be able to finish the film at all because he was financing everything himself. 'But after getting an HBF script development grant of €10,000, I could choose to see my two main actresses whenever I wanted. The fund gave me time and some calm to do the project; it brought a certainty that the movie would finally get made.'

Crucial to hang with

GIRIMUNHO tells the story of two elder village women of 80 and 81 years old and how they deal with loss after the husband of one of them dies. Marins Jr. shot his film in a documentary style: real people from the region with real family ties acted as its main characters and he shot scenes in their actual homes. He based the story on their actual lives and anecdotes, so it was crucial to hang around the two women to catch a certain sense of intimacy, according to the filmmaker. 'In the years I spent there I learned exactly, for example, what kind of clothes they would wear for what occasions,' he explains. '*GIRIMUNHO* is about the process of grief, and I could choose, for instance, a dress with flowers to show that the woman's mood is gradually becoming less dark.'

Getting a foreign fund like the HBF to back up his project had been significant, because according to Marins Jr. national funds in Brazil almost exclusively support big-budget blockbusters like *TROPA DE ELITE* (2007) with injections the size of two to three million euros. 'They try to ignore independent filmmakers like me,' he says. 'The people that have the power and the money only see one kind of cinema and can only read one kind of classical and commercial film language. *GIRIMUNHO* didn't even get one single real from the national fund – it's incredible! Without European money like the HBF development and post-production grants, I wouldn't have been able to make *GIRIMUNHO* for sure.'

Marins Jr. is currently working on the development of his next project, also backed up by the Hubert Bals Fund with €10,000, called *THE WIFE OF THE MAN WHO EATS LASER BEAMS*, a fantastical circus love story.



- *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 eleven feature films by first-time filmmakers – 26% of the total number of selected film projects. This selection consists of new cinematic voices representing a young and dynamic generation of filmmakers, such as:



Sebastián Hofmann
(Mexico)



Rumbi Katedza
(Zimbabwe)



Ognjen Glavonic
(Serbia)

- **Sebastián Hofmann** (Mexico) supported with a contribution for postproduction for his film *HALLEY*, which screened at the 42nd IFFR as part of the Hivos Tiger Awards Competition.
- **Rumbi Katedza** (Zimbabwe) received the HBF Award for the most promising film project presented at the Durban FilmMart for her debut *Live from Zimbabwe*, after which her producer also participated in the 2013 Rotterdam Lab.
- **Ognjen Glavonic** (Serbia) received support for script and project development for his debut film *THE LOAD*, which was later selected for Boost! (see page 43), and presented his project at the 30th CineMart.

Of the 42 film projects (excluding distribution and workshops) selected last year, ten film projects (close to 22%) were directed by a female filmmaker. These filmmakers are Huang Ji (China), Caroline Kamyá (Uganda), Joanna Vasquez Arong (Philippines), Dominga Sotomayor (Chile), Milagros Mumenthaler (Argentina), Song Fang (China), Haifaa al Mansour (Saudi-Arabia), Judy Kibinge (Kenya), Mouly Surya (Indonesia) and Rumbi Katedza (Zimbabwe).

- *Countries*

In 2012-2013, the HBF selected 48 projects from 27 different countries. The fund selected fifteen projects from Latin America, eighteen projects from Asia, eight projects from Africa, five from the Middle East and two from Eastern Europe. In total, fifteen 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 31% of the selected projects.

Additionally, the third edition of the Cinema Mondial Tour, a joint initiative by the HBF and the IDFA Bertha Fund, travelled to eighteen film festivals and independent art house cinemas in seventeen different countries in Africa and the Middle East: Burundi, Cameroon, DR Congo, Rwanda, South Africa, Uganda, Kenya, Zambia, Ethiopia, Benin, Morocco, Tunisia, Dubai, Sudan, Jordan, Egypt and Lebanon. Of all the countries the Tour travelled to in 2012, no less than eleven are 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 26.

Title	Filmmaker/ Partner	Country	Supported for:
DAYS OF CANNIBALISM	Teboho Edkins	South Africa	Script and Project Development and Boost!
HOT COMB	Caroline Kamyá	Uganda	Script and Project Development
OSCURO ANIMAL	Felipe Guerrero	Colombia	Script and Project Development
TABIJA	Igor Drljaca	Bosnia and Herzegovina	Script and Project Development
Atambua 39° Celcius	Riri Riza	Indonesia	Digital Production
ON MOTHER'S HEAD	Putu Kusuma Widjaya	Indonesia	Post-production and/or Final Financing
PECULIAR VACATION AND OTHER ILLNESSES	Yosep Anggi Noen	Indonesia	Post-production and/or Final Financing
POOR FOLK	Midi Z	Myanmar	Postproduction and/or Final Financing
SOMETHING NECESSARY	Judy Kibinge	Kenya	Post-production and/or Final Financing
WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE	Mouly Surya	Indonesia	Post-production and/or Final Financing
ATAMBUA 39° CELCIUS	Riri Riza	Indonesia	Distribution
LIVE FROM ZIMBABWE	Rumbi Katedza	Zimbabwe	HBF Award
CINEMA LAND	Xine Apprentices	Vietnam	Workshops
DIGITAL CINEMA WORKSHOP SERIES	Arab Media Lab	Morocco	Workshops
NAAS TRAINING WORKSHOP	ArteEast	Egypt	Workshop



In addition to the projects supported in 2012, African Metropolis - the new African short film project initiated by the HBF in 2011 with South African producer Steven Markovitz and the Goethe Institut - started its activities in the course of 2012, with participants from DR Congo, Kenya, Ivory Coast, Nigeria, Senegal, Egypt and South Africa, all of which are represented on the first two columns of the DAC list or the Ministry's list of partner countries. For more information on African Metropolis, please see page 16.

Contributing to the professionalization of filmmakers

- *Workshops and training initiatives*

In 2012, the HBF supported five workshops, which took place in Argentina, Vietnam, Morocco, Egypt, as well as a pan-African project. In 2011, the HBF also contributed to workshops in Costa Rica and the Democratic Republic of Congo, which were not finalised by the time of writing the 2011 HBF Annual Report. A report on these is therefore included below.

XIII TALLER COLÓN WORKSHOP FOR LATIN AMERICAN FILMMAKERS

Fundacion TyPA, Argentina

HBF Contribution: €10,000

In 2012, the HBF supported the Taller Colón Workshop for Latin American Filmmakers. Rotterdam has been a partner of Colón for many years, collaborating within the framework of the Rotterdam Lab, CineMart and other areas. Over 140 filmmakers from the Latin American and Central American region have participated in the thirteen Colón Workshops so far, and approximately half of these have now successfully shot and screened their films. Over the years, Colón has built up a regional and international reputation, and become an acclaimed institution. The Hubert Bals Fund has supported many films that were developed at the Colón Workshop over the years.

The workshop aims to boost high-potential film projects by emerging filmmakers from the region with intensive script coaching sessions; to reflect on the different means of producing cinema in Latin America and the international market, and to build a solid peer network in the region. For a period of seven days, twelve first or second time filmmakers received intensive coaching on the script of their feature film by a small team of three tutors, consisting of a scriptwriter, producer and filmmaker. Besides these individual coaching sessions with their tutors, the filmmakers also had to pitch their projects to their fellow participants, give feedback and work together on each other's projects. Afterwards, the filmmakers were given a few days to analyse and reconsider the structure of their projects, deconstruct and rebuild them, before making a final pitch to their fellow participants and tutors.

Following a call for proposals, more than 250 filmmakers submitted their film projects to TyPA for the workshop. Of these, twelve projects were selected: from Colombia, Argentina, Chile, Bolivia, Venezuela, Brazil and Honduras (by 3 women and 9 men). Five participants were subsequently selected to participate in the 2013 edition of the Rotterdam Lab at IFFR.

CINEMA LAND

Xine Apprentices, Vietnam

HBF Contribution: €5,000

In 2012, the HBF supported Cinema Land, an initiative aiming at supporting the development of an independent film culture



Photo: Colón Workshop (Argentina), Group of participants



HUBERT BALS FUND

in Vietnam. The support from the Fund was used in particular for the organization of the Cinema Factory, a series of debates, workshops and support for the development of short films, all aimed at emerging Vietnamese filmmakers. The HBF also helped with the establishment of Cinema Land's Library, which was able to enlarge its selection to 1,000 DVDs including many international, regional and national film classics. These films have now been made accessible to the public through the Library's three monitors and DVD players, as well as a public screening hall. The Cinema Factory consisted of a series of workshops on scriptwriting, cinematography and directing by Vietnam's younger generation of filmmakers: Huyen Hoang Diep, Pham Quang Minh and Phan Dang Die. The workshops all took place between January and March and were attended by 67 participants (19 of whom were women, and 48 men). Additionally, Cinema Land launched a series of Cinema Talks in March 2013 dealing with subjects such as 'Short Filmmaking in Vietnam, Opportunity and Challenge'. These were attended by 50 people. Cinema Land also supported four short film projects by emerging young filmmakers (one woman and three men), which are to be shot in the course of May 2013.

DIGITAL CINEMA WORKSHOP SERIES, DIGITAL MARRAKECH

Arab Media Lab, Morocco

HBF Contribution: €7,500

In 2012, the HBF supported the Arab Media Lab, a media arts platform in Morocco, in organising a series of workshops on the production of digital cinema. These took place during the Digital Marrakech Festival in December 2012. The aim of the project was to provide a platform for experimentation, an exchange of ideas and informing the participants of the technical aspects of digital filmmaking. The workshop was aimed at both emerging filmmakers and more experienced filmmakers, and sought to stimulate the exchange between them. The series consisted of two separate workshops, one on sound design – focussing on the role of sound and music in digital cinema – and one on the Steadicam technique for emerging camera operators. The structure of both workshops was twofold, focussing on the one hand on hands-on experimentation, and on the exchange of knowledge on the other. The workshops were attended by 30 Moroccan participants between 17 to 31 years of age, who were selected from 45 applicants for the two workshops (ten were women, twenty men).

NAAS WORKSHOP

ArteEast, Egypt/USA

HBF Contribution: €10,000

The Network of Arab Arthouse Screens (NAAS) is a network of independent arthouse cinemas and cultural institutions united by a common purpose: to develop cinema culture throughout the Arab countries. The Network's collective vision is to expand access to and to build a vibrant regional community around the best of local, regional and world cinema, making this available to a large combined audience and serving as a platform for committed and experienced promoters of arthouse cinema in the region, where they can build strategic partnerships and leverage synergies in distribution, programming, promotion and training, thereby overcoming shared obstacles and local isolation.

Since 2012, the HBF and IDFA Bertha Fund have collaborated with NAAS within the framework of the Cinema Mondial Tour. Several members of the NAAS Network have screened Cinema Mondial Tour films at their venues (see page 27). Alongside this collaboration, the HBF also supported a series of workshops and seminars for theatre managers. As one of the main focus areas



Photo: Launch of Cinema Land (Vietnam)

of NAAS is to build up its members' capacities, NAAS organized a workshop that covers the economics of cinema, programming for arthouse exhibitors, audience development, alternative distribution models, going digital, building up film libraries and local cinema hubs, and sustaining the space through creative funding models. These subjects have been chosen based on an assessment survey of the members' needs. Another aim of the workshop was to provide a platform for members to network, share best practices, exchange contacts and build long-term relationships. At the time of writing, the NAAS workshop had not yet been finalized, so a report on its activities is not included; this will be included in the 2013 HBF Annual Report.

AFRICAN METROPOLIS

Steven Markovitz, South Africa

HBF Contribution: €7,500

Set up in 2011, African Metropolis is a new initiative by South African producer Steven Markovitz, the Goethe Institute and the Hubert Bals Fund, with support from the Nigerian GT Bank. Through this programme, seven emerging filmmakers from seven different African cities have been asked to produce a short film, and have received professional guidance and training in the process. Due to a dire lack of financial resources, training and facilities for filmmakers in many African countries, most emerging African filmmakers lack a strong portfolio to help them find partners and funds for their feature films on the international market. Helping first-time feature filmmakers strengthen their portfolio by offering them the opportunity to make a strong short film, African Metropolis aims to stimulate emerging African filmmakers in their professional development, promote innovative short films from the continent and enable African filmmakers to compete at film festivals internationally.

Some 40 filmmakers from seven different African countries were invited to apply for this pilot edition of African Metropolis. Seven of them were then selected on the basis of the quality of their project and their previous work: Jim Chuchu (Kenya), Ahmed Ghoneimy (Egypt), Folasakin Iwajomo (Nigeria), Marie Ka (Senegal), Philippe Lacote (Ivory Coast), Yohan Lengole (DR Congo) and Vincent Moloi (South Africa).

In July 2012, all seven filmmakers were invited to attend a script development workshop, which took place at the Durban International Film Festival. During this workshop, the filmmakers received intensive script coaching sessions from Tunisian scriptwriter Jacques Akchoti, pitched their individual film projects to their peers and worked together on each other's projects. All films commenced production between September 2012 and March 2013 and will be completed in the summer of 2013. The

The impact of the Hubert Bals Fund on Marie Ka

Senegalese filmmaker Marie Ka was schooled in filmmaking in the United States, but believed moving back to Senegal was the right move to let her voice be heard – even though possibilities for filmmaking are limited there. Ka now takes part in African Metropolis, a series of workshops backed by the Goethe-Institut South Africa and the Hubert Bals Fund, and works on a film that intends to turn gender relations in her country upside down.

Say, you're an older woman and you reluctantly admit your husband's new wife into your own house. What would you do? Ka explores some answers in her project called *THE OTHER WOMAN*, which takes place 'in a patriarchal Senegalese society that sees mature women as obsolete and that considers sex to be the prerogative of men,' she tells us. 'Also, I want to challenge the Senegalese view that women are no longer interesting once they've given birth and gone through physical changes due to aging. I have a fascination for anything related to women. Sexuality is one of them.'

Dreaming business

Even though she wasn't schooled in her country, where there is hardly any education or infrastructure for filmmakers, Ka still went back to make films there. 'I believe that I am able to portray Senegalese reality better if I experience it first-hand and on a daily basis,' she says. 'And also, I feel that I have the duty to work in Senegal, since I've had the privilege to get a film education abroad and ought to contribute to the production of local content.'

But in order to tell her stories, Ka needs a platform and financial backing – something that's hard to find for filmmakers in Africa. This is where the HBF enters the scene. Besides €5,000 for the development of her script in the workshops of African Metropolis, Ka receives extensive workshops on film production and storytelling. Ka: 'I don't really believe anything is impossible; otherwise I wouldn't be in the 'dreaming' business. However, having the HBF backing me up from the very beginning does change the perspective on the possibilities to actually make the film. Support from the Goethe-Institut and the HBF enables me to work on the script.'

Ka hopes to finish the script by the end of November 2012 and start shooting it early 2013.



completed short films will be launched at the 2013 Durban International Film Festival in South Africa, after which they will have their European premieres at the 43rd IFFR in 2014.

If this pilot edition of African Metropolis proves successful, all partners would like to continue to support the programme's second edition in 2013. In 2012, the HBF reserved a limited budget of €7,500 for the second edition of the programme and the presentation of the first African Metropolis films at IFFR.

HANDMADE CINEMA: CASE STUDIES OF FILMS MADE WITH MICRO-BUDGETS

Fundacine, Costa Rica

HBF Contribution: €10,000

In 2011, the HBF provided financial support to a six-day workshop in Costa Rica that focused on case studies of regional films made on 'micro-budgets'. Given the lack of financial resources and facilities for film production in most Central American countries, most filmmakers have to be creative in the production of their feature films. In recent years, several filmmakers from the region have garnered international success with films that were made with virtually no budget, but rather by adopting the 'Handmade Cinema' method. The aim of the workshop was to inform and inspire other emerging filmmakers from the region about this 'Handmade Cinema' method, its philosophy and techniques. The workshop took place in San José from 18 to 23 June 2012, with the presence of five international filmmakers, one sales agent and fourteen participants. It was set up as to exchange ideas, analyse films and share experiences and thoughts regarding micro-budget films, production methods, directing techniques and market acceptance. Five acclaimed 'Handmade Cinema' filmmakers from the Central American region were invited: Julio Hernández Cordón from Guatemala (*LAS MARIMBAS DEL INFIERNO*, supported by the HBF) and Mexican filmmakers Elisa Miller (*VETE MÁS LEJOS ALICIA*; 2011 IFFR Tiger Awards Competition); Pedro González Rubio (*ALAMAR*; IFFR 2010); Sebastián Hiriart (*A TIRO DE PIEDRA*) and Yulene Olaizola (*PARAÍSO ARTIFICIALES*, supported by the HBF). Additionally, sales agent Sandro Fiorin (FiGa Films, Brazil/USA) also attended the workshops to speak about his extensive experience with Central American and Latin American films on the international market.

The workshop was aimed exclusively at young Central American directors and producers with fiction or creative documentary projects at the development stage. Following a regional call for proposals, 47 applications were received, out of which fourteen filmmakers were invited (five women and nine men) from five different Central American countries. To make this information available to a greater filmmaking community, the workshop was streamed online to filmmakers across Central America. This also allowed a wider audience to interact by sending questions or comments during the workshop, which added to the dynamics of the event. During the workshop, more than 60 people followed the streaming in real time and over 300 individual users have watched the recordings of the workshop on Cinergia's Ustream channel so far.

IMAGINATIONS

Suka! Productions, Democratic Republic of Congo

HBF Contribution: €10,000

The HBF also contributed to the ImagiNations project. Recognising the facts that there is currently a wealth of talent in Africa, worldwide recognition is growing for African authors and a new voice in African cinema is slowly emerging onto the world stage, the project ImagiNations is attempting 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: *THE JAMBULA TREE*, a short story which won the Caine Prize for African Literature, and was adapted by Wanuri Kahiu. *ROOM ON A TREE* by Alain Mabanckou was settled on for Tunda Wa Munga's project and *FINISH AND KLAAR*, a non-fiction book from South Africa, was negotiated for Jenna Bass' project. It proved more difficult to find a suitable novel for the filmmaker from Mozambique.

The script development workshops were planned to take place in Congo by the end of 2011. However, due to the security situation surrounding the elections, it was decided to move the workshops to Nairobi, where they were again postponed due to



the security situation around the Al Shabab terrorist attacks. 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. Applications to most funds available for such large-scale projects were unfortunately unsuccessful. Without sufficient resources to finance the films, the shape and outcome of the ImagiNations project had to be reconsidered. The plan is now to develop one project at a time, treating ImagiNations as a label and starting off with *THE JAMBULA TREE* by Wanuri Kahiu. As the HBF previously rejected the script and project development proposal for this project on quality grounds, the Fund decided not to continue its support for ImagiNations based on this new plan, after which the contract was terminated.

- *Other activities*

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, Boost! was set up in 2011 as a joint initiative by the HBF, CineMart and Binger Filmlab. The programme works with a tailor-made, three-step process:

- **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 process 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.

Supported by MEDIA Mundus in 2012, Boost! was strengthened by another partner, the National Film Development Corporation of India. Within the context of this partnership, one of the five Boost! projects was selected from South Asia and participated in

The impact of the Hubert Bals Fund on Nikola Ljuca

Call it a snowball effect, call it a series of dominos falling, but the Hubert Bals Fund definitely caused some chain reaction among potential financiers after it supported the young Serbian director Nikola Ljuca's first feature film *HUMIDITY* in 2011. Ljuca: 'The HBF put us on the map. I can finally tell the story of my generation.'

After being granted an amount of €10,000, the project, which Ljuca hopes to start shooting in 2013, went on a roller coaster ride of multiple development award wins; rare for a first-time director. Moreover, through the HBF, Ljuca got selected for a series of script development workshops at Boost!, a collaboration with Binger Filmlab in Amsterdam. He went on to present *HUMIDITY* at IFFR's CineMart in 2012 and found an international co-producer in the German GbR in a matter of no time. The reason for this success?



Ljuca: 'I believe co-producers and funds need something like the HBF to confirm what they think, before they're sure.'

Road movie through Belgrade

Getting the HBF grant for script development meant the Serbian director got to try out an international audience for his über-Serbian story. Like his previous short films, *HUMIDITY* alludes to the importance of the political changes after the fall of Slobodan Milosevic in 2000 when yuppies in Serbia attempted to turn the former socialist country into another capitalist society almost overnight – and failed. '*HUMIDITY* is a Ulysses kind of road movie through Belgrade,' he explains, 'but from a point of view that has not been dealt with yet.'

HUMIDITY presents a standard bourgeois situation of a rich married couple when the wife suddenly disappears. Ljuca: 'The standard American arch in film would be: he is going on a search for her, all the while overcoming life's obstacles, and becomes a better man in the process. In *HUMIDITY*, that's not how it goes. We don't really know what the man is doing, but through him, we see the broken world he lives in.'

The story seems so embedded in Serbian life that the filmmaker was afraid nobody outside the region would get the idea of the script. Ljuca: 'But because of the HBF, *HUMIDITY* has the potential to be something of relevance. That's the biggest change: we're not just a small Serbian film anymore, but an international one.'



the Goa FilmBazaar, the most important coproduction market for the South Asia region.

The 2012 Boost! selections were made after the HBF Spring and Fall selection rounds. The selected projects were:

- SILVER SHADOW by Pablo Stoll (Uruguay/Argentina)
- THE LOAD by Ognjen Glavonic (Serbia)
- THE FOURTH DIRECTION by Gurvinder Singh (India)
- STRANGE BUT TRUE by Michel Lipkes (Mexico)
- DAYS OF CANNIBALISM by Teboho Edkins (South Africa)

These projects followed intensive script coaching sessions with professional script advisors from Binger Filmlab in the Fall of 2012. Subsequently, the Boost! projects were presented at the 30th CineMart in January 2013, except for Gurvinder Singh of THE FOURTH DIRECTION, who participated in the Rotterdam Lab. 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 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 second edition of Boost! was considered a success and will be continued in 2013, again with support from MEDIA Mundus.

• *HBF Awards*

For the third and last time, the HBF handed out a special HBF Award of €5,000 to the most promising filmmaker at the 3rd Durban FilmMart in 2012. 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 logistics organization. At the 2012 Durban FilmMart, the HBF presented a HBF Award consisting of €5,000 to the most promising project at the market: Live from Zimbabwe by Rumbi Katedza from Zimbabwe. Please refer to the Appendix for more information on this project.

Results

• *Contributing to the strengthening of independent film production*

Despite its efforts to apply stricter selection criteria 'at the gate', during the year under review the HBF received a few more applications for film projects (excluding distribution and training initiatives) than in 2011: 715 applications in 2012, as compared with 708 applications in 2011 and 659 in 2010. This trend 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 to the remaining institutions for finance. It is expected that this trend will continue in 2013, as greater insecurity arises owing to European subsidy cuts and government policy changes. Despite a decrease in the available budget, the HBF supported 42 film projects in 2012, compared to 41 in 2011, 43 in 2010 and 48 in 2009. For an overview of the number of projects supported within each category in 2012 and the budgets allocated, please refer to the Appendix.

As shown in Table 2 on page 37, the spread across the different geographical regions was similar in 2012 to that in the past three years. In 2012, 15% of all film projects submitted came from Africa; 27% from Asia; 39% from Latin America; 14% from the Middle East and 4% from Eastern Europe. However, a steady increase in film applications from Africa was noted: 107 applications were received in 2012, as against 96 in 2011, 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: almost 12% of all film projects selected in 2012 were from Africa, as against 10% in 2011, 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 slightly decreased: it was close to 25% in 2012, as against 30% in 2011, 26% in 2010 and 24% in 2009. Also, the HBF supported slightly less film projects from these countries in 2012 compared to previous years: 26% in 2012, as against 29% in 2011 and 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 catalysing 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: almost 46% in 2012. Recognizing the great significance of support from the Fund for emerging talent, the HBF annually allocates a large percentage of its selections to first filmmakers: 26% in 2012.

Sometimes, projects receive national film funding only upon selection by the HBF, as 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 is then able to find other international funds and co-producers willing to invest. A good example of this is *THE FOURTH DIRECTION* by Indian director Gurvinder Singh. Following the support from the HBF for script and project development in the Spring of 2012, *THE FOURTH DIRECTION* was selected for Boost!, in the context of which the project was further developed at Binger Filmlab. The film was subsequently selected for several coproduction markets, including Paris Projects and Goa Film Bazaar. As a participant in Boost!, the producer of the film was also able to participate in the 2013 Rotterdam Lab. Subsequently, other financiers committed themselves to the project, including two coproduction agreements with a French and German producer, as well as substantial support from the National Film Development Corporation of India. A partnership with Dutch Viking Film could potentially lead to a collaboration in the context of HBF Plus in the near future. The film will be shot this summer and will be ready in March 2014.

- *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. Three of the four workshops supported in 2012 took place in countries listed in the first two columns of the DAC list or that are partner countries of the Dutch Ministry of Foreign Affairs: Vietnam, Egypt and Morocco. Unfortunately, as just three of the workshops had been finalised at the time of writing, only the results of the XIII Taller Colón Workshop (Argentina), Cinema Land (Vietnam) and the Digital Cinema Workshop Series in Morocco are included in this year’s Annual Report, as well as the result of last years’ Handmade Cinema workshop in Costa Rica. In 2012, a total of 180 filmmakers attended the HBF-supported workshops, of which 37 were women (see the table on page 40).

Given the limited resources available for independent cinema and the lack of a cinema infrastructure in many Central American countries, the Handmade Cinema approach seems to offer a promising solution, and has resulted in several successful feature films circulating and winning awards at prestigious film festivals worldwide. Many emerging filmmakers from the region were therefore most interested in learning the method and philosophy of this cinematic and production approach. In the words of one of the participants: “The selection of topics was perfect; in my opinion, it is precisely these production methods, which we will probably continue calling ‘handmade cinema’, [...] that fit and adapt better to our needs and requirements as filmmakers in the region.” Or, as one other participant stated: “[...] the topics and the discussion that took place during the workshop consolidated in me, and in most of the participants, the idea of the type of films we want to do, and it is not simply a working method, it is a cinematographic speech – philosophy, ethic, aesthetic and political, in which handmade cinema is constructed. So the gathered knowledge becomes a path to follow for the regional cinematography.” Immediately after the workshop, two participants already decided to adapt their production methods for their first feature film according to the Handmade cinema approach, while another

Clear calls, accessible application, fair contracts, installments on time, HBF supports so many emerging directors from all around the world... I just can say: We love HBF!

Paola Herrera – producer of *MAI MORIRE*
(Enrique Rivero, Mexico, 2012)



participant started writing a second feature film that will be shot with a handmade cinema approach. Over the years, the formula of TyPA's writing lab has proven to be greatly successful and resulting in many quality films that have made it to the international market and festivals. The remote location, intimate setting, intensive coaching and collaboration not only greatly benefit the potential of the film projects, but also – according to the coordinator – “...allowed [the participating filmmakers] to be, from now on, not only great individual filmmakers, but also a group of colleagues that can rely on each other in further steps along their roads. In a region where filmmakers seldom know their colleagues from neighbouring countries, most of the participants appreciated the great and cohesive group that formed among them and that, hopefully, will last for years.” Five of the participating filmmakers were invited to attend the Rotterdam Lab in January 2013. Rotterdam is continuing its long-lasting relationship with TyPA in 2013 within the context of Boost!, whereby one Boost! participant will be invited to take part in the 14th Taller Colón Workshop in Argentina ahead of his or her project being presented at CineMart or the Rotterdam Lab.

It is in these kinds of collaborations across different regions that the HBF wishes to invest, as these prove to be fruitful for all partners involved. The partnership between the Cinema Mondial Tour and the NAAS Network of alternative cinema screens in North Africa and the Middle East is an example of this. By providing financial support for the training of cinema owners in the region, the HBF wishes to strengthen this collaboration, and this also benefits the Cinema Mondial Tour. The same goes for the Cinema Land initiative in Vietnam, which is organised by filmmaker Phan Dang Di, who was supported by the HBF for his second feature *BIG FATHER, SMALL FATHER AND OTHER STORIES* and is now trying to inspire other emerging filmmakers with his knowledge and experiences. Hence, initiatives such as Cinema Land build further on an existing collaboration with a HBF-supported filmmaker, who – in the case of Phan Dang Di – works as a potential catalyst for new talent coming from Vietnam.



Without HBF's post-production support, *POOR FOLK* could not be finished or become the way it is now. Midi Z, as an emerging filmmaker from Southeast Asia, has been establishing his career with the tremendous help from HBF and IFFR. We are glad HBF has been major force to diversify the shape of world cinema, and we hope to come across with HBF very soon.

Patrick Mao Huang – producer of *POOR FOLK*
(*Midi Z*, Myanmar/Taiwan, 2012)

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

Activities

- *Supported distribution initiatives and mobile cinema projects*

In 2012, the HBF supported only one distribution initiative, on the border between East and West Timor in Indonesia. These activities and results are described below. As the HBF supported three distribution initiatives in 2011, which completed their activities in 2012, an overview of these activities and the results is therefore included in this year's Annual Report. These projects include the release of Congolese film *VIVA RIVA!* by establishing a new distribution network across Africa, the local release of *LAS MARIMBAS DEL INFIERNO* in Costa Rica, experimenting with a system for independent cinema distribution in that country, and the online distribution of African films through AfricaFilms.tv and by mobile cinema networks through mobiCINE in Senegal. The first two projects were finalised in 2012 and are included in this year's Annual Report. The HBF's involvement in the AfricaFilms.tv and mobiCINE initiative will be finalised in the course of 2013 and will therefore be reported on in next year's Report.

ATAMBUA 39° CELCIUS, Riri Riza, Indonesia (distribution in East and West Timor)

HBF Contribution: €10,000

In 2012, the HBF supported the local screening of the *ATAMBUA 39° CELCIUS* in the town of Atambua, on the border of East Nusa Tenggara Timor in January 2013. The film tells the story of a family who have been torn apart by the war dividing East and West Timor. *ATAMBUA 39° CELCIUS* was directed by well-known Indonesian filmmaker Riri Riza and premiered at IFFR 2013. As the subject matter of the film addresses the daily lives and family situations of many people living on the border between East and West Timor, the filmmaker wanted to show the film to the inhabitants of the town in which it was shot. With the support of the Hubert Bals Fund, a Master DCP of the film was made and two free-of-charge screenings were organised at the Rai Belu Public Sport Centre, as no local cinemas exist in Atambua. This reached out to an audience of approximately 1,600 people. The films were promoted by word-of-mouth and through the help of a car that announced it with a megaphone. The filmmaker himself, including his crew and (local) cast, were present at both screenings to take questions afterwards.

VIVA RIVA! – Djo Tunda Wa Munga, DR Congo (distribution in thirteen African countries by Suka! Productions)

HBF Contribution: €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 Congo in 20 years, tells the story of Riva, a Congolese smuggler who has just returned to his hometown, Kinshasa, with a major score: a fortune in hijacked gasoline. While Riva falls in love with the kept woman of a local gangster, an Angolan crime lord relentlessly seeks the return of his stolen shipment. This high-quality gangster film from DR Congo 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, headed by Tunda Wa Munga himself with South African producer Steven Markovitz (with offices in Kinshasa and Cape Town) approached the HBF to contribute to



Photo: Shooting of *ATAMBUA 39° CELCIUS* - Riri Riza (Indonesia) IFFR2013



HUBERT BALS FUND



Still: Shooting of Something Necessary - Judy Kibinge (Kenya), IFFR 2013

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. A growing number of independent cinemas across Africa is becoming increasingly open to screening African content.”

The plan was to implement a continent-wide release, creating awareness of the film across languages and cultures. A further aim was to create awareness amongst filmmakers, investors and distributors that it is possible to achieve a continent-wide release of a film, and to illustrate the importance of developing a network of venues that could screen further African titles in the future.

Although the release is still on-going, the film has already screened in thirteen different countries across Africa and is due to be screened in another five countries. The release of the film so far has been successful, despite social and political unrest in Kenya, Congo and Nigeria, which has discouraged people from going to the cinemas. Between September 2011 and April 2012, 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, Chad and Rwanda, attracting around 8,000 visitors. The figures for the screenings in Senegal (also in partnership with mobiCINE, see above), Mozambique, Mali, Nigeria and Ghana are still expected (they are expected to number around 4,000 more).

LAS MARIMBAS DEL INFIERNO – Julio Hernández Córdón, Guatemala (distribution in Costa Rica by El otro cine Distribuidora)
HBF Contribution: €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 Córdón from Guatemala. *LAS MARIMBAS DEL INFIERNO* is a film about a traditional marimba player and a heavy metal band, who decide to collaborate and fuse their music styles. 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 it is in many other Central American and Latin American countries, theatrically releasing independent films in Costa Rica is a difficult undertaking due to the prevailing dominance of Hollywood blockbusters in the cinemas.

In order to make independent films available to the Costa Rican audience and break through the existing (and malfunctioning) distribution models for independent cinema, the distribution company wanted to adopt a new, fresh approach. The ‘Pacifica Grey’ brand was established, the goal of which is to bring independent cinema closer to new audiences by creating a unique atmosphere and experience around the screening of the films and by combining different art forms. By using the concept of ‘immersive cinema’, the idea of Pacifica Grey is to become a brand or ‘seal of approval’ for new and particularly young audiences, standing for unique and innovative experiences with independent cinema. Supporting this idea, the brand has created special graphics, posters and animations introducing a character with the name Pacifica Grey, as well as merchandise, such as a special passport booklet in which audiences can collect stamps of the films they’ve seen.



Pacifica Grey came into existence as a brand with the distribution of *LAS MARIMBAS DEL INFIERNO*. The distribution strategy consisted of a national premiere of the film during the Festival Internacional de Cine de San José, in the presence of the director of the film; a two-day special event featuring the screening of the film, including a rock concert fusing marimba music with heavy metal, referring to the subject of the film (in which the main actor from the film also made a stage appearance, along with Costa Rica's most popular heavy metal band, Pnuema); five open-air screenings of the film in the central parks of various rural towns in Costa Rica; a DVD release through the brand's own DVD label and a VOD release (expected). The special screenings which combined projection of the film with the marimba/heavy metal concert, as well as a marimba exhibitio, were the central events underpinning the distribution strategy.

Different media platforms were used to create a buzz to reach out to potential (young) audiences. Both screenings attracted more than 400 people and were an incredible success. In total, the project reached 1,500 paying visitors and 2,000 non-paying visitors (estimated, as some of the open-air screenings will take place later this year). The DVD release is scheduled for June 2013 and will be launched with 500 copies.

- *2013 Hubert Bals Fund Harvest*

The selection for the 42nd IFFR included 25 titles supported by the HBF. Five of these competed in IFFR's Hivos Tiger Awards competition: *NOCHE* by Leonardo Brzezicki (Argentina); *LONGING FOR THE RAIN* by Yang Lina (China); *HALLEY* by Sebastián Hofmann (Mexico); *PENUMBRA* by Eduardo Villanueva (Mexico) and *FAT SHAKER* by Mohammad Shirvani (Iran). The latter won one of the IFFR's three Hivos Tiger Awards. Additionally, *WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE* (Mouly Surya, Indonesia) received the prestigious NETPAC Award.

HBF-supported titles were well represented across all of the festival's programme sections. For example, eleven HBF titles screened in the Bright Future programme section, eight HBF titles could be seen in the Spectrum programme sections and one HBF title was screened in the context of the Signals programme Inside Iran. 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 sixth 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, this was *WADJDA* by Haifaa al Mansour from Saudi Arabia. *WADJDA* is the first film ever to be shot completely in Saudi Arabia and is also the first Saudi film made by a female filmmaker. Apart from winning the HBF Dioraphte Award, *WADJDA* also ranked second in IFFR's audience poll. For a detailed description of the film, see page 50.

This year, for the second time, the Lions Film Award of €20,000 was presented to one of the films supported by the HBF for postproduction. The Lions Club Rotterdam L'Esprit du Temps raised the funds among Lions members and selected the HBF-title *PENUMBRA* by Eduardo Villanueva (Mexico) for the Lions Film Award. The filmmaker was present to collect the Award during the festive Lions Film Night at IFFR. L'Esprit du Temps is the first private initiative to 'adopt' a film previously supported by the HBF.



Photo: Presentation of the 2013 HBF Dioraphte Award at the IFFR Closing Night Ceremony



The impact of the Hubert Bals Fund on Dominga Sotomayor

Marital break-ups. Be they amicable, be they turbulent; their effect on children is generally quite profound. Chilean director Dominga Sotomayor comes from a broken home herself and used a Hubert Bals Fund grant of €10,000 to relive her own past for the story that would become the award-winning film *DE JUEVES A DOMINGO*.



Thanks to the HBF, the Chilean filmmaker got the chance and funds to develop the script for this road movie about the final trip of a family, which was loosely based on her own memories. 'I made a crucial research trip to the north of Chile. The money made it possible to relive the journeys I had made many years ago. The last version of my script drew on all these landscapes, real distances and details.'

An invitation

According to Sotomayor, it is very difficult to make a film like this with public financing in Chile. 'It's a rather specific screenplay, with a non-traditional structure and certain risks, like kids and filming in cars all the time. Support from HBF was like an invitation to be part of something bigger: *DE JUEVES A DOMINGO* got recognised outside the country, I was able to improve it, and then get the financing in Chile to actually shoot the script.' Sotomayor eventually found a co-producer in Circe Films from the Netherlands and won a Tiger Award at IFFR 2012 for the result.

The HBF grant and all the other funds that had followed, allowed Sotomayor to make the story that she wanted to tell. 'I think HBF supports risky projects, and I believe the fund made it possible that I did not have to adapt to more traditional standards. That's the biggest change for me: being granted the freedom and belief that my project could be made exactly as I had thought, despite its risks.'

- *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 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 2012-2013) included:

The HBF Harvest publication, presented annually during 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 from previous years. The booklet is used all year round to promote the films the HBF has supported. It is distributed widely during 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 Busan). In 2013, the HBF Harvest publication had a print run of 3,000 booklets. These were also included in all guests' bags distributed during IFFR in 2013.

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 IFFR, with an updated version presented during Cannes. This Guide (also available 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 fourth 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 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 Lisandro Alonso in 2010, Raya Martin from the Philippines in 2011 and Chilean filmmaker José Luis Torres Leiva in 2012, the HBF approached former Tiger Award winner Anocha Suwichakornpong from Thailand to produce the HBF leader for IFFR 2013. The leader she created, *LUBLAE*, refers to a district in northern Thailand that used to be known as the 'hidden' land, due to its remote location. Others say that *LUBLAE* is a derivative of 'Lublang', the name of a forest in the area. Legend has it that the residents of *LUBLAE* were all women and that they tolerated no lies, no matter how small. The ten women who appear in *LUBLAE* are the director's friends, all of whom work in the arts. They walk through a field, torches in hand, searching for something. The beams of light from their torches briefly light up the soon-to-be-dark landscape. The director likes to think of them as modern-day usherettes – while these ten women may be searchers, they also show us the way.



The film ends with the HBF logo, followed by the logos of its financiers. The aim of the leader is to raise the profile of the Fund's work among the general IFFR audience, while at the same time paying homage to the filmmakers the Fund has supported. During the festival, LUBLAE was very well received by the audience.

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 are almost always picked up by important trade publications such as Screen and Variety. In 2012, the Fund sent out an international press release after every selection round (Spring, Fall and the two HBF Plus rounds), to announce the Boost! selection and to announce the third edition of the Cinema Mondial Tour. 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 2012, no less than three HBF-supported films celebrated their premieres in Cannes: LA PLAYA D.C. (Juan Andrés Arango, Colombia – winner of the 2012 Lions Film Award at IFFR), LOS SALVAJES (Alejandro Fadel, Argentina) and VILLEGAS (Gonzalo Tobal, Argentina).

The Locarno film festival selected MEMORIES LOOK AT ME (Song Fang, China) and PECULIAR VACATION AND OTHER ILLNESSES (Yosep Anggi Noen, Indonesia) for their programme.

In Venice, several HBF-supported films screened in the prestigious Orizzonti section: LEONES (Jazmín López, Argentina), WADJDA (Haifaa al Mansour, Saudi Arabia) and SOMEWHERE IN BETWEEN by Yesim Ustaoglu (Turkey).

The Toronto International Film Festival also selected several HBF-supported films, including THE CREMATOR by Peng Tao (China) and VIRGIN MARGARIDA by Licinio Azevedo (Mozambique). In February 2013, three HBF-supported films screened at the Berlinale: A FOLD IN MY BLANKET by Zaza Rusadze (Georgia), TANTA AGUA by Ana Guevara and Leticia Jorge (Uruguay) and Elelwani by Ntshavheni Wa Luruli (South Africa). Please refer to the Appendix for a full overview of the international festival circulation of HBF-supported films finalised in 2012.

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

Following on from the success of the Tour in 2010 and 2011, in 2012 the IDFA Bertha Fund and the Hubert Bals Fund organised their third joint Cinema Mondial Tour (CMT), a programme of supported films touring various African film festivals. The Funds' aim with this Tour is to raise the profile of these films in Africa. In addition, the Funds wish by means of this Tour to promote their work among up-and-coming African film talent. The Cinema Mondial Tour toured most of the same festivals as in previous years, with the addition of the Lusaka International Film Festival in Zambia and the Festival International du Cinema et de l'Audiovisuel in Burundi. A number of festivals were also not included this year, such as the Zimbabwe International Film Festival and the Festival du Film de Dakar. These were unable to go ahead in 2012 owing to financial disappointments.

Once again, the CMT met with an enthusiastic response. Thanks to the Tour, films that give a face to stories from developing countries can now also be seen in these countries. Normally, the majority of festival organisations lack both information on and access to these types of film. For the festivals, the CMT programme also represents a great opportunity to associate their names



Still:: LUBLAE - Anocha Suwichakornpong - HBF leader IFFR 2013

with IDFA and IFFR. Several festivals even selected films from the CMT for their competition programmes. And this year too, CMT films won awards: for example, *GOODBYE* at the Durban Film Festival and *QARANTINA*, *WINTER VACATION* and *CITY OF PHOTOGRAPHERS* at the Quintessence in Benin.

Alongside the screenings at the various African film festivals, in 2012 the CMT programme for the first time included screenings in arthouse cinemas and cultural centres in North Africa and the Middle East. To this end, the Funds have entered into a new cooperation with the NAAS network, a network of independent arthouse cinemas and cultural bodies in the Arab region. The aim of this network is to jointly develop a cinema culture in the region. To make the films accessible to Arab-speaking audiences, the Funds have subtitled all of the films in Arabic. The films were finally subtitled and seen in three languages: English, French and Arabic.

The third edition of the Cinema Mondial Tour consisted of the following programme:

Feature films Hubert Bals Fund:

- *DE JUEVES A DOMINGO* by Dominga Sotomayor, 2012, Chile
- *GOODBYE* by Mohammad Rasoulof, 2011, Iran
- *QARANTINA* by Oday Rasheed, 2010, Iraq
- *WINTER VACATION* by Li Hongqi, 2010, China
- *TILVA ROSH* by Nikola Lezaic, 2010, Serbia

Documentaries IDFA Bertha Fund:

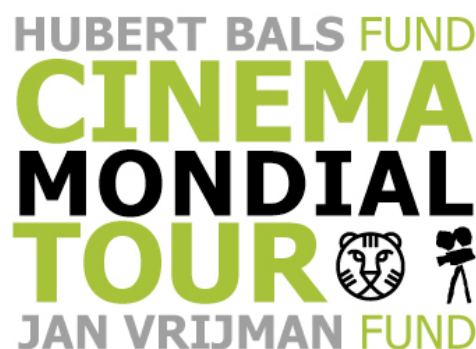
- *DOLLS, A WOMAN FROM DAMASCUS* by Diana El Jeiroudi, Syria, 2008
- *KING NAKI AND THE THUNDERING HOOVES* by Tim Wege, South Africa, 2011
- *LAST TRAIN HOME* by Lixin Fan, Canada, China, 2009
- *THE CITY OF PHOTOGRAPHERS* by Sebastian Moreno, Chile, 2006
- *THE INVISIBLE POLICEMAN* by Laith El-Juneidi, Palestine, United Arab Emirates, 2011

African partner film festivals:

- Ecrans Noirs – Festival Int'l de Cinéma de Yaoundé (Cameroon)
- Rwanda Film Festival (Rwanda)
- Durban International Film Festival (South Africa)
- 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)
- Lusaka International Film Festival (Zambia)
- Burundi International Film Festival (Burundi)

Partners included in the NAAS network:

- Ecole Supérieure des Arts Visuels de Marrakech (Marrakech, Morocco)
- Cinematheque (Cairo, Egypt)
- Cinematheque de Tanger (Tangier, Morocco)
- Sudan Film Factory (Khartoum, Sudan)
- Metropolis Art House Cinema (Beirut, Lebanon)
- The Pavilion Downtown Dubai (Dubai, United Arab Emirates)
- Al-Balad Theatre (Amman, Jordan)
- Cinema D'art (Carthage Dermech, Tunisia)



An overview of the results of the third Cinema Mondial Tour can be found on page 53.

- *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 2012-2013, the HBF received the Benelux rights to sixteen titles. The HBF keeps an accurate record of the festivals in the Benelux at which these films are screened. Apart from DVD releases, in 2012 an audience of 344.601 was reached through the various distribution channels listed below.

Since 2010, IFFR has 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 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 IFFR, including Tiger Winners and Bright Future films under the name 'Ten to Watch'. Backed by a promotional campaign, IFFR seeks to reach out to a wider audience with this package of IFFR titles. These films will be sold on DVD, but also promoted and made available on several online platforms (such as MUBI, Cinemalink, Ximon and UPC on Demand).

In 2012, the third edition of the Ten to Watch DVD boxes was released, which was made up of five titles including two HBF-supported films: *MONDOMANILA* and *DE JUEVES A DOMINGO*. A fourth edition of the Box is expected in the course of 2013. Besides these films, HBF-supported titles *GOODBYE* and *NEIGHBOURING SOUNDS* were released individually, and *HAWI* was released as part of a special DVD box on Egyptian film. In total, 3,000 DVDs of HBF titles were sold.

In 2012, more than 20 HBF titles were made available on VOD platforms Cinemalink.tv, Ximon and the newly launched international arthouse platform, MUBI. The VOD streaming of these HBF titles resulted in 418 views only. However, free VOD streaming on the IFFR website during the festival period (in collaboration with De Volkskrant) proved more successful, resulting in 1,229 streams of four HBF titles. In 2012, IFFR also released three new HBF titles on its YouTube channel – youtube.com/iffrotterdam – resulting in 11,837 views.

In 2012, a total of twelve 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, the Cinemateque Festival in Brussels and at the EYE Institute in Amsterdam. Here, they attracted 3,117 viewers. For an overview of these titles and platforms, please refer to page 63.

Despite the decline in sales of HBF-titles to Dutch public broadcasters, HBF-supported titles *OPERA JAWA*, *FIM DA LIGNA* and *EL OTRO* were broadcasted by the NTR channel, reaching an audience of 251,000 people. TV Rijnmond broadcasted five HBF titles during the festival period, which were watched by 77,000 people. For a detailed overview of the distribution of HBF titles in the Benelux, see the Appendix.



Still: *HARMONICA'S HOWL* - Bruno Safadi (Brazil) IFFR 2013



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 3 on page 38 shows the results of the circulation of supported films in 2009, 2010, 2011 and 2012 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 2012, please refer to page 54. Please note that most films take about eighteen months to circulate the festivals and sell their distribution rights. Therefore, the 2012 figures in Table 3 include certain films that were completed in 2011, but which were still active on the circuit in 2012. The same applies to the figures on the festival circulation of films in 2011, 2010 and 2009. Early in 2013, the HBF sent out an update request to the filmmakers whose films were completed and circulated at festivals in 2011 and 2012. Based on the responses received, 69 HBF-supported films were selected 709 times at festivals worldwide in the course of 2012. On average, each film was screened at more than ten film festivals in 2012, as against thirteen in 2011 and eleven in 2010 and 2009. Of the total festival circulation in 2012, 11% was at national festivals; 19% involved screenings at regional festivals and no less than 70% concerned screenings at international film festivals. These figures were more or less similar over the past three years, with a slight increase in national and regional circulation. In total, these films picked up no less than 161 awards at festivals worldwide, with an average of more than two awards per film. This average was more or less the same in previous years.

Like last year, Asian and Latin American films once again did particularly well within their own regions in 2012, 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 *NEIGHBOURING SOUNDS* by Kleber Mendonça Filho (Brazil) did exceptionally well within its region and internationally, travelling to eight national and five regional festivals and no less than 36 festivals around the world, and picking up at least twelve regional and international awards along the way.

Of the four African films circulating the festivals, only 2% had a national festival release in 2012 – much less than in previous years. 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 tried to increase the visibility of African films within their own countries and region. However, in 2012 the Cinema Mondial Tour did not have access to a HBF-supported title from Africa, which may have been a factor in the drastic decrease in the distribution of African films within their own region.

Sales of distribution rights increased slightly in the year under review as shown by the figures on page 38. HBF-supported films sold their distribution rights 292 times in 2012, as against 252 in 2011 and 414 in 2010 and 2009. As in previous years, the largest percentage of these sales was to international territories. Compared to other parts of the world, films from Latin America, the Middle East and Asia often seem to find distribution within their own region as well; something that hardly ever happens with African films.



Still: *NEIGHBOURING SOUNDS* - Kleber Mendonça Filho (Brazil) - IFFR 2012



HUBERT BALS FUND

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

In 2012, only one distribution initiative was supported by the HBF, but two others finalised their activities. Their results are therefore included in this year's Annual Report. All three concern the release of an individual film within its own country: ATAMBUA 39° CELCIUS in the village on the border between East and West Timor where the film was shot; the release of the Congolese film VIVA RIVA! in various African countries and the release of LAS MARIMBAS DEL INFIERNO in Costa Rica. In total, these three projects attracted an audience of around 16,000 people. Compared to previous years (see table on page 39), this number is slightly less than in 2010, but more than in 2011. The difference in audience outreach varies greatly each year, mainly due to the specific nature and structure of the various projects supported during any specific year. Some projects, such as the mobile cinema initiative Efecto Cine in 2009, have the potential to attract larger audiences than others.

Since 2011, the HBF has changed 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 distribution policy focuses mostly on those projects that attempt to initiate and experiment with new models of distribution. The VIVA RIVA! release throughout Africa – building up a network of cinemas within more than thirteen African countries – and the special release of LAS MARIMBAS DEL INFIERNO as part of a new approach to distribute independent films within Central America, are good examples of this.

The HBF also contributed to the local and regional distribution of independent films through the Cinema Mondial Tour. This year, the Tour travelled to eighteen film festivals and alternative screening venues across Africa and the Middle East with a package of ten supported feature films and documentaries, attracting close to 21,000 people in 168 screenings. As the CMT expanded to new territories and with a new partner in the NAAS network in North Africa and the Middle East, the programme was designed to relate to audiences within the North African and Middle Eastern region in particular, and therefore contained only one film from a Southern African country. For some of the African festivals in the tour, the programme's orientation towards North African and Middle Eastern cinema was considered less interesting. However, the NAAS network received the programme with enthusiasm. Independent cinema from the region is difficult to obtain for cinemas and alternative screening venues (such as cultural centres) in some countries within the Arab world. As Cinemad'art in Tunis stated: "First of all, I want to thank you for offering us the opportunity to show to the Tunisian public a selection of movies that is very difficult to find, to get and to screen. We love doing that and especially with this kind of film. So, we hope that we will do a good job together for the good of the CMT and that the films and directors will be more recognized."

As every year, 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 ten films, while others selected only one. All of this contributed to diverse audiences across the participating festivals. The CMT reached the largest audience at the Quintessence in Benin, which screened all films and selected most of the CMT films for its own competition, thereby reaching out to over 12,000 people over the course of 30 screenings.

Nevertheless, after three editions of the Cinema Mondial Tour, the Funds have decided to let go of the Tour's current format. Responses from the partner festivals have revealed that the added value of the CMT lies principally in the distribution of films from the regions themselves, as described above. However, in view of the limited 'harvest' of Fund-supported films from Africa in recent years, the Funds eventually decided to offer a broader package of films from other regions. As most of the partner festivals have shown a preference for films from their own region, it has proven necessary to revise the formula of the CMT. Continuing the CMT in its current form is no longer possible given the cuts to the Funds' budgets in 2013. The Funds are therefore looking into the possibility of using the CMT in a more targeted manner, based on the requirements of the partner festivals and the harvest of Fund-supported films.

For an overview of the number of Cinema Mondial Tour films, screenings and audiences per festival, please refer to page 53.

- *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 programming the Cinema Mondial Tour in 2012, for example, the HBF deliberately included films in the programme addressing contemporary socio-political issues within the Middle Eastern region, such as *GOODBYE* by Mohammed Rasoulof (Iran) or *QUARANTINA* by Oday Rasheed (Iraq). By stimulating the circulation of these films within the Arab world through the Cinema Mondial Tour, the HBF hoped to contribute to the stimulation of public debate on these issues and on the situation in the various countries they refer to.

In 2012, the HBF also supported several film projects that tackled controversial issues in their home countries - in both implicit and explicit ways - ranging from human-trafficking on the Thai-Myanmar border (*POOR FOLK*, Midi Z, Myanmar), to the difficult plight of poor farmers in the face of Indian bureaucracy (*COURT*, Chaitanya Tamhane, India), to the increasing dominance of China in Africa (*DAYS OF CANNIBALISM*, Teboho Edkins, South Africa). A shared theme last year reflected in various HBF-supported films seemed to be the way in which ordinary people deal with the aftermath of violent conflict. Films such as *THE LOAD* (Ognjen Glavonic, Serbia), *ATAMBUA 39° CELCIUS* (Riri Riza, Indonesia) and *SOMETHING NECESSARY* (Judy Kibinge, Kenya) tell the stories of people who have been caught up in and traumatised by the violence in their own countries and who are trying to piece together their lives afterwards. The importance of screening these films within these countries is self-evident. As mentioned above, the HBF therefore also contributed to the screening of *ATAMBUA 39° CELCIUS* within the actual village where the film was shot, the inhabitants of which share similar stories to those of the protagonists of the film. *SOMETHING NECESSARY* had its Kenyan premiere in January 2013. The film deals with two women who have been victims of rape during the outburst of violence following the elections in 2007. Screening this film in Kenya is even more topical now, as elections recently took place there.

The 2013 winner of the HBF Dioraphte Award at IFFR was *WADJDA*, the debut film by Haifaa al-Mansour from Saudi Arabia. The film was not only the very first feature ever to be shot entirely in Saudi Arabia, it also was the first film made there by a female director. In a country where women's rights and women's freedom of expression are limited and subject to much debate internationally, the fact that Haifaa al-Mansour has been able to realise her film under such circumstances is remarkable. Especially since *WADJDA* deals explicitly with the issue of women's rights through the story of a young girl who desperately wants to ride a bicycle, which is considered inappropriate by her family. A joyful and light film, which simultaneously tries to break open a taboo and stimulate debate. The HBF supported the film in 2008 with a contribution for Script and Project Development, when Saudi Arabia was still mentioned on the DAC list. The film premiered in Venice in 2012 and screened in Rotterdam in 2013, where it ranked second highest on the audience poll. *WADJDA* will be distributed within the Benelux as of May 2013 and circulate at many other festivals throughout this year. With regard to the distribution of the film within Saudi Arabia, the film may circulate on DVD, but will not have a theatrical release, as there are no cinemas in Saudi Arabia.



Still: *POOR FOLK* - Midi Z (Myanmar) IFFR 2013



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 42nd 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. This year, the HBF again sent out a 'meeting request' form to all the filmmakers that had a (short or feature-length) film at the festival and were attending from one of the countries in which the Fund works. This resulted in over 55 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 events.

To encourage networking between HBF-supported filmmakers and producers at the festival, the Fund also organised a special HBF Dinner at Rotterdam's Rotown restaurant, which was attended by more than 75 guests. In the context of Boost!, the HBF – in collaboration with Boost! partners CineMart, Binger Filmlab and the National Film Development Corporation of India – hosted Late Night Drinks for all filmmakers and other industry professionals at IFFR, which was attended by over 450 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 2012-2013, representatives of the HBF (HBF staff, CineMart staff, IFFR programmers and HBF committee members) were present at:

- Berlinale, Germany – market participation and presentation Berlinale Talent Campus
- RivieraLAB, Riviera Maya Film Festival, Mexico – market participation and Jury member
- HAF Hong Kong, Hong Kong – market participation
- Curacao IFFR, Curacao – co-hosting first edition Curacao IFFR in Willemstad
- BAFICI, Argentina – participation at Buenos Aires Lab and BAL Jury member
- MED Film Factory Jordan – market participation and presentation HBF
- Film Festival de Cannes, France – market participation and presentation HBF
- Paris Project, France – market participation
- ACE Financing Workshop Halle, Germany – workshop participation and presentation HBF
- International Film Festival Cartagena, Colombia – market participation
- International Film Festival Thessaloniki – presentation HBF
- International Film Festival Dubai – market participation and presentation HBF
- Doha International Film Festival – market participation
- International Film Festival Esfahan, Iran – festival participation
- Meetings on the Bridge, Istanbul International Film Festival – market participation
- Durban FilmMart, International Film Festival Durban – market participation, presentation HBF and workshop African Metropolis. Also in the context of Cinema Mondial Tour
- Goa Film Bazaar, International Film Festival Goa FF – market participation, also in the context of Boost!
- Jerusalem Film Lab, Israel – market participation
- International Film Festival Guanajuato, Mexico – market participation
- International Film Festival Toronto – market participation
- Holland Film Meeting, Netherlands Film Festival Utrecht, the Netherlands – market participation
- Asian Film Market, Busan International Film Festival, South Korea – festival and market participation
- KU Leuven, Belgium – participation and presentation at colloquium on Latin American cinema
- International Film Festival Morelia, Mexico – festival participation
- Torino Film Lab, Italy – market participation
- International Documentary Film Festival Amsterdam, The Netherlands – festival and market participation



At several of these festivals, the Fund was asked to take part in panel discussions or public presentations on its work – for example, in Berlin, Jordan, Cannes, Thessaloniki, Dubai, Durban and Leuven. 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 or region in the next selection round.

- *Collaboration with other funds and institutions*

Since 2009, the HBF has worked closely with the IDFA Bertha Fund. Together, the funds initiated the Cinema Mondial Tour in Africa, which entered its third edition in 2012. 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 IFFR 2012, the HBF again initiated another meeting in Cannes (2012) with international film funds working in similar territories to the HBF. During this meeting, the funds once again 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); IDFA Bertha Fund (the Netherlands); Sørfund (Norway) and MEDIA Mundus (Brussels). During IFFR 2013, a follow-up meeting was organised in Rotterdam, during which the status of potential support for the funds within Creative Europe was again discussed. A new meeting with the film funds is scheduled to take place in Cannes in 2013.

- *Filmmakers participating at IFFR and in CineMart*

At IFFR 2013, 25 HBF-supported films were presented in the festival programme, represented by 25 filmmakers. The HBF contributed to their travel and accommodation expenses. Several other HBF-supported filmmakers were also present at IFFR with a short film or another feature that did not receive HBF support. In the context of the Boost! programme, four HBF-supported projects were presented at the 30th CineMart, IFFR's coproduction market, and one at the Rotterdam Lab. The HBF contributed to the accommodation and travelling expenses of the filmmakers and producers from these projects. Overall, five producers connected to HBF-supported projects participated in the Rotterdam Lab. In total, 63 HBF-supported filmmakers and producers were present at IFFR in 2013. For an overview, please refer to the Appendix.

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

As every year, 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 54, most HBF-supported films enjoy extensive festival circulation – both regionally and internationally. HBF's involvement in these projects often helps these to attract further finance and (international) partners, which increase 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 win awards. Because of



Photo: IFFR 2013 - "Funding the future panel"

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.

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

In 2012, five projects were selected to participate in the HBF Plus programme, an initiative by the HBF and the Netherlands Film Fund. 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 2012, 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 2012, the following projects were selected:

- BULL DOWN! by Gabriel Mascaro (Brazil); Dutch producer: Viking Film, Amsterdam
- DU, ZOOEY, AND MA by Weng Shou-ming (China); Dutch producer: Revolver Film, Amsterdam
- HUMIDITY by Nikola Ljuca (Serbia); Dutch producer: Lemming Film, Amsterdam
- THE MIDFIELDER by Adrián Biniez (Uruguay/Argentina); Dutch producer: Topkapi Films, Amsterdam
- TWO GUN SHOTS by Martín Rejtman (Argentina); Dutch producer: Waterland Film, Amsterdam

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

The impact of the Hubert Bals Fund on Aditya Assarat

To go Thai, or not to go Thai. When it comes to funding for his kind of movies, Aditya Assarat, director of internationally acclaimed features such as *Wonderful Town* (2007) and *Hi-So* (2010), knows very well what not to do: go Thai. 'If you're not making a horror film or a comedy in Thailand, it's almost impossible to fund your film with Thai money. But it's been easier to get funding because people associate me with the Hubert Bals Fund now.'

Like in Hollywood, the Thai government subsidies system is different from European countries; private funds are crucial for Thai films to get made. Assarat: 'So it requires for movies to appeal to a commercial market. I make dramas, so I can't expect to finance it from Thai money.'

The Thai filmmaker found out about the struggles of national film funds the hard way during the production of his first feature film, *Wonderful Town*, about a post-tsunami love affair. 'We ran out of money in the end,' he tells us, 'but we were able to finish it with a post-production fund of €20,000 from the Hubert Bals Fund. Also, we used the HBF grant to convert *Wonderful Town* from digital video to the 35 mm format. Back then, most cinemas still screened in 35 mm format. Without the conversion, we wouldn't have reached as many cinemas.'

A long history with the HBF

Wonderful Town is not the only film by Assarat to get Dutch support: he shares a long history with the Hubert Bals Fund. 'In fact, the HBF was the first fund in with three of my projects,' he says, 'and my third project, *ETERNITY* (2010, produced by Assarat, directed by Sivaroj Kongsakul), would never have been made without the HBF: we ended up shooting that film entirely with an HBF digital production fund of €20,000.'

Assarat expects to waddle in the same financial mud with his next project *The White Buffalo*, a drama that attempts to challenge any stereotypes that surround European-Asian unions. 'With a European lead and the fact that it's in English, it's the first project that I've initiated with an international market in mind,' he reveals. The script received an HBF development fund of €10,000. 'I could very well say that I have been able to continue to make films because of the HBF.'



- *Collaboration with the Dutch Embassies*

Early in 2013, the HBF sent out a mailing to all the Dutch Embassies based in countries in which the Fund has supported projects. Each Embassy was addressed individually and informed about the work of the Fund and the projects supported in that country in 2012. 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 Morocco, Turkey and Brazil.

Ahead of IFFR, the HBF was invited by the Ministry of Foreign Affairs to give a lunch presentation at the Ministry about the HBF and the upcoming festival. This event was well attended.

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 IFFR. In 2012-2013, a total of 25 films were included in the festival's HBF Harvest section. Given the large number of sales agents and distributors at IFFR, presenting the HBF Harvest in Rotterdam enhances these films' chances of further distribution. This year, 63 HBF-supported filmmakers and producers attended IFFR (of which 21 were women and 42 men), where they were offered the opportunity to network at various industry events during the festival. Five producers connected to HBF-supported projects participated in the Rotterdam Lab. This provided the filmmakers and producers connected to these projects with a valuable opportunity to connect with and present their work to industry delegates from around the world.

The Boost! initiative is another way in which the HBF actively tries to connect supported filmmakers to the international industry. Through Boost!, five filmmakers and their local producers, who received HBF script and project development support for their projects in 2012, were invited to further develop their projects at the Amsterdam-based Binger Filmlab. After this, the projects were presented as part of the official selection at the CineMart or at the Rotterdam Lab. The industry professionals attending the CineMart were keen to meet with the Boost! projects, resulting in an average of 29 meetings per project during the four days of the co-production market. For one of these projects – *THE FOURTH DIRECTION* by Gurvinder Singh, who participated in the Rotterdam Lab – these meetings led to new partnerships with Dutch co-producers, which might lead to a partnership in the context of the HBF Plus in the future.

Another concrete 'matchmaking' result in 2012 was the HBF's selection of four projects for the HBF Plus programme. The HBF Plus scheme has been designed specially to stimulate creative and financial co-productions between HBF-supported projects and Dutch producers. In addition to the financial benefits of the HBF Plus scheme, the programme also represents an excellent opportunity for filmmakers from developing countries to expand their networks and exchange knowledge with international co-producers. The programme has proven extremely successful, as is shown by the great number of HBF Plus-supported films that premiere at prestigious film festivals worldwide. In 2012, HBF Plus title *VILLEGAS* premiered in Cannes, while *LEONES* premiered in Venice. As a result of these successes, the HBF Plus programme is becoming more popular every year, with both HBF filmmakers and producers. However, due to the economical crisis, Dutch producers increasingly seem to be more careful in selecting the number of projects on their slate, resulting for the first time in a slight decrease of HBF Plus applications: only eight in 2012, as against eighteen in 2011, sixteen in 2010 and eleven in 2009. Five projects could be selected in 2012. The HBF actively mediates between filmmakers and Dutch producers by publishing the HBF Plus Guide during 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 – 107 applications (in all categories) in 2012, as against 96 in 2011, 73 in 2010 and 87 in 2009 – so this approach can most certainly 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.



What makes HBF special is that more than any other funding body, it's the only one I know that truly nurtures alternative and unique visions. Thank you. You keep storytelling like mine alive.

Khavn de la Cruz – director of *MONDOMANILA* (Philippines, 2012)



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 2012:

Iwana Chronis, *Manager Hubert Bals Fund, Chair*

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 (United Kingdom)*

Peter van Hoof, *Programmer IFFR*

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

Juliette Jansen, *Programmer and Distribution Officer IFFR*

Konstantinos Kontovrakis, *producer and programmer Thessaloniki International Film Festival (Greece)*

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 (France)*

Rada Sesic, *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 2012: Amir Muhammad, *writer, filmmaker, journalist (Malaysia)*



Photo: CineMart Meeting - Silver Shadow - IFFR 2013



HUBERT BALS FUND

TABLES AND INDEXES

TABLE 1. HBF PROJECT CONTRIBUTIONS 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>	22	€ 220.000	4	€ 40.000
<i>Digital Production</i>	4	€ 80.000	1	€ 20.000
<i>Postproduction and Final Financing</i>	14	€ 257.500	5	€ 77.500
<i>Distribution</i>	1	€ 10.000	1	€ 10.000
<i>Special Projects (e.g. workshops and training initiatives)</i>	5	€ 40.000	3	€ 22.500
<i>HBF Awards</i>	2	€ 15.000	1	€ 5.000
Total	48	€ 622.500	15	€ 175.000

TABLE 2. GEOGRAPHICAL SPREAD FILM PROJECTS RECEIVED AND SELECTED

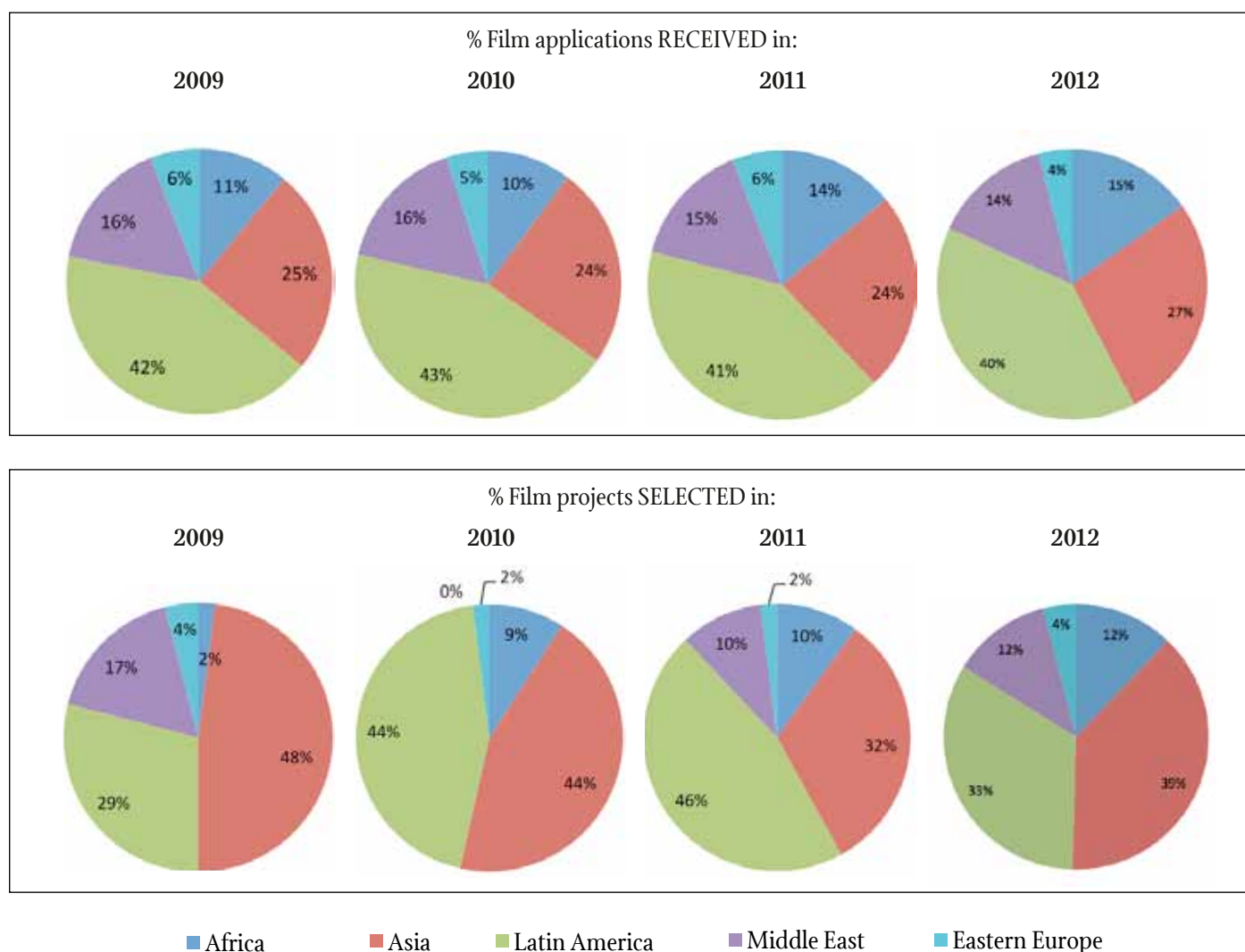


TABLE 3A. CIRCULATION HBF SUPPORTED FILMS AT FILM FESTIVALS

Films from	Africa				Asia				Latin America			
	2009	2010	2011	2012	2009	2010	2011	2012	2009	2010	2011	2012
Number of HBF films circulating at festivals	6	5	3	4	25	27	17	23	16	18	25	32
Number of festivals that selected these films	67	48	30	49	181	306	235	165	156	212	265	407
% national festival circulation	1%	8%	7%	2%	6%	8%	3%	7%	6%	10%	16%	14%
% regional festival circulation	9%	10%	0%	12%	28%	18%	14%	24%	17%	18%	20%	19%
% international festival circulation	90%	81%	93%	86%	66%	74%	83%	69%	77%	71%	65%	67%
Total number of Awards	12	10	6	9	22	30	18	21	36	39	65	107
	Middle East				Eastern Europe				Total			
	2009	2010	2011	2012	2009	2010	2011	2012	2009	2010	2011	2012
	11	11	10	9	5	5	3	1	63	66	58	69
	191	92	128	85	77	60	45	3	672	718	703	709
	4%	3%	7%	13%	8%	2%	9%	0%	5%	7%	9%	11%
	7%	3%	11%	11%	14%	17%	33%	67%	16%	16%	16%	19%
	89%	93%	82%	76%	78%	82%	58%	33%	79%	77%	75%	70%
	32	18	18	22	27	4	1	2	129	101	108	161

TABLE 3B. SALES DISTRIBUTION RIGHTS

Films from	Africa				Asia				Latin America			
	2009	2010	2011	2012	2009	2010	2011	2012	2009	2010	2011	2012
Number of sales of HBF films	15	27	1	10	61	133	101	76	38	139	87	128
% sales national distribution rights	7%	7%	0%	0%	8%	7%	3%	8%	13%	9%	13%	14%
% sales regional distribution rights	7%	7%	0%	10%	11%	15%	7%	5%	32%	24%	7%	18%
% sales international distribution rights	87%	85%	100%	90%	80%	78%	90%	87%	55%	67%	80%	68%
	Middle East				Eastern Europe				Total			
	2009	2010	2011	2012	2009	2010	2011	2012	2009	2010	2011	2012
	60	87	50	69	13	28	13	9	187	414	252	292
	8%	6%	0%	1%	8%	7%	8%	11%				
	7%	7%	2%	1%	23%	29%	38%	56%				
	85%	87%	98%	97%	69%	64%	54%	33%				



TABLE 4. SUPPORTED DISTRIBUTION INITIATIVES IN 2009, 2010, 2011, 2012

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

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

Distribution projects in	Africa		Asia		Latin America		Middle East		Eastern Europe		Total		% DAC - and partner countries
	2011		2011		2011		2011		2011		2011		
	Film	MC	Film	MC	Film	MC	Film	MC	Film	MC	Film	MC	
Number of applications received	3	1	4	0	8	1	0	0	1	0	15	2	24%
Number of projects selected	1	1	0	0	1	0	0	0	0	0	2	1	67%
Results projects supported in financial year													
Number of films screened	0	n/a	1	0	0	0	1	0	0	0	2	n/a	
Number of screenings	0	n/a	14	0	0	0	18	0	0	0	32	n/a	
Audience attendance	0	6833	519	0	0	0	3064	0	0	0	3583	6833	

Distribution projects in	Africa		Asia		Latin America		Middle East		Eastern Europe		Total		% DAC - and partner countries
	2012		2012		2012		2012		2012		2012		
	Film	MC	Film	MC	Film	MC	Film	MC	Film	MC	Film	MC	
Number of applications received	2	1	6	3	2	3	0	1	0	0	10	8	11%
Number of projects selected	1	0	1	0	1	0	0	0	0	0	3	0	66%
Results projects supported in financial year													
Number of films screened	1	0	1	0	1	0	0	0	0	0	3	n/a	
Number of screenings	0	0	0	0	0	0	0	0	0	0	n/a	n/a	
Audience attendance	12000	0	1600	0	2500	0	0	0	0	0	16100	0	

TABLE 5. SUPPORTED WORKSHOPS, TRAINING INITIATIVES AND HBF AWARDS

Workshops in	Africa					Asia					Latin America				
	2009	2010	2011	2012		2009	2010	2011	2012		2009	2010	2011	2012	
Number of applications received	5	4	9	14		1	3	3	6		1	5	6	10	
Number of projects selected	1	1	4	3		0	1	0	1		1	0	1	1	
Results projects supported in financial year															
Number of participating filmmakers	9	24	21	31		0	12	0	71		21	0	0	26	

Middle East	Eastern Europe					Total					% DAC - and partner countries				
	2009	2010	2011	2012		2009	2010	2011	2012		2009	2010	2011	2012	
2009	1	3	2	0		10	21	20	40		50%	52%	55%	35%	
1	1	1	1	0		5	6 *	6	5		50%	83%	67%	50%	
20	17	0	0	0		51	55	21	128		86%	87%	100%	80%	



6. HBF PROJECT CONTRIBUTIONS 2012-2013

Script and Project Development

COURT	Chaitanya Tamhane	India	€ 10.000
DAYS OF CANNIBALISM	Teboho Edkins	South Africa	€ 10.000
ELON RABIN DOESN'T BELIEVE IN DEATH	Ricardo Alves Jr.	Brazil	€ 10.000
EXTRAÑO PERO VERDADERO	Michel Lipkes	Mexico	€ 10.000
FOOLISH BIRD	Huang Ji	China	€ 10.000
THE FOURTH DIRECTION	Gurvinder Singh	India	€ 10.000
A HAPPY DEATH	Eduardo Nunes	Brazil	€ 10.000
HOT COMB	Caroline Kamyra	Uganda	€ 10.000
LEAVE IT FOR TOMORROW, FOR NIGHT HAS FALLEN	Jet Leyco	Philippines	€ 10.000
THE LOAD	Ognjen Glavonic	Servia	€ 10.000
OSCURO ANIMAL	Felipe Guerrero	Colombia	€ 10.000
OTRA MADRE	Mariano Luque	Argentina	€ 10.000
REQUIEM FOR A WINDY DAY	Özcan Alper	Turkey	€ 10.000
THE ROOM ON A TREE	Amit Dutta	India	€ 10.000
THE SIGBIN CHRONICLES	Joanna Vasquez Arong	Philippines	€ 10.000
SILVER SHADOW	Pablo Stoll	Uruguay	€ 10.000
SNOW	Mahir Haddad	Lebanon	€ 10.000
TABIJA	Igor Drljaca	Bosnia & Herzegovina	€ 10.000
TARDE PARA MORIR JOVEN	Dominga Sotomayor	Chile	€ 10.000
TEMPESTAD	John Torres	Philippines	€ 10.000
WINDOW BOY WOULD ALSO LIKE TO HAVE A SUBMARINE	Alex Piperno	Uruguay	€ 10.000
THE WHITE BUFFALO	Aditya Assarat	Thailand	€ 10.000
			€ 220.000

Postproduction and/or Final Financing

HALLEY	Sebastián Hofmann	Mexico	€ 25.000
EAT SHAKER	Mohammad Shirvani	Iran	€ 20.000
HARMONICA'S HOWL	Bruno Safadi	Brazil	€ 15.000
IBN BATTUTA	Tariq Teguia	Algeria	€ 25.000
MEMORIES LOOK AT ME	Song Fang	China	€ 10.000
NOCHE	Leonardo Brzezicki	Argentina	€ 30.000
ON MOTHER'S HEAD	Putu Kusuma Widjaja	Indonesia	€ 2.500
PECULIAR VACATION AND OTHER ILLNESSES	Yosep Anggi Noen	Indonesia	€ 20.000
PENUMBRA	Eduardo Villanueva	Mexico	€ 30.000
POOR FOLK	Midi Z	Myanmar	€ 20.000
RIO BELONGS TO US	Ricardo Pretti	Brazil	€ 15.000
SOMETHING NECESSARY	Judy Kibinge	Kenya	€ 15.000
SNOW	Mahir Haddad	Lebanon	€ 10.000
WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE	Mouly Surya	Indonesia	€ 20.000
			€ 257.500

Digital Production

ATAMBUA 39° CELCIUS	Riri Riza	Indonesia	€ 20.000
A CORNER OF HEAVEN	Miaoyan Zhang	China	€ 20.000
LAKE AUGUST	Yang Heng	China	€ 20.000
POZO DE AIRE	Milagros Mumenthaler	Argentina	€ 20.000
			€ 80.000

Distribution

ATAMBUA 39° CELCIUS	Riri Riza	Indonesia	€ 10.000
			€ 10.000

Workshops

CINEMA LAND	Xine Apprentices	Vietnam	€ 5.000
XIII COLÓN WORKSHOP FOR LATIN AMERICAN FILMMAKERS	Fundacion TyPA	Argentina	€ 10.000
DIGITAL CINEMA WORKSHOPS SERIES	Digital Marrakech Festival	Morocco	€ 7.500
AFRICAN METROPOLIS	Steven Markovitz	Several African countries	€ 7.500
NAAS TRAINING WORKSHOP	ArteEast	Egypt	€ 10.000
			€ 40.000

HBF Awards

HBF Award at the Durban FilmMart: LIVE FROM ZIMBABWE	Rumbi Katedza	Zimbabwe	€ 5.000
HBF Dioraphte Award 2013 - WADJDA	Haifaa Al Mansour	Saudi Arabia	€ 10.000
			€ 15.000

TOTAL

€ 622.500



HUBERT BALS FUND

7. HBF SUPPORTED PROJECTS IN 2012

Script and Project Development

COURT – Chaitanya Tamhane (India). Producer: Vivek Gomber (Zoo Films);

HBF contribution: € 10,000

An aging protest singer is tried in a lower court for abetting a suicide after a manhole worker allegedly gives up his life, instigated by one of the singer's performances. A human rights lawyer, a public prosecutor and a judge get involved in the case. As the case drags on, the film delves into the personal lives of these characters.

Rotterdam Lab 2013 Participant

DAYS OF CANNIBALISM – Teboho Edkins (South Africa/Lesotho). Producer: Don Edkins (Day Zero Film)

HBF contribution: € 10,000

A contemporary Western set in China and Africa, this is a man-eat-man film: from the business of globalised trade in China, to a band of smugglers in Lesotho playing cards in the village bar called 'Days of Cannibalism', to the violence of a cattle raid deep in the high mountains.

Part of Boost! and presented at CineMart 2013

ELON RABIN DOESN'T BELIEVE IN DEATH – Ricardo Alves Jr. (Brazil). Producer: Thiago Macêdo Correia (Entre Filmes)

HBF contribution: € 10,000

Elon Rabin's wife disappears and he goes looking for her in hospitals. Elon climbs up into abandoned buildings to watch the thunderbolts falling on the city, 'the testimony of God's existence', says Elon. The stuff of dreams invades Elon's everyday reality.

FOOLISH BIRD – Huang Ji (China). Producer: Otsuka Ryuji (Yellow-Green Pi)

HBF contribution: € 10,000

A 17-year-old 'Home-Staying' girl who experiences a change in her voice. Her happiness lies in calling to strangers, and her sweet voice arouses desire in men. But her immature behaviour has led her to fall into the dark space of adult males, which is beyond her imagination. Through voices, the story will depict the dangerous, unstable and somewhat awkward emotions of adolescent girls.

THE FOURTH DIRECTION – Gurvinder Singh (India). Producer: Kartikeya Narayan Singh (The Film Cafe)

HBF contribution: € 10,000

Set in 1984 in Punjab, with the backdrop of militant movement for a separate Sikh nation, the film explores the dilemma of the common man caught in a whirlpool of violence, trapped between the excesses of the military on one side and terrorists on the other, leading to an atmosphere of suspicion, fear and paranoia.

Part of Boost! 2013 and Rotterdam Lab 2013 Participant

A HAPPY DEATH – Eduardo Nunes (Brazil). Producer: Patrick Leblanc (Superfilmes)

HBF contribution: € 10,000

P.M. meets the wealthy and disabled Mr. Z, who shows him his mediocre future. Mr. Z convinces P.M. to murder him in order to change his fortune. Then he begins a journey through South America, from the Atlantic to the Pacific Ocean, trying to find happiness. Based on the first and unfinished novel by Albert Camus.

CineMart 2012 Selection

HOT COMB – Caroline Kanya (Uganda). Producer: IVAD Production

HBF contribution: € 10,000

Magdalena is a reserved Ugandan girl at a missionary school for girls. Her life is thrown into turmoil when Nassolo, a free-spirited, mixed-race tomboy arrives. *Hot Comb* is about coming-of-age and the search for identity, set in a time when colonialism was coming to an end in East Africa.

LEAVE IT FOR TOMORROW, FOR NIGHT HAS FALLEN – Jet Leyco (Philippines). Producer: Barong Tagalog Films

HBF contribution: € 10,000

The story of Praxedes Cuenca, a truck driver who accidentally hits-and-runs a priest who is on his way to preside over a wedding ceremony. As Praxedes hides from the authorities, he reunites with his rebel son in the woods of Batangas. The question of conscience and morality predominates.



THE LOAD – Ognjen Glavonic (Serbia). Producers: Stefan Ivancic/Dragana Jovic

HBF contribution: € 10,000

During the NATO bombing of Serbia in 1999, Vlada is drives a refrigerator truck across the country. He does not want to know what the load is, but his cargo slowly becomes his burden.

Part of Boost! and presented at CineMart 2013

MEMORIES OF THE WIND – Özcan Alper (Turkey). Producer: Soner Alper (Narfilm)

HBF contribution: € 10,000

Toward the end of World War II, the Armenian resistance poet Aram has to flee Turkey in order to save his life. This journey, which ends before he reaches the Soviet-Georgian border in the forest, contains a lot of information about Turkey's forgotten past and the life of an exile.

OSCURO ANIMAL – Felipe Guerrero (Colombia). Producer: mutokino

HBF contribution: € 10,000

In the midst of the Columbian war, three women are forced to flee their homes in the rainforest to travel to the cold city of Bogotá. The story of these three characters' journey in search of survival.

Rotterdam Lab 2012 participant

OTRE MADRE – Mariano Luque (Argentina). Producer: Julia Rotondi

HBF contribution: € 10,000

A film portraying moments of affection, tenderness and maternal protection between people of different ages and social classes. A little fable that mixes memories and imaginary situations in which the circumstances and daily problems manage to blur pre-established family roles.

Rotterdam Lab 2012 Participant

THE ROOM ON A TREE – Amit Dutta (India). Producer: Amit Dutta

HBF contribution: € 10,000

A young man leaves his village to work in the city. But due to lack of living space in an overcrowded metropolis, he happens to rent a room built at the top of a tree that is standing in a sprawling industrial area, as there is a temporary ban on cutting it down. The situation slowly evokes fear, beauty and memories of home in him.

THE SIGBIN CHRONICLES – Joanna Vasquez Arong (Philippines). Producer: Bianca Balbuena (Old Fool Films)

HBF contribution: € 10,000

The Sigbin is a creature both feared and coveted in Philippine mythology. It is known to have the ability to go anywhere in the world and can take its owner along with it. *The Sigbin Chronicles* explores how the Sigbin plays into the lives of three men – a revolutionary, a hit man and an artist – in their quest for freedom.

Rotterdam Lab 2013 Participant

SILVER SHADOW – Pablo Stoll (Uruguay). Producer: Temperamento Films

HBF contribution: € 10,000

A chronicle of the few summer days during which Dante, the former bassist of a once-popular rock band, must pull his life together. It shows how he falls in love with a married former secondary-school classmate, how he copes with the ghost of his best friend and how he fails at both endeavours. On top of that, nobody listens to cassette tapes any more.

Part of Boost! and presented at CineMart 2013

SNOW – Mahir Haddad (Lebanon). Producer: Mahir Haddad

HBF contribution: € 10,000

An accidental love story in the urban meltingpot of contemporary Beirut.

STRANGE BUT TRUE – Michel Lipkes (Mexico). Producer: Axolote Cine/Abel 14

HBF contribution: € 10,000

The love story of Jonathan and Yesi: two young trash collectors who work under the despotic and violent supervision of Mr. Clean, who is always followed by The Mummy, a ghostly old man who quietly sweeps the streets of the city. One night while doing their job, they find the corpse of a wealthy man. Mr. Clean takes a terrible decision, Jonathan and Yesi plan their escape and a tragedy ensues.

Part of Boost! and presented at CineMart 2013



TABIJA – Igor Drljaca (Bosnia and Herzegovina). Producer: Amra Bakšić Camo (SCCA/pro.ba)

HBF contribution: € 10,000

As a result of a dare, an unlikely teenaged couple meet in post-war Sarajevo. Faruk is an orphaned dropout who works part-time at a scrap yard and Mona is an unloved teen. The ensuing sexual encounter is a cry for help, in a country where their future is uncertain.

TARDE PARA MORIR JOVEN – Dominga Sotomayor (Chile). Producer: Benjamin Domenech (Cinestación/REI Cine)

HBF contribution: € 10,000

In an isolated community far from the city, three children face a forest fire that threatens their sense of belonging and their lives.

CineMart 2013 selection

TEMPESTAD – John Torres (Philippines). Producer: Peliculas Los Otros

HBF contribution: € 10,000

Inspired by several urban legends that surfaced during the onslaught of Typhoon Ketsana several years ago, the film is a loose retelling of the Biblical story of Noah's Ark, in which several forms of life perish as a result of humanity's many misdeeds. Here, the film presents humanity's ideas and convictions, mutating over and over again so as to survive.

THE WHITE BUFFALO – Aditya Assarat (Thailand). Producer: Soros Sukhum (Pop Pictures Co. Ltd.)

HBF contribution: € 10,000

The buffalo is a beast of burden. Its body is used to work the fields, its dung used as fertilizer. At the end of its life, its meat is eaten. Some even say the buffalo is the backbone of the Thai countryside.

CineMart 2012 selection

WINDOW BOY WOULD ALSO LIKE TO HAVE A SUBMARINE – Alex Piperno (Uruguay). Producers: Ronald Melzer/Lukas Valenta Rinner (Nabis Filmgroup)

HBF contribution: € 10,000

Aboard a cruise ship on the high seas, Window Boy, a staff cleaner on the ship, discovers a door mysteriously leading to an apartment in the city. In it lives Elsa, a somewhat solitary girl. Meanwhile, a group of thugs on board the cruiser try to track down a human-trafficker of Chinese people. But the trafficker seems to have disappeared.

Digital Production

ATAMBUA 39° CELCIUS – Riri Riza (Indonesia). Producer: Mira Lesmana (Miles Films)

HBF contribution: € 20,000

A Father, a Son and a Stranger cross paths in a place where the heat of the sun can either burn or sooth their old wounds.

Part of IFFR 2013 – Spectrum

A CORNER OF HEAVEN – Miaoyan Zhang (China). Producer: Guillaume de Seille (Arizona Productions)

HBF contribution: € 20,000

The sudden disappearance of his mother sends a thirteen-year-old boy on a long and treacherous journey through a cruel society filled with unimaginable horrors fuelled by drugs. He endures much for the small hope of finding his mother. In the end, he is left with nothing but drugs in his frail body.

LAKE AUGUST – Yang Heng (China). Producer: Kong Lihong (Chinese Shadows)

HBF contribution: € 20,000

Yang Heng, a young director from Hunan province, again explores the existential situation of the youths of his hometown. The story of a young man who finally settles into 'normal' married life after the loss of his father and two unsatisfactory love affairs. The film can be seen as a continuation of his previous films, a study about coming-of-age in a Chinese province.

POZO DE AIRE – Milagros Mumenthaler (Argentina). Producers: Violeta Bava/Rosa Martínez Rivero (Ruda Cine)

HBF contribution: € 20,000

Although this new project has many features in common with *Back to Stay* (female lead characters, the notion of absence and particular ways to represent it, which are all elements from Milagros's personal universe), the storytelling and production design are radically different. And if the timing in *Back to Stay* was marked by seasons through a process of mourning, here the timing is one of memory, which moves from past to present following no conventions, guided by the imprints of memories.



Postproduction and/or Final Financing

HALLEY – Sebastián Hofmann (Mexico). Producer: Julio Chavezmontes (Piano)

HBF contribution: € 25.000

Alberto is dead and can no longer hide the fact. Make-up and perfume can no longer conceal his quickly decomposing body. Dismayed, he decides to withdraw from the world. But before surrendering to his living death, Alberto forms an unusual friendship with Luly, the manager of the 24-hour gym where he works as a night guard.

Part of IFFR 2013 – Hivos Tiger Awards Competition

FAT SHAKER – Mohammad Shirvani (Iran). Producer: Mohammad Shirvani

HBF contribution: € 20,000

An obese father with his deaf, yet personable and beautiful son live an extraordinary life in Tehran. They catch young girls in specific situations. A young woman who works in modelling becomes familiar with them and changes their relationship.

Part of IFFR 2013 – Hivos Tiger Awards Competition

HARMONICA'S HOWL – Bruno Safadi (Brazil). Producer: Rita Toledo (Daza Cultural)

HBF contribution: € 15.000

A liquid love story between Antonia, Luana and Pedro. Three unknown characters without past, present or future, characters that are possessed by a God of Love; passionate, spinning in their cycles of passion.

Part of IFFR 2013 – Spectrum

IBN BATTUTA – Tariq Tegua (Algeria). Producer: Neffa Films

HBF contribution: € 25.000

Ibn Battuta works as a journalist for an Algerian daily newspaper. While covering community clashes in southern Algeria on a basic job assignment, he finds himself incidentally picking up the trail of a long-forgotten uprising against the Abbasid Caliphate, back in 8th and 9th century Iraq. For the purpose of his investigation, he goes to Beirut, the city that formerly embodied the hopes and struggles of the entire Arab World.

MEMORIES LOOK AT ME - Song Fang (China). Producer: Jia Zhang-ke (Xstream Pictures)

HBF contribution: € 10,000

The adult daughter comes back home for a short stay with her old parents, and it is a stay mixed up with memories, happiness and sadness.

Part of IFFR 2013 – Bright Future

NOCHE – Leonardo Brzezicki (Argentina). Producer: Rewind my future

HBF contribution: € 30,000

A group of friends spend time in the farmhouse that had belonged to Miguel – who killed himself there a while ago – going through his things while playing through loud speakers all the sounds he used to record. The sounds of Miguel's life, his voice and recordings juxtaposed with the images and sounds of the present, create a subjective emotional landscape for the state of mind of these characters.

Part of IFFR 2013 – Hivos Tiger Awards Competition

ON MOTHER'S HEAD – Putu Kusuma Widjaya (Indonesia). Producer: Sang Karsa Production

HBF contribution: € 2.500

Feel the heartbeat of the daily life of a Balinese family. Ketut Norsy has to work hard to support her family. In the mornings, she walks miles with her boar, which can produce offspring in the area around the village of Celuk Buluh in North Bali. Her three strong studs are well known. They are responsible for all the healthy piglets in the village. As a mother, Ketut Norsy works hard for the family. Everything rests on this mother's head.

Part of IFFR 2013 – Bright Future

PECULIAR VACATION AND OTHER ILLNESSES – Yosep Anggi Noen (Indonesia). Producer: Limaenam Films

HBF contribution: € 20,000

Most of us become depressed because of our own state of mind. We seek ways to escape, absurd ways. The media presents solutions and answers that are merely lies. Beautifully framed lies, which most of us believe. In the grassroots, irrational things are common and witch doctors, decent jobs, sexual-supplement drugs become a source of hope. Religion left in silence.

Part of IFFR 2013 – Bright Future



PENUMBRA – Eduardo Villanueva (Mexico). Producer: Eduardo Villanueva

HBF contribution: € 30,000

An experienced old hunter shows us his captive world within a rural Mexico lost in time: a place where suspense and mystery-laden atmospheres are very present, creating in his mind a fascinating and illusory world together with the spirits of the forest.

Part of IFFR 2013 – Hivos Tiger Awards Competition

POOR FOLK - Midi Z (Myanmar). Producer: Patrick Mao Huang (Flash Forward Entertainment)

HBF contribution: € 20,000

Two parallel narratives. A Burmese man illegally working in Bangkok as a guide and occasional drug trafficker tries to make quick cash in order to redeem his teenage sister, who was sold to a whorehouse by a smuggling syndicate. A young Burmese woman risks her life by escorting young Burmese girls overseas, hoping to exchange them for her own Taiwanese Identification Card.

Part of IFFR 2013 – Bright Future

RIO BELONGS TO US – Ricardo Pretti (Brazil). Producer: Rita Toledo (Daza Cultural)

HBF contribution: € 15,000

After receiving a strange postcard, Marina, a 30-year-old woman, returns to her native city of Rio de Janeiro after a ten-year absence. She is looking for answers hidden in her past, but Rio de Janeiro seems to be under a deep and secret spell.

Part of IFFR 2013 - Spectrum

SOMETHING NECESSARY – Judy Kibinge (Kenya). Producer: Sarika Hemi Lakhani (One Fine Day Films)

HBF contribution: € 15,000

Joseph and Anne need something that only the other can give to allow them to shed the painful memories of their past and move on – but will either of them find it?

Part of IFFR 2013 - Spectrum

WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE – Mouly Surya (Indonesia). Producer: Parama Wirasmo (Cinesurya Pictures)

HBF contribution: € 20,000

The odds of love between the blind, the deaf, and the unlucky sighted people.

Part of IFFR 2013 – Bright Future

Distribution

ATAMBUA 39° CELCIUS – Riri Riza (Indonesia)

HBF contribution: € 10,000

Distribution of the film in four cities of Timor, East Nusa Tenggara, Indonesia and in the capital city of East Timor, with free (open air) screenings, by Miles Films. A Father, a Son and a Stranger cross paths in a place where the heat of the sun can either burn or sooth their old wounds.

Part of IFFR 2013 – Spectrum

HBF Award

LIVE FROM ZIMBABWE - Rumbi Katedza (Zimbabwe). Producer: Jacqueline Cahi (Pangolin Films)

HBF contribution: € 5,000

Coming to you 'Live from Zimbabwe': in a quiet mountainous area, hundreds of kilometres from the big city, a group of information- and entertainment-starved villagers from a vanishing tribe are about to start a revolution by setting up Zimbabwe's first pirate radio station.

Rotterdam Lab 2013 participant



Workshops

XIII COLÓN WORKSHOP FOR LATIN AMERICAN FILMMAKERS – Fundacion TyPA (Argentina)

HBF contribution: € 10,000

Brings together twelve young Latin American filmmakers who are working on their first or second fiction feature film in order to stimulate the exchange of ideas and the intensive analysis of their projects among themselves and with international experts.

CINEMA LAND - Xine Apprentices (Vietnam).

HBF contribution: € 5.000

The first organisation for young filmmakers in Central Vietnam to support film development, based on a voluntary and non-profit spirit. Organising debates and workshops and building a film library around the city of Danang.

DIGITAL CINEMA WORKSHOPS SERIES - Arab Media Lab (Morocco).

HBF contribution: € 7.500

Symposium on Digital Cinema Film Production, taking place during the Digital Marrakech Festival.

NAAS TRAINING WORKSHOP – ArteEast (Egypt/USA).

HBF contribution: € 10,000

Network of Arab theatres organizing workshops and seminars for theatre managers and encouraging collaboration to serve art-house cinema in the Middle East.



42nd International Film Festival Rotterdam



Hivos Tiger Awards Competition

NOCHE, Leonardo Brzezicki (Argentina)
HALLEY, Sebastián Hofmann (Mexico)
FAT SHAKER, Mohammad Shirvani (Iran)
PENUMBRA, Eduardo Villanueva (Mexico)
LONGING FOR THE RAIN, Yang Lina (Hong Kong)

Bright Future

PECULIAR VACATION AND OTHER ILLNESSES, Yosep Anggi Noen (Indonesia)
LA PLAYA D.C., Juan Andrés Arango (Colombia)
LOS SALVAJES, Alejandro Fadel (Argentina)
ON MOTHER'S HEAD, Putu Kusuma Widjaya (Indonesia)
MELAZA, Carlos Lechuga (Cuba)
LEONES, Jazmín López (Argentina)
WADJDA, Haifaa Al Mansour (Saudi Arabia)
POOR FOLK, Mida Z (Myanmar)
MAI MORIRE, Enrique Rivero (Mexico)
MEMORIES LOOK AT ME, Song Fang (China)
WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE, Mouly Surya (Indonesia)

Spectrum

KALAYAAN, Adolfo B. Alix Jr. (Philippines)
STEEL IS THE EARTH, Mes De Guzman (Philippines)
ONE DAY WHEN THE RAIN FALLS, Ifa Isfansyah (Indonesia)
SOMETHING NECESSARY, Judy Kibinge (Kenya)
RIO BELONGS TO US, Ricardo Pretti (Brazil)
ATAMBUA 39° CELSIUS, Riri Riza (Indonesia)
HARMONICA'S HOWL, Bruno Safadi (Brazil)
LUKAS NINO, John Torres (Philippines)

Inside Iran

MODEST RECEPTION, Mani Haghighi (Iran)

HBF leader 2013

LUBLAE, Anocha Suwichakornpong (Thailand)



Hivos Tiger Awards Competition

NOCHE, Leonardo Brzezicki (m) (Argentina, 2013)

The six friends of suicide victim Miguel gather to clear out his things, guess his motives and celebrate his life. Uneasy and sultry atmosphere in this psychological drama whose soundtrack surrealistically erases the boundaries between past and present.

HALLEY, Sebastián Hofmann (m) (Mexico, 2012)

Beto is dead and can no longer hide this with make-up and perfume. Life stops. For zombies too, at some stage. But before we get that far, Beto experiences a special friendship with the vivacious Luly. Contemporary Gothic story with an unusual twist.

FAT SHAKER, Mohammad Shirvani (m) (Iran, 2013)

Did you see the one with the fat man and the leeches? I'd rather not, some will say, but then they'll miss one of the most unusual films of the festival. By an Iranian artist who doesn't like telling his dreams and prefers to show them. Dreams that speak the truth.

PENUMBRA, EDUARDO VILLANUEVA (m) (Mexico, 2013)

Portrait of a poor and aged couple waiting for death and filling time with the rituals of routine. Picturesque and realistic documentary, with a leading role for the wild Mexican countryside under the smoke of one of the most active volcanoes on the continent.

LONGING FOR THE RAIN, Yang Lina (f) (Hong Kong, 2013)

The cliché that money doesn't make you happy is perhaps nowhere more topical than in the nouveau riche Chinese middle classes. It acquires a surprising turn in Yang Lina's fiction debut: Asian ghost story, erotic drama and social documentary in a unique and explosive mix.

Bright Future

PECULIAR VACATION AND OTHER ILLNESSES, Yosep Anggi Noen (m) (Indonesia, 2012)

Another side of Indonesia. With ordinary locations around Yogyakarta (and hence not the tourist Borobudur), an original story told in fragments about an unthinkable love. A striking red sofa represents the protagonists' desire and the director's sense of humour.

LA PLAYA D.C., Juan Andrés Arango (m) (Colombia, 2012)

Male hairstyles also count - above all in La Playa, a district of Bogotá where many immigrants from the West Coast live. Young Tomas is looking for a better future. He turns out to have hairdressing talent, but is hindered by loyalty and a sense of family duty.

LOS SALVAJES, Alejandro Fadel (m) (Argentina, 2012)

A fierce escape is followed by a violent journey through the wilds of Argentina, looking for the promised new home. This mystic fable about courage and survival took its toll of the cast and of director Fadel, who finished the job with a broken arm.

ON MOTHER'S HEAD, Putu Kusuma Widjaya (m) (Indonesia, 2013)

Bali is not Indonesia. And not everybody lives there like a tourist. On Bali you can eat pork. Small farmers each keep a couple of pigs, preferably not a large and difficult male. When you do need one, a hard-working mother drops by with one of her boars.

MELAZA, Carlos Lechuga (m) (Cuba, 2012)

Money and love worries of swimming teacher Aldo and rum factory worker Monica in Melaza, the cradle of Cuban sugarcane. With tangible love for Cuba, the director takes a fresh look at his struggling characters: you can also learn to swim in a piscina without water.

LEONES, Jazmín López (f) (Argentina, 2012)

Deep in the woods, birds whistle and trees rustle. Five friends roam among the trees, talking and seducing. Are they lost? Or are they stuck? Fragments on a sound recorder, a key ring, a cushion and a car slowly reveal the group's destination.

WADJDA, Haifaa Al Mansour (f) (Saudi Arabia, 2012)

Wadjda is ten years old, lives in Saudi Arabia and wants a green bicycle. Her conservative surroundings think that a girl should not be on a bicycle, but Wadjda perseveres. The first feature ever made in Saudi Arabia was directed by its first female filmmaker.

POOR FOLK, Midi Z (m) (Myanmar, 2012)

A gangster film that doesn't look or feel like one, but like life itself. At least, life in the lawless border area between Myanmar (Burma) and Thailand. A lively trade in drugs, young girls and other illegal things. With plenty of dreams and few winners.

MAI MORIRE, Enrique Rivero (m) (Mexico, 2012)

To care for her dying mother, Chayo returns to the village where she once left her husband and children behind. Despite being surrounded by beauty and love, Chayo silently cherishes her own desires. A film about mothers and family, life and death, obligations and dreams.

MEMORIES LOOK AT ME, Song Fang (f) (China, 2012)

A film in which the characters are all themselves and we look on in silence: a daughter with a life of her own in Beijing visits her parents in her birthplace. One of the most modest films of the year, but also one of the most memorable, meticulous, authentic and loving.

WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE, Mouly Surya (f) (Indonesia, 2013)

A wondrous film, and that is clearly what the maker wanted. She tells cheerful love stories about young blind people, played by blind actors. Apparently someone who can't see has to possess more imagination. Maybe that explains the imaginative power of the film.

Spectrum

KALAYAAN, Adolfo B. Alix Jr. (m) (Philippines, 2012)

Last summer, China and Japan were suddenly on a war footing because of claims to a couple of small uninhabited islands. The film is set on such an island. Lonely soldier stands guard on behalf of his country. Then he flips. With Ananda Everingham, Thai hunk.

STEEL IS THE EARTH, Mes De Guzman (m) (Philippines, 2013)

By the chronicler of the Filipino countryside and harsh life on remote islands, beyond thick jungles and behind wild mountains. He knows what he's talking about: he still works regularly as a farmer on family ground. Everything must be self-made. Even the rifles.

ONE DAY WHEN THE RAIN FALLS, Ifa Isfansyah (m) (Indonesia, 2013)

Meticulous family story set in an old Javan house. Outside, it's raining incessantly. The story's three parts, each with a relative as protagonist, reveal contradictions between faith, generations and views of the future. Atmospheric film about old and new Indonesia.

SOMETHING NECESSARY, Judy Kibinge (f) (Kenya, 2013)

The past weighs heavier for some than for others. For this Kenyan woman, a victim of political and racial violence, it is heavier than conceivable. Nor is the past that light for that Kenyan man, even though he was the culprit. They must hate each other. The story decides otherwise.

RIO BELONGS TO US, Ricardo Pretti (m) (Brazil, 2013)

After receiving a strange picture postcard, Marina knows there's nothing else to it but to return to Rio de Janeiro, the beautiful city that here seems threatening and almost enchanting. Part of a collective inventive film operation.

ATAMBUA 39° CELSIUS, Riri Riza (m) (Indonesia, 2012)

Atambua is a very hot, dusty town in the Indonesian part of Timor. A boy from a family torn by East Timor's bloody independence is in conflict with his drinking father, misses his mother and falls for a girl with a past. Real people and real heat.

HARMONICA'S HOWL, Bruno Safadi (m) (Brazil, 2013)

A sun-drenched fluid love story between Antonia, Luana and Pedro. Possessed by passion, they are imprisoned in a puzzling game of attraction and rejection. Sensory experience forms part of the trilogy around the star Leandra Leal.



LUKAS NINO, John Torres (m) (Philippines, 2013)

John Torres is the poet of Philippine cinema. A poet with his own rules and ways of working. He can announce to make a film in Mindanao, but then heads for Luzon which is the other way. His work is like diary writing, it follows life and travels. Always there: a true love for cinema.

Inside Iran

MODEST RECEPTION, Mani Haghighi (m) (Iran, 2012)

Iranian absurdism. A man and a woman have a suitcase full of money to share out in an inhospitable border area. Giving money away starts playfully, but adopts increasingly sadistic forms. This is not a question of noble charity - but in that case, what is it?

HBF leader 2013

LUBLAE, Anocha Suwichakornpong (f) (Thailand, 2013)

Over the years, the HBF has been at the start of many filmmaking adventures and proudly followed the growing careers of filmmakers throughout the world. To come full circle, the Fund invites a different director each year to interpret their relationship with the HBF and IFFR in a one-minute leader for all the HBF-supported films in the IFFR programme.

LUBLAE is a district in northern Thailand that used to be known as the 'hidden' land, due to its remote location ('lub' means 'hidden' in Thai). Others say that Lublae is a derivative of Lublang, the name of the forest in the area. 'Lang' means 'evening' in the language of Lanna (an old kingdom in present-day northern Thailand) as the forest was so dense it often got dark before sunset. Legend has it that the residents of Lublae were all women and that they tolerated no lies, no matter how small.

The ten women who appear in Lublae are the director's friends, all of whom work in the arts: a film director, an architect, an actress. They walk through a field, torches in hand, searching for something. The beams of light from their torches briefly illuminate the soon-to-be dark landscape. The director likes to think of them as modern-day usherettes - while these ten women may be searchers, they also show us the way.



9. HBF RELATED GUESTS AT IFFR 2013

Boost! participants CineMart (filmmakers and producers)		
Gurvinder Singh	India	m
Kartikeya Singh	India	m
Michel Lipkes	Mexico	m
Matías Meyer	Mexico	m
Ognjen Glavonic	Serbia	m
Teboho Edkins	South Africa	m
Pablo Stoll Ward	Uruguay	m
Filmmakers HBF Harvest 2013		
Alejandro Fadel	Argentina	m
Jazmín López	Argentina	f
Leonardo Brzezicki	Argentina	m
Ricardo Pretti	Brazil	m
Bruno Safadi	Brazil	m
Song Fang	China	f
Yang Lina	China	f
Juan Andrés Arango	Colombia	m
Carlos Lechuga	Cuba	m
Yosep Anggi Noen	Indonesia	m
Ifa Isfansyah	Indonesia	m
Putu Kusuma Widjaja	Indonesia	m
Riri Riza	Indonesia	m
Mouly Surya	Indonesia	f
Mani Haghighi	Iran	m
Mohammad Shirvani	Iran	m
Judy Kibinge	Kenya	f
Enrique Rivero	Mexico	m
Sebastián Hofmann	Mexico	m
Eduardo Villanueva	Mexico	m
Midi Z	Myanmar	m
Adolfo B. Alix Jr.	Philippines	m
John Torres	Philippines	m
Haifaa Al Mansour	Saudi Arabia	f
Anocha Suwichakornpong	Thailand	f
Previously supported filmmaker / producer present at IFFR		
Alex Piperno	Argentina	m
Sebastian Diaz Morales	Argentina	m
Felipe Bragança	Brazil	m
Alicia Scherson	Chile	f
Enrique Álvarez	Cuba	m
Kamila Andini	Indonesia	f
Alireza Khatami	Iran	m
Pedro González-Rubio	Mexico	m
Khavn De La Cruz	Philippines	m
Pimpaka Towira	Thailand	f
Visra Vichit Vadakan	Thailand	f
Pelin Esmer	Turkey	f
Selim Evci	Turkey	m
Orhan Eskiköy	Turkey	m
Previously supported filmmaker/producer HBF-supported films/projects (non Harvest 2013) present at CineMart		
Gonzalo Tobal	Argentina	m
Lucrecia Martel	Argentina	f
Marina Meliande	Brazil	f
Dominga Sotomayor	Chile	f
Karina Avellan Troz	Costa Rica	f
Marcelo Quesada	Costa Rica	m
Edwin	Indonesia	m
Aneta Lesnikovska	Macedonia	f
Joana Hadjithomas	Lebanon	f
Khalil Joreige	Lebanon	m
Sanjeewa Pushpakumara	Sri Lanka	m
Wichanon Somumjarn	Thailand	m
Previously supported producer present at Rotterdam Lab		
Foo Fei Ling	Malaysia	f
Sharon Gan Kim Fong	Malaysia	f
Bianca Balbuena	Philippines	f
David Horler	South Africa	m
Jacqueline Cahi	Zimbabwe	f



10. CINEMA MONDIAL TOUR

Film Festival	Country	Number of films CMT	Number of screenings	Audience attendance
Ecrans Noirs	Cameroon	1	2	to be confirmed
Burundi International Film Festival	Burundi	to be confirmed		
Rwanda Film Festival	Rwanda	10	20	200
Durban International Film Festival	South Africa	1	1	178
Salaam Kivu International Film Festival	Congo	to be confirmed		
Kenia International Film Festival	Kenia	9	9	to be confirmed
Amakula Kampala International Film Festival	Uganda	10	19	1.000
Ethiopian Film Festival	Ethiopia	10	10	6.000
Lusaka International Film Festival	Zambia	5	5	56
Quintessence	Benin	10	30	12.024
TOTAL				19.458
NAAS network	Country	Number of films CMT	Number of screenings	Audience attendance
Cinematheque de Tanger	Morocco	10	20	490
CinemAfricArt	Tunesia	4	4	to be confirmed
Ecole supérieure des Arts Visuels de marrakech	Morocco	to be confirmed		
The Pavilion Downtown Dubai	UAE	9	9	to be confirmed
Sudan Film Factory	Sudan	10	20	200
Al balad theater + sahab	Jordan	6	12	250
Metropolis Cinema	Lebanon	7	7	495
Cimatheque Cairo	Egypt	to be confirmed		
TOTAL				1435



11. CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2012

A FOLD IN MY BLANKET, Zaza Rusadze, Georgia, 2013

International festivals

Berlinale Germany, Hong Kong IFF China

A VIRGEM MARGARIDA, Licinio Azevedo, Mozambique, 2012

Regional festivals

Journées Cinématographiques de Carthage Tunisia, FESPACO Burkina Faso

International festivals

London IFF United Kingdom, African FF of Cordoba Spain, Amiens IFF France, Dubai IFF United Arab Emirates, Guadalajara IFF Mexico, CINEMAFRICA Sweden, Leuven African FF Belgium, Belgrade IFF Serbia

Awards

Prix du Public, Mention Signis, Amiens IFF; Journées Cinématographiques de Carthage Meilleure actrice secondaire

ABRIR PUERTAS Y VENTANAS, Milagros Mumenthaler, Argentina, 2011

National festivals

Pantalla Pinamar Argentina

Regional festivals

IFF Lima Peru, IFF Fine Arts USA, IFF Rio Brazil, FICG USA, San Francisco IFF USA, FF Europeo en Colombia-Eurocine Colombia, IFF Uruguay, FF Latinoaméricain de Montréal Canada, Riviera FF Mexico, Guadalajara FF Mexico

International festivals

Hong Kong IFF China, CPH:PIX Denmark, Argentine FF London United Kingdom, Jeonju IFF Market South Korea, IFF Zerkalo Russia, Barcelona International Women's FF Spain, Midnight Sun FF Finland, Filmfest München Germany, New Zealand IFF Melbourne IFF Australia, First FF Beijing China, Ljubljana FF Slovakia, Casa Encendida Spain, Belgrade FF Serbia, CineLatino/CineEspañol Spain

Sales

Belgium, the Netherlands, Luxembourg

AS CLOSE AS POSSIBLE, Eduardo Crespo, Argentina, 2012

National festivals

Mar del Plata IFF Argentina

International festivals

CineLatino 25 Rencontres de Toulouse France

Awards

FEISAL Award 27 Mar del Plata International FF

ATAMBUA 39° CELCIUS, Riri Riza, Indonesia, 2012

Regional festivals

Tokyo IFF Japan

International festivals

IFF Rotterdam the Netherlands, CINEMASIE – Vesoul Asian FF France

Awards

Inalco Jury Award, Cinemasie – Vesoul Asian FF; Best Director, Asean IFF & Awards

Sales

Indonesia, Belgium, the Netherlands, Luxembourg

AUJOURD'HUI, Alain Gomis, Senegal, 2012

Regional festivals

Carthage FESPACO Tunisia

International festivals

Berlinale Germany, Festival de la Roche sur Yon France

Awards

Etalon d'Or au Fespaco 2013; Prix du Public au Festival de la Roche sur Yon 2012; Prix du Public au Festival de Carthage 2012

BETWEEN VALLEYS, Philippe Barcinski, Brazil, 2012

National festivals

Rio IFF Brazil

Sales

Brazil

BLACK BLOOD, Miaoyan Zhang, China, 2011

International festivals

Barcelona Human Rights FF Spain, This Human World Vienna Austria

Sales

France

CEASED, Daniela Schneider, Mexico, 2011

National festivals

Riviera Maya FF Mexico

International festivals

New Horizons Poland

CORNELIA FRENTE AL ESPEJO, Daniel Rosenfeld, Argentina, 2012

National festivals

Mar del plata FF Argentina

Regional festivals

Havana FF Cuba

International festivals

Moscow FF Russia

Sales

Argentina, France, Belgium, the Netherlands, Luxembourg



CORTA, Felipe Guerrero, Colombia, 2012

National festivals

Ficcali

Regional festivals

Bafici Argentina, Distrital Mexico, Liff Peru, Fidocs Chili, Ttff Trinidad Tobago, La Habana Cuba

International festivals

Jiff Jeonju South Korea, Split Croatia, Dok Leipzig Germany, Ripbm France, Dok Hamburg Germany

Sales

Belgium, the Netherlands, Luxembourg

DE JUEVES A DOMINGO, Dominga Sotomayor, Chile, 2012

National festivals

Valdivia FF Chile

Regional festivals

Ficunam Mexico, Curacao IFF Rotterdam, Leyva Colombia, Rio IFF Brazil, BAFICI Argentina, CineBH Brazil, Ventana Sur Argentina, FI del Nuevo Cine Latinoamericano

Havana Cuba, IFF Uruguay

International festivals

New Horizons IFF Poland, ANONIMUL IFF/Danube Delta Romania, Latin Beat/Lincoln Center USA, Latin American FF USA, Kaunas IFF Lithuania, Ragtag Cinema USA, Vancouver IFF Canada, Mill Valley FF USA, Films from the South Norway, BFI London FF United Kingdom, Latin American Days in Vilnius Lithuania, Tokyo IFF Japan, Viennale Austria, Leeds IFF United Kingdom, Thessaloniki IFF Greece, Black Nights FF Estonia, Festival Rec de Tarragona Spain, World FFF of Bangkok Thailand, Doha Tribeca FF Qatar, Festival Filmar en America Latina Switzerland, Torino FF Italy, Festival on Wheels Turkey, Kochi IFF India, Göteborg IFF Sweden, Belgrade IFF Serbia, San Diego Latino FF USA, Museum of Fine Arts Boston USA, Finger Lakes Environmental FF USA, Toulouse FF France, Latin American FF the Netherlands, Open Doek FF Belgium, IndieLisboa Portugal, New Taipei City FF Taipei, Zerkalo IFF Russia, Transilvania IFF Romania, Festival de Granada/Cines del sur Spain, Los Angeles FF USA, Filmfest Munich Germany, La Rochelle FF France, Jerusalem IFF Israel

Sales

Mexico, Argentina, Latin America (package), Netherlands, Canada, United Kingdom, Poland, Spain

DELIRIUM, Ihor Podolchak, Ukraine, 2012

International festivals

Fantasperto - 2013. Oporto International FF

EL CIRCUITO DE ROMAN, Sebastian Brahm, Chile, 2011

Regional festivals

Festival de Cine Latinoamericano de Sao Paulo Brazil

International festivals

Toulouse Cinelatino France, Chicago Latino FF USA

Awards

Special Jury Prize Valdivia International FF

Sales

Chile, Argentina, USA, Turkey, Cyprus, Azerbaijan, Airlines package: LAN, Avianca

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

Regional festivals

Festival Cine Ceara - Fortaleza Brasil, Muestra Internacional De Cine De Santo Domingo Dominican Republic, Festival De Cine De Punta Del Este Uruguay, Festival

Internacional De Cine De Fine Arts, Puerto Rico Puerto Rico, Miami FF USA

International festivals

Rencontres Cinémas D'amérique Latine De Toulouse France, Cannes Ecran Junior France, IFF For Children And Youth Czech Republic, Moscow IFF Russia, Munich IFF Germany, Seoul IFF South Korea, Copenhagen IFF For Children And Youth Denmark, International Children FF Belgium, Grain À Demoudre France, IFF La Infancia Y La Juventud Spain, Rencontres Cinématographiques De Salon De Provence France

Awards

Muestra Internacional De Cine De Santo Domingo Best Cinematography; Festival Cine Ceara - Fortaleza Best Art Direction; Festival De Cine De Punta Del Este Audience

Award / Young Jury Award

Sales

Ecuador, Venezuela, Switzerland, Austria, Brasil, Latin America (package)

ETERNITY, Sivaroj Kongsakul, Thailand, 2011

International festivals

New Castle AV festival United Kingdom

Sales

Belgium, the Netherlands, Luxembourg

FAT SHAKER, Mohammad Shirvani, Iran, 2013

International festivals

Sundance FF USA, IFF Rotterdam the Netherlands

Awards

Hivos Tiger Award

Sales

Belgium, the Netherlands, Luxembourg

FLORENTINA HUBALDO, CTE, Lav Diaz, Philippines, 2012

National festivals

Cinemanila IFF Philippines, Cine Adarna University of the Philippines Philippines

Regional festivals

Jeonju IFF South Korea, Singapore Art Museum Southeast Asian FF 2013 Singapore, The Reading Room Bangkok, Thailand

International festivals

Edinburgh IFF Scotland, Kino Otok Isola Cinema Slovenia, New Horizons Poland, FICUNAM Mexico, Falter Spezial Kino-Sonntag im Kunstlerhauskino Austria, IFF Rotterdam the Netherlands, Images Festival Canada, Exit Art NYC USA, Yerba Buena Center for the Arts San Francisco USA

Awards

Images Festival On Screen Award; Jeonju IFF Best Asian Film; The Ferroni Brigade (Mubi) Golden Donkey Award; Philippine Critics' Pool Film of the Year; Sight and Sound Magazine Top 5 Best Film of the year

Sales

Belgium, the Netherlands, Luxembourg



HUBERT BALS FUND

FLYING FISH, Sanjeeva Pushpakumara, Sri Lanka, 2011

Regional festivals

Women IFF India, Hong Kong IFF China

International festivals

Prague IFF Czech Republic, Indian FF Melbourne Australia, Annual South Asia conference Wisconsin USA, La Cinematheque Paris France, Australian Cinematheque Australia

Sales

Belgium, the Netherlands, Luxembourg

GERMANIA, Maximiliano Schonfeld, Argentina, 2012

National festivals

Tucuman FF Argentina, Salta FF Argentina, BAFICI Argentina

Regional festivals

Rio FF Brazil, Punta del Este FF Uruguay

International festivals

Hamburg FF Germany, Fresh Film Fest Prague, Chicago FF USA, Starz FF Denver- USA, Cottbus FF Germany, Les 3 continents - Prouire au sud Nantes- France, Gotteborg FF Sweden, Rencontres de Toulouse France

Awards

BAFICI Special Jury Award, BAFICI Feisal Award; Hamburg FF NDR (Best First or Second Film); Fresh Film Fest (Prague) Special Jury Award; Punta del Este FF Best Film; Punta del Este FF Best Director

Sales

Argentina, Uruguay

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

National festivals

Olhar de Cinema IFF Brazil, 12° Festival Iberoamericano de Cinema de Sergipe Brazil, 3° Festival da Adaptação, Rio de Janeiro Brazil

Regional festivals

Festival de Montes Claros Brazil, Panama IFF Panama

International festivals

Rencontres Cinémas d'Amérique Latine de Toulouse France, 31st Istanbul FF Turkey, IFF Minneápolis, St Paul USA, Hollywood Brazilian FF USA, Edinburgh IFF Scotland, Munich IFF Germany, Jerusalem FF Israel, Festival do Rio Brasil-Berlin Germany

Awards

Hollywood Brazilian FF Best Fiction Film, Indie Brazil Competition; Olhar de Cinema IFF Special Award from the Jury; Festival de Cinema Montes Claros, Brazil Best Film; IFF Minneápolis, St Paul, United States Best Director; Festival Internacional del Nuevo Cine Latinoamericano, Cuba Special Award from the Jury

Sales

Brazil, France, Belgium, the Netherlands, Luxembourg

GOODBYE, Mohammad Rasoulof, Iran, 2011

Regional festivals

Istanbul IFF Turkey

International festivals

Cinema Novo Belgium, Vilnius IFF Lithuania, Hong Kong IFF Hong Kong, New Directors New Films USA, Fribourg IFF Switzerland, Riviera Maya IFF Mexico, Kino Achteinhalb Germany, CPH: PIX Denmark, Neisse FF Germany, Seattle IFF USA, Sydney FF Australia, Cinopolitica FF Romania, Durban IFF South Africa, Five Lakes FF Germany, BFI Southbank United Kingdom, Haifa IFF Israel, Festival Cine 4+1 Spain

Sales

Turkey, Spain, Argentina, Belize, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Dutch Antilles, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Uruguay, Venezuela, West Indies, Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Hungary, Macedonia, Montenegro, Poland, Roumania, Serbia, Slovakia, Slovenia

GREATEST HITS, Nicolás Pereda, Mexico, 2012

National festivals

IFF Morelia México, Muestra Internacional de Cine de la Cineteca México, Baja IFF México

Regional festivals

Rio IFF Brazil, Vancouver IFF Canada, IFF Valdivia Chile, Festival du nouveau Cinéma Canada, Mostra de Cinema de Belo Horizonte Brazil, AFI Fest USA, Toronto IFF / Special Screenings Canada, Festival Internacional del Nuevo Cine Latinoamericano de la Habana Cuba,

International festivals

Festival del Film Locarno Switzerland, IFF in La Roche-sur-Yon France, CPD:DOX Denmark, L'Alternativa de Barcelona Spain,

Awards

Grand Prix of the Jury, IFF in La Roche-sur-Yon; Best Mexican Film, Baja IFF; FIPRESCI Award, Festival Internacional del Nuevo Cine Latinoamericano de la Habana

Sales

Mexico, Central America (package), South America (package), Belgium, the Netherlands, Luxemburg, Portugal

HALLEY, Sebastián Hofmann, Mexico, 2012

National festivals

Morelia IFF Mexico, Ficunam Mexico, Foro Novel Mexico

International festivals

Sundance FF USA, IFF Rotterdam The Netherlands, Istanbul FF Turkey, Miami IFF USA

Sales

Europe (package), Asia (package), Belgium, the Netherlands, Luxemburg

HARMONICA'S HOWL, Bruno Safadi, Brazil, 2013

International festivals

IFF Rotterdam the Netherlands

Sales

Brazil, Belgium, the Netherlands, Luxemburg



IF IT IS NOT NOW, THEN WHEN?, James Lee, Malaysia, 2012

National festivals

University screenings Malaysia

Regional festivals

Cinemanila International FF Philippines, Busan IFF South Korea

International festivals

Vancouver IFF Canada

Sales

Belgium, the Netherlands, Luxembourg

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

National festivals

Moviemov Italian FF (Bangkok)

Regional festivals

6th CINDI (Cinema Digital Seoul) FF 2012 South Korea, Focus on Asia Fukuoka IFF 2012 Japan, GARAGE SCREEN, Garage Center for Contemporary Culture 2012 Russia, Luang Prabang IFF 2012 Laos

International festivals

IFF Rotterdam the Netherlands, Open Doek FF 2012 Belgium, Pesaro FF Italy, Santiago de Chile Asian FF Chile, Moviemov Italian FF (Rome) Italy, Vancouver IFF Canada, BFI London FF United Kingdom, Gijon IFF Spain, Entrevues Belfort FF France

Awards

Film Critics Guild's Prize 10th International Debut FF 2012, Russia; Special Mention for First Features Competition 12th Asian's Cinefan FF India

Sales

Belgium, the Netherlands, Luxembourg

KALAYAAN, Adolfo B. Alix Jr., Philippines, 2012

National festivals

Cinemataya FF Philippines

Regional festivals

Busan FF South Korea

International festivals

IFF Rotterdam the Netherlands, Warsaw FF Poland

Awards

Warsaw FF NETPAC Best Asian Film Award; Cinemataya FF Best Production Design, Best Sound

KOMMANDER KULAS, Khavn de la Cruz, Philippines, 2011

Sales

Belgium, the Netherlands, Luxembourg

LA CASTRACIÓN, Ivan Lowenberg, Mexico, 2012

National festivals

Riviera Maya FF Distrital, Festival Internacional de Cine de Puebla, Festival Internacional de Cine de Acapulco, World Extreme FF

Regional festivals

IFF Rengo Chile, IFF Uruguay

International festivals

IFF Bajo La Luna Spain; Winter Film Awards USA

Awards

Jury Prize for best Fiction Film (World Extreme FF), Best Foreign Language Film (Winter Film Awards)

Sales

Mexico, Ecuador, Bolivia, Brasil, Colombia, Venezuela, Perú

LA PLAYA DC, Juan Andrés Arango, Colombia, 2012

National festivals

IFF Santiago de Cali

Regional festivals

Brasilia IFF Brazil, Lima IFF Peru, Santiago IFF Chile, Rio IFF Brazil, La Havana IFF Cuba, Guadalupe IFF Guadalupe, Guadalajara International FF Mexico

International festivals

Cannes FF France, San Sebastian FF Spain, Biarritz FF (opening film) France, Busan FF South Korea, Mumbai FF India, Chicago FF USA, Hamburg FF Germany, Milano FF (opening film) Italy, St. Petersburg FF Russia, Stockholm FF Sweden, Vladivostok FF Russia, Rotterdam FF the Netherlands, Palm Springs FF USA, Toulouse FF France, New York African Diaspora FF USA, L.A. Pan African FF USA, Alucine FF (opening film) Canada, Jerusalem FF Israel, Cine Decouverte FF Belgium, Festival des 3 continents (closing film) France, Festival des Films sur l'environnement France

Awards

Best First Film Award Lima International FF; Best Director Award Santiago International FF; Special Jury Award Guadalupe International FF

Sales

Colombia, Brazil, France, Canada, USA, Spain, Belgium, the Netherlands, Luxembourg

LEONES, Jazmín López, Argentina, 2012

National festivals

BAFICI Argentina

Regional festivals

Rio FF Brasil, FICUNAM Mexico

International festivals

Venice Orizzonti Italy, Vancouver FF Canada, Viennale Austria, Festival de Cine de Sevilla Spain, Torino FF Italy, Festival Tertio Millennio Italy, Rendez-Vous Istanbul FF Turkey, Solothurn FF Switzerland, IFF Rotterdam the Netherlands, New Directors New Films USA, IFF Femmes de Créteil France

Sales

Argentina, Mexico

LONGING FOR THE RAIN, Yang Lina, China, 2013

International festivals

IFF Rotterdam the Netherlands

Sales

Belgium, the Netherlands, Luxembourg



HUBERT BALS FUND

LOS SALVAJES, Alejandro Fadel, Argentina, 2012

National festivals

BAFICI Argentina

Regional festivals

Lima FF Peru, Sanfic Chile, Morelia FF Mexico, La Habana FF Cuba, Sao Paulo IFF Brasil

International festivals

Cannes FF Critic's Week France, Art film fest Slovakia, Bruxelles Age d'or Belgium, Sarajevo IFF Bosnia, Melbourne IFF Australia, Biarritz Amérique Latine France, Latin BEAT Japan, Haifa IFF Israel, Sitges IFF Spain, Montreal nouveau cinema Canada, Warsaw IFF Poland, Minsk IFF Belarus, Braunschweig IFF Germany, Tallinn Black Nights IFF Estonia, Taipei Golden Horse Taiwan, Goa IFF Inde, Camerimage Poland, Belfort Entrevues France, Courmayeur Noir ff Italy, Kochi IFF India, Bengaluru India, Goteborg IFF Sweden, IFF Istanbul Turkey, Belgrade IFF Serbia

Awards

Acid / CCAS prize for distribution support Cannes critic's week; Cinedécouvertes prize Bruxelles Age d'Or; Best film prize Sanfic; Jury prize Warsaw FF; 2nd best film Prize / Artistic Contribution Prize La Habana FF; Best Cinematography BAFICI

Sales

Argentina, Uruguay, Latin America (package), France, Belgium, the Netherlands, Luxembourg

LOS ÚLTIMOS CRISTEROS, Matías Meyer, Mexico, 2011

National festivals

Festival del 3er Milenio Mexico

Regional festivals

BAFICI, Buenos Aires Argentina

International festivals

FCL (Latin American Montreal) Canada, Málaga Spain, New Horizons Poland, Hamburg IFF Germany, Trinidad and Tobago FF Trinidad and Tobago, Scottsdale IFF Phoenix, Arizona, Hors Pistes / Centre Georges Pompidou Paris, France, Latin FF at 92Y Tribeca New York, USA

Awards

Cinema Tropical Awards Best Latin American Director; Split FF Croatia Grand Prix

Sales

Mexico, the Netherlands

LUKAS NINO, John Torres, Philippines, 2013

International festivals

IFF Rotterdam the Netherlands

Sales

Belgium, the Netherlands, Luxembourg

MAI MORIRE, Enrique Rivero Huerta, Mexico, 2012

National festivals

Festival Internacional de Cine UNAM (FICUNAM) Mexico

Regional festivals

BAFICI Argentina

International festivals

IFF Roma Italy, Festival de Cinelberoamericano de Huelva Spain, Festival de 3 Continents France, Kerala IFF India, IFF Rotterdam The Netherlands, Göteborg IFF Sweden, Toulouse France, Istanbul Turkey, Kosmorama Norway, MOOV Belgium Belgium, San Francisco IFF USA, New Horizons Poland

Awards

Festivale Internazionale de Film di Roma Best Technical Contribution; Festival Iberoamericano de Cine de Huelva Special Jury Prize; Festival Iberoamericano de Cine de Huelva Award "Radio Exterior de España" to the film that better reflects the iberoamerican reality; Festival Iberoamericano de Cine de Huelva Award to the film that better shows the solidarity; Festival Iberoamericano de Cine de Huelva Award to the best film from the readers "Huelva Información"; Festival Internacional de Cine UNAM Premio TV UNAM

Sales

Mexico, Central America (package)

ME PERDI HACE UNA SEMANA, Iván Fund, Argentina, 2012

National festivals

Festival Internacional De Cine De Mar Del Plata Argentina

Sales

Belgium, the Netherlands, Luxembourg

MELAZA, Carlos Lechuga, Cuba, 2012

National festivals

Havana International FF

International festivals

IFF Rotterdam the Netherlands, Miami IFF USA

Awards

Megano Award (Havana FF)

MEMORIES LOOK AT ME, Song Fang, China, 2012

National festivals

Hong Kong IFF Hong Kong China

Regional festivals

Busan IFF South Korea, Tokyo Filmex Japan, 2 in 1 IFF Moscow Russia, Molodist IFF Ukraine

International festivals

FF Locarno Switzerland, Vancouver IFF Canada, New York FF USA, BFI London FF United Kingdom, São Paulo IFF Brazil, San Diego Asian FF USA, Mar del Plata IFF Argentina, Les 3 Continent Nantes France, Belfort-EntreVues FF France, IFF Rotterdam The Netherlands, Portland IFF USA

Awards

Opera Prima Leopard for Best First Feature, Festival del Film Locarno; Special Mention, Mar del Plata IFF

Special Jury Prize, Tokyo Filmex

Sales

Belgium, the Netherlands, Luxembourg



MODEST RECEPTION, Mani Haghighi, Iran, 2012

National festivals

Fajr FF Iran

Regional festivals

Izmir FF Turkey

International festivals

Berlin FF Germany, Hong Kong FF, Goethe Institute Paris France, Goethe Institute Brussels Belgium, Transylvania FF Romania, Sydney FF Australia, Shanghai FF China, Edinburgh FF United Kingdom, Karlovy Vary FF Czech Republic, Taipei FF, Osian'S Cinefan FF Of New Delhi India, Melbourne FF Australia, Sakhalin FF Russia, Montreal FF Canada, Batumi FF Georgia, Warsaw FF Poland, Sao Paulo FF Brazil, Chicago FF USA, Religion Today Festival Of Tonto Italy, Black Nights FF Of Tallinn Estonia, Iranian FF London United Kingdom, Hanoi IFF Vietnam, IFF Rotterdam the Netherlands, Pune IFF India, Palm Springs FF USA, Museum of Modern Arts New York USA, Festival of Iranian Films at Museum of Fine Arts, Houston USA, Festival of Iranian Films at Museum of Fine Arts, Boston USA, Santa Barbara FF USA, Festival of Iranian Films at Smithsonian Institution's Freer and Sackler Gallery of Washington DC USA, Jaipure FF India, Edinburgh Middle East Art Festival United Kingdom, Vesoul Asian FF France, Portland FF USA

Awards

Netpac Berlin FF; Osian'S Cinefan Festival Of New Delhi Best Actress & Best Actor **Awards**; Free Spirit Warsaw FF; Love Your Neighbor Award (Religion Today Festival Of Tonto); Special Mention For Lead Actress; Award Of Institute Of Eastern Languages And Cultures

Sales

Iran, Switzerland, Austria, Germany, USA, Canada, Russia

MONDOMANILA, Khavn de La Cruz, Philippines, 2012

Regional festivals

Jeonju IFF South Korea, Bangalore Queer FF India, Osian's-Cinefan Festival of Asian and Arab Cinema India

International festivals

Districtal FF Mexico, Paris Cinema FF France, Sarajevo FF Bosnia & Herzegovina, Bilbao IFF (tribute to the International Jury) Spain, New York Anthology Film Archives USA, Belgian Film Archive Brussels, Yerba Buena FF USA, Cologne Conference Germany, Flimmer FF Sweden, Lausanne Underground FF France, Filippinsk FF Denmark, Zinema Zombie Festival Colombia, Clair-Obscur Filmfestival Switzerland, San Diego Asian FF USA, Porn FF Berlin Germany, Festival Cine//B Chile, Flatpack Festival Birmingham United Kingdom, Boston Underground FF USA, Underdowx Munchen Germany, IFF Rotterdam the Netherlands, Edinburgh IFF Scotland, Fantasia IFF Canada, New Horizons IFF Poland, Ljubljana IFF Slovenia, Jihlava International Documentary FF Czech Republic, Madeira Micro IFF Portugal, Bilbao IFF of Documentary and Short Film Spain, Tallinn Black Nights FF Estonia

Awards

Fantasia IFF Special Mention AQCC Asian Section; Bangalore Queer FF Special Mention, Best Director, Special Mention Best Feature

Sales

Philippines, USA, Germany, Belgium, the Netherlands, Luxembourg

NEIGHBOURING SOUNDS, Kleber Mendonça Filho, Brazil, 2012

National festivals

Gramado FF, Indie BH, Brasília FF, Mostra Londrina de Cinema, Rio de Janeiro International FF, São Paulo International FF, Panorama Coisa de Cinema

Regional festivals

Festival Internacional del Nuevo Cine Latinoamericano Cuba, FICUNAM Mexico, Festival Internacional de Cine de Cali Colombia, Mar del Plata IFF Argentina, Ventana Sur/ Buenos Aires Argentina

International festivals

New Directors, New Films USA, Washington DC IFF USA, CPH PIX Denmark, San Francisco IFF USA, Indie Lisboa Portugal, Sydney FF Australia, LA Film Fest USA, Cinema City Serbia, Sarajevo IFF Bosnia and Herzegovina, New Horizons IFF Poland, New Zealand IFF New Zealand, Locarno IFF Switzerland, Melbourne IFF Australia, World Cinema Amsterdam The Netherlands, American Film Institute Latin American FF USA, Kaunas IFF Lithuania, Vancouver IFF Canada, BFI London FF United Kingdom, Films from the South Oslo Norway, Festival du Nouveau Cinéma de Montreal Canada, Mumbai IFF India, Viennale Austria, Thessaloniki IFF Greece, Ljubljana IFF Slovenia, Kaohsiung FF Taiwan, Black Nights FF Estonia, Gijon IFF Spain, Festival des 3 Continents France, Around the world in 14 films Germany, Entrevues Belfort – Festival Du Film France, Kochi IFF India, Göteborg IFF Sweden, Jameson Dublin IFF Ireland, Glasgow FF United Kingdom, If Istanbul International Independent FF Turkey

Awards

IFF Rotterdam FIPRESCI; CPH:PIX New Talent Grand Pix; Cinema City Best Film (Educons Hungry Days selection); New Horizons IFF FIPRESCI; Gramado FF Best Director, Best Sound (Jury), Best Film (Audience Award), Best Film (Critics Prize); Rio de Janeiro IFF Best Film, Best Screenplay; Films from the South Oslo New Horizons; São Paulo IFF Itamaraty Award - Best Brazilian Film; Panorama Coisa de Cinema Best Film; If Istanbul International Independent Best Film

Sales

Brazil, Argentina, France, Belgium, the Netherlands, Luxembourg, United Kingdom, Canada, USA, Poland, Portugal

NOCHE, Leonardo Brzezicki, Argentina, 2013

International festivals

IFF Rotterdam the Netherlands, Cinelatino Toulouse France

Sales

Belgium, the Netherlands, Luxembourg

ON MOTHER'S HEAD, Kusuma Widjaja Putu, Indonesia, 2013

International festivals

IFF Rotterdam the Netherlands

Sales

Belgium, the Netherlands, Luxembourg

ONE DAY WHEN THE RAIN FALLS, Ifa Isfanyah, Indonesia, 2013

National festivals

Jogja - Netpac Asian FF Indonesia

Regional festivals

South East Asian FF in Singapore

International festivals

IFF Rotterdam the Netherlands

Sales

Indonesia, Belgium, the Netherlands, Luxembourg

OUR GRAND DESPAIR, Seyfi Teoman, Turkey, 2011

Regional festivals

Febiofest Czech Republic, Mamers en Mars France

International festivals

Chicago Turkish FF USA, Madisson USA, Milwaukee IFF USA



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PECULIAR VACATION AND OTHER ILLNESSES, Yosep Anggi Noen, Indonesia, 2012

National festivals

Jogja NETPAC Asian FF Indonesia

Regional festivals

Pusan IFF South Korea, Mumbai IFF India, Hong Kong Asian FF China, Bangalore IFF India

International festivals

Locarno IFF Switzerland, Rio de Janeiro IFF Brasil, Vancouver IFF Canada, Stockholm IFF Sweden, Rotterdam IFF the Netherlands

Awards

Vancouver IFF Special Mention Award Tigers & Dragons Competition

Sales

Turkey, Turkish speaking Northern Cyprus, and Azerbaijan, Belgium, the Netherlands, Luxembourg

PENUMBRA, Eduardo Villanueva, Mexico, 2013

National festivals

FICUNAM Mexico

International festivals

IFF Rotterdam the Netherlands

Awards

Lions Film Award IFFR

Sales

USA, Belgium, the Netherlands, Luxembourg

POOR FOLK, Midi Z, Myanmar, 2012

National festivals

Kaohsiung FF

Regional festivals

Busan IFF South Korea, Kerala IFF India, Mumbai IFF India, Osaka Asian FF Japan, Hong Kong IFF, Southeast Asian FF Singapore

International festivals

Hawaii IFF USA, IFF Rotterdam the Netherlands, Goteborg IFF Sweden, Pan Asia FF United Kingdom, Vancouver IFF Canada

Sales

Taiwan, Belgium, the Netherlands, Luxembourg

POSTCARDS FROM THE ZOO, Edwin, Indonesia, 2012

Regional festivals

Hong Kong IFF Hong Kong, Busan IFF South Korea, Osian's Cinefan FF India, Tokyo IFF Japan

International festivals

Berlinale Germany, BAFICI Argentina, CPH:PIX Denmark, Tribeca IFF USA, Sydney IFF Australia, Art FF Slovakia, Edinburgh IFF United Kingdom, Jerusalem IFF Israel, Sarajevo IFF Bosnia & Herzegovina, Era New Horizons Poland, Melbourne IFF Australia, Cambridge IFF United Kingdom, Vladivostok IFF Russia, Vancouver IFF Canada, Sitges IFF Spain, Films from the South IFF Norway, Chicago IFF USA

Sales

South Korea, Taiwan, Germany, Austria, Belgium, the Netherlands, Luxembourg

RAT FEVER, Claudio Assis, Brazil, 2012

National festivals

Festival de Verão do RS de Cin Internacional Brazil, Cineceará Brazil, Festival de Inverno de Garanhuns Brazil, Festival de Cinema de Triunfo Brazil, CURTA SE Brazil, curta Cabo Frio Brazil, Curta Santos Brazil, Mostra Curta Circuito Brazil, FAM (Florianópolis Audiovisual Mercosul) Brazil

Regional festivals

Cine Fest Brasil Montevideú Uruguay, Festival Internacional del Nuevo Cine Latinoamericano Cuba, Festival Internacional de la Republica Dominicana Dominican Republic

International festivals

Latin American FF Netherlands, Tiburon IFF USA, IFF Innsbruck Austria, FF Munchen Germany, Chicago IFF USA, AFI Silver Theatre Washington DC USA, FF Itinerante de Língua portuguesa Portugal, Glasgow IFF Scotland, BRAFFTV - Brazilian Film & TV Festival of Toronto Canada, Viva FF- Spanish And Latin America FF United Kingdom, Havana FF New York USA, FF Bresilién De Paris France, Hollywood Brazilian FFHBRFEST USA

Awards

Paulínia FF (SP) Best film, actor, actress, photography, edition, music, art director, film critics; Cineceará (CE) Best director, music, special prize ; Festival de Cinema de Triunfo (PE) Best film, art director, script, director, actor; CURTA SE (SE) Best film, actress, photography, audience; Festival Internacional del Nuevo Cine Latinoamericano Third Premio Coral - Feature film competition; APCA - São paulo Art Critical Association Best Film; ABRACINE- Brazilian Association of cinema criticals Best Film; CINESEC - Best of the year Best National Film, script, actor, audience ; RS art critical association Best national film;

Sales

Brazil

RIO BELONGS TO US, Ricardo Pretti, Brazil, 2013

International festivals

IFF Rotterdam the Netherlands

Sales

Belgium, the Netherlands, Luxembourg

SOLO, Guillermo Rocamora, Uruguay, 2013

International festivals

Miami IFF USA

Awards

Lexus Opera Ibero-American Opera Prima Award

SOMETHING NECESSARY, Judy Kibinge, Kenya, 2013

International festivals

Afrikanische Filmtage Karlsruhe Germany, IFF Rotterdam the Netherlands

Sales

South Africa (airline), Emirates (airline), Belgium, the Netherlands, Luxembourg, Switzerland



SOMEWHERE IN BETWEEN, Yesim Ustaoglu, Turkey, 2012

National festivals

Adana IFF Turkey

Regional festivals

Sofia IFF Bulgaria, Haifa IFF Israel, Abu Dhabi IFF United Arab Emirates

International festivals

Venice IFF Italy, New York IFF USA, 2morrow IFF Russia, Sao Paulo IFF Brazil, Tokyo IFF Japan, Tallinn Black Nights IFF Estonia, Pune IFF India, Kustendorf IFF Serbia, Göteborg IFF Sweden, London Turkish IFF United Kingdom

Awards

Best Actress Award Tokyo IFF; Bulgarian Guild Of Film Critics Award Sofia IFF

Sales

Switzerland, Belgium, the Netherlands, Luxembourg

STEEL IS THE EARTH, Mes De Guzman, Philippines, 2013

National festivals

Cinema Rehiyon

International festivals

IFF Rotterdam the Netherlands

Sales

Philippines, USA, Belgium, the Netherlands, Luxembourg

SUDOESTE, Eduardo Nunes, Brazil, 2011

National festivals

Festival de Verão de Porto Alegre Brazil, Olhar de Cinema - Festival de Curitiba Brazil, Mostra Cinema Conquista Brasil, Cine Música Brazil, Festival Prmeiro Plano Brazil, Festival de Cinema de Tiradentes Brazil, SESC Festival - The Best of The Year Brazil

Regional festivals

Guadalajara Festival Internacional Del Cine Mexico, Trinidad Tobago FF Trinidad Tobago, Festival Del Cine de Bogotá Colombia, Mar Del Plata Festival Internacional Del Cine Argentina

International festivals

Toulouse Latin FF France, Jeon Ju IFF South Korea, New Taipei City FF Taiwan, Brazilian FF in Paris France, Bildrausch Film Fest Basel Germany, Zerkalo IFF Russia, München IFF Germany, Jerusalem IFF Israel, Rio Occupation FF England, Word Cinema Amsterdam Holland, Garage IFFR FF Russia, Sydney FF Australia, Katowice FF Poland, Festival du Nouveau Cinema de Montréal Canada, Première Brasil Berlin Germany, Valladolid IFF Spain, Festival Filmar en America Latina - Genève Swiss, Thessaloniki FF Greece, Kokata IFF India, Festival de Cinema Luso Brasileiro Portugal, Global Film Release - New York USA, Glasgow FF Ireland

Awards

Guadalajara Festival Internacional Del Cine Best Cinematography, Toulouse Latin FF Critics Award (FIPRESCI), Bildrausch Film Fest Basel Young Jury Award, Zerkalo IFF Best Director (Andrei Tarkovski Award), Cine Musica - Conservatoria Best Sound Designer, Katowice FF Best Film by Cinema's Students Jury, Festival du Nouveau Cinema de Montréal Critics Awards, Valladolid IFF Young Jury Award, Festival de Cinema Luso Brasileiro Audience Best Film + Critics Award + Best Director, SESC Festival - The Best of The Year Best Cinematography, APCA - Associação Paulista de Críticos Best Cinematography + Best Director

Sales

Brazil, USA, Canada, Germany, Austria, France, England, Portugal, Spain

SUR LA PLANCHE, Leila Kilani, Morocco, 2011

National festivals

Tanger National FF Morocco

Regional festivals

Festicab Burundi, Durban Internation FF South Africa,

International festivals

Göteborg FF Sweden, IFF Rotterdam the Netherlands, Festival del Cine Africano Spain, La Viennale Vienna, Swedish Film Institute Sweden, Istanbul IFF Turkey, Cinema Novo Belgium, African, Asian and Latin FF Italy, Lichter Filmtage Germany, Passion Cinéma Sweden, Francophone IFF Slovakia, Flying broom Women's FF Turkey, Barcelona International Women's FF Spain, Mediterraneo FF Italy, Black Movie FF Sweden, Granada IFF Cines del Sur Spain, Proximo Futuro Portugal, Tromsø IFF Norway, International Women's FF Dortmund Germany, Amal EuroArabe Festival Spain, Premiers Plan France, Maghreb, si loin, si proche Argeles-sur-Mer, Palm Spring FF USA, Los Angeles FF USA, Haifa FF Israel, Cine Migrante Festival Argentina, Riviera Maya FF Mexico, Vues d'Afrique Canada, Spot Tapei Film House Taiwan, Franco Arab FF Jordan, Shangaï IFF China

Awards

Tanger National FF Great Prize; Amal EuroArabe Festival Best actress (Soufia Issami) & TVG Prize

Sales

Latin America (package), France, Turkey, Germany

TANTA AGUA, Ana Guevara & Leticia Jorge, Uruguay, 2013

Regional festivals

IFF Cartagena de Indias Colombia

International festivals

Berlinale Germany

Awards

Best Film - FIPRESCI Cartagena Festival

Sales

Brazil, Mexico, Latin America (package), Romania, Russia, Belgium, the Netherlands, Luxembourg (package)

THE BOX, Adrijana Stojkovic, Serbia, 2011

Regional festivals

Sofia IFF Bulgaria, L'Europe autour de l'Europe France

International festivals

Luxor Egyptian and European FF Egypt

Awards

L'Europe autour de l'Europe Special Mention; Luxor Egyptian and European FF Special Mention

Sales

Serbia, Montenegro, Macedonia, Bosnia and Herzegovina, Croatia, Slovenia, Poland, Czech Republic, Slovakia, Hungary



THE CREMATOR, Peng Tao, China, 2012

National festivals

China IFF China

Regional festivals

Busan IFF South Korea, Taipei Golden Horse FF 2012 Taiwan, Hong Kong IFF

International festivals

Toronto IFF Canada, Goteborg IFF Sweden

Awards

The Jury Award China IFF

Sales

Hong Kong, Macau, North America (package)

UFO IN HER EYES, Guo Xiaolu, China, 2011

Regional festivals

Seoul Women's IFF South Korea, Osian's Cinefan IFF India

International festivals

Miami IFF USA, Crétéil Women IFF France, Dortmund/ Cologne International Women's FF Germany, Festival do Rio Brazil, Comedy Cluj iFF Romania, London Comedy IFF UK

Sales

Switzerland, ex-Yugoslavian Territories (package)

VERANO, José Luis Torres Leiva, Chile, 2012

National festivals

Valdivia IFF Chili

Regional festivals

Bafici Argentina, IE/EFS 4+1 FF Argentina Brazil Colombia Mexico Spain, Fundación Proa Buenos Aires Argentina

International festivals

Venice IFF Italy, Toulouse Rencontres du cinema Sud-Americain France, Filmfest München Germany, East End FF UK, Yerevan IFF Armenia, Era New Horizons Poland, CCCB Barcelona Spain, Reverse, New York USA, Ljubljana IFF Slovenia

Sales

Belgium, the Netherlands, Luxembourg

VILLEGAS, Gonzalo Tobal, Argentina, 2012

National festivals

BAFICI Argentina

Regional festivals

Sao Paulo IFF Brazil, Cine del Mar FF Uruguay, La Havana IFF Cuba, Cali IFF Colombia Uruguay IFF Uruguay

International festivals

Cannes IFF France, Filmfest Munchen Germany, Haifa IFF Israel, BFI London IFF UK, Warsaw IFF Poland, Viennale IFF Austria, Thessaloniki IFF Greece, Gijon IFF Spain, Goa IFF India, Goteborg IFF Sweden, Miami IFF USA, Toulouse Rencontres Cinema Latino France, Istanbul IFF Turkey

Awards

Miami IFF Special Mention Best Opera Prima; BAFICI Argentinian Film Critics Association - Best Film; BAFICI FEISAL - Special Mention; Cine del Mar FF Audience Award Best Film; Chatenay Malabry FF Jury Grand Prix

Sales

Argentina, France

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

National festivals

Istanbul FF Turkey, International Eskiehir FF Turkey, Dersim International Human Rights FF Turkey, Adana Golden Boll FF Turkey, Malatya IFF Turkey, Festival on Wheels Turkey

Regional festivals

Sarajevo FF Bosnia and Herzegovina

International festivals

Brussels FF Belgium, Hof IFF Germany, São Paulo IFF Brazil, Leeds IFF UK, IFF of India, Goa India

Awards

Best Screenplay Istanbul FF; Best Film Adana Golden Boll FF; Best Screenplay Adana Golden Boll FF

WADJDA, Haifaa Al Mansour, Saudi Arabia, 2012

Regional festivals

Dubai IFF Dubai

International festivals

Venice IFF Italy, Telluride IFF USA, BFI London FF United Kingdom, Zagreb FF Croatia, Viennale Austria

Tallinn Black Nights Estonia, Torino IFF Italy, Ale Kino Poland, IFF Rotterdam the Netherlands, Gothenburg IFF Sweden, Fribourg FF Switzerland

Awards

Cinema Avenir Award for Best Film Venice IFF; Interfilm Award Venice IFF; CICAE Award Venice IFF; Netpac Award Tallinn Black Nights; Don Quixote Award Tallinn Black Nights; Audience Award Ale Kino; Best Film Dubai IFF; Best Actress Dubai IFF; Norwegian Peace Film Award Tromsø IFF; Audience Award Gotheburg IFF ;Hubert Bals Fund Dioraphte Award Rotterdam IFF

Sales

France, UK and Ireland (package), USA and Canada (package), Belgium, the Netherlands, Luxembourg (package), Spain, Italy, Portugal, Denmark, Sweden, Norway, Switzerland, Ex-Yugoslavia (package), Poland, Greece, Latin America (package), Australia, Japan

WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE, Mouly Surya, Indonesia, 2013

International festivals

Sundance FF USA, IFF Rotterdam the Netherlands, Goteborg International FF Sweden

Awards

Netpac Award IFF Rotterdam

Sales

Indonesia, Belgium, the Netherlands, Luxembourg

WINDS, Selim Evci, Turkey, 2012

National festivals

Adana Golden Boll IFF Turkey, Ankara IFF Turkey, Istanbul IFF Turkey



12. DISTRIBUTION BENELUX

Festival screenings/theatrical					
Venue or festival	City	HBF titles	Filmmaker	Country	Audience attendance
EYE cinema, Turkish festival	Amsterdam	Voice of my father	Orhan Eskiköy	Turkey	65
EYE cinema	Amsterdam	Blind pig who wants to fly	Edwin	Indonesia	75
EYE release	Amsterdam	De jueves a domingo	Dominga Sotomayor	Chile	255
EYE release	Amsterdam, plus 3 cities	Postcards from the Zoo	Edwin	Indonesia	575
EYE release	Amsterdam, plus 10 cities	Neighbouring Sounds	Kleber Mendonca Filho	Brasil	1350
Open Doek festival	Turnhout	In April the Following Year, There Was a Fire	Wichanon Somumjarn	Thailand	75
LAFF	Utrecht open air	Glue	Alexis dos Santos	Argentina	200
Cinematheque festival	Brussels	Mondomanila	Khavn de la Cruz	Philippines	90
Cinematheque festival	Brussels	Los salvajes	Alejandro Fadel	Argentina	105
International Flm Festival Brussels	Brussels	Voice of my father	Orhan Eskiköy	Turkey	93
Cinema Zuid	Antwerp	Mondomanila	Khavn de la Cruz	Philippines	46
Rialto World Cinema festival	Amsterdam	Neighbouring Sounds			116
		A casa de Alice			72

Total

3117

DVD releases				
HBF title	Filmmaker	Country	Release	Units
Mondomanila	Khavn de la Cruz	Philippines	August 2012	500
De jueves a domingo	Dominga Sotomayor	Chile	Sept 2012	500
Goodbye	Mohammad Rasoulof	Iran	Feb 2012	500
Neighbouring Sounds	Kleber Mendonca Filho	Brasil	March 2013	500
Box 3 10 to watch incl Mondomanila & De jueves a domingo			January 2013	500
Made in Egypt box incl Hawi & La sueur des palmiers	Ibrahim El Batout & Radwan El Kashef	Egypt	Oct 2012	500

Total

3000

Online platforms				
23-05-13	Filmmaker	Country	Dates	Number of views
YouTube				
In April the Following Year, There Was a Fire	Wichanon Somumjarn	Thailand	September 2012	297
Rat fever	Cláudio Assis.	Brazil	December 2012	385
Verano	José Luis Torres Leiva	Chile	January 2013	11155
Cinematlink.tv	20+ HBF titles			93
Ximon	20+ HBF titles			184
MUBI	20+ HBF titles			141
VOD free of charge IFFR site				
Opera Jawa	Garin Nugroho	Indonesia	14-20 Jan 2013	192
Tony Manero	Pablo Larrain	Chile	21-27 Jan 2013	223
Play	Alicia Scherson	Chile	28 Jan- 3 feb 2013	280
Cinematlink/Volkskrant actie free VoD				
Be calm and count to seven	Ramtin Lavafipour	Iran	18 - 20 Jan 2013	534

Total

13484

Television Broadcasting				
Film title	Filmmaker	Country	Dates	Number of viewers
TV Rijnmond 2013				
Tilva Rosh	Nikola Lezaic	Serbia	28-jan	9000
Hawi	Ibrahim El Batout	Egypt	29-jan	15000
Tony Manero	Pablo Larrain	Chile	30-jan	19000
Aboutna	Mahamat-Saleh Haroun	Chad	31-jan	21000
Kept & Dreamless	Vera Fogwill & Martin Desalvo	Argentina	1-feb	13000
NPO/NL 2				
Free Floating (NTR)	Boris Khlebnikov	Russia	25-jan	44.000
Opera Jawa (NTR)	Garin Nugroho	Indonesia	26-jan	36.000
Fim Da Linha (NTR)	Gustavo Steinberg	Brazil	1-feb	56.000
El Otro (NTR)	Ariel Rotter	Argentina	2-feb	115.000

Total

328000

Total number of viewers	344.601
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13. BENELUX DISTRIBUTION RIGHTS

In 2012, the HBF obtained the distribution rights for the Benelux for the following films:

ATAMBUA 39° CELCIUS – Riri Riza (Indonesia)
FAT SHAKER – Mohammad Shirvani (Iran)
HALLEY – Sebastián Hofmann (Mexico)
HARMONICA'S HOWL – Bruno Safadi (Brazil)
LONGING FOR THE RAIN (Chungmeng) – Yang Lina (China)
MEMORIES LOOK AT ME – Song Fang (China)
NOCHE – Leonardo Brzezicki (Argentina)
ON MOTHER'S HEAD – Putu Kusuma Widjaya (Indonesia)
PECULIAR VACATION AND OTHER ILLNESSES – Yosep Anggi Noen (Indonesia)
PENUMBRA – Eduardo Villanueva (Mexico)
LA PLAYA D.C. – Juan Andrés Arango (Colombia)
POOR FOLK – Midi Z (Myanmar)
RIO BELONGS TO US – Ricardo Pretti (Brazil)
LOS SALVAJES – Alejandro Fadel (Argentina)
SOMETHING NECESSARY – Judy Kibinge (Kenya)
WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE – Mouly Surya (Indonesia)

LUBLAE (HBF Leader 2013) – Anocha Suwichakornpong (Thailand)



14. COLOFON

The Hubert Bals Fund would like to thank its financiers:



Ministry of Foreign Affairs



LIONS CLUB
L'ESPRIT DU TEMPS

COLOFON

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Translation: Mark Baker

Design: DeeTeePee.eu

Photography: Felix Kalkman, Nadine Maas

Print run: 50

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

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