

**ANNUAL REPORT 2013-2014**



# **HUBERT BALS FUND**

**INTERNATIONAL FILM FESTIVAL ROTTERDAM**

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Still: *REMOTE CONTROL*, Byamba Sakhya, Mongolia, 2013



## I. A brief look back at 2013-2014

The Hubert Bals Fund (HBF) can look back on a turbulent but also a celebratory year. In its annual report, the Fund will of course report in depth on the activities it has undertaken and the results it has achieved in 2013-2014. The highlights of the year under review include:

### 25 Years of the Hubert Bals Fund

In 2014, the Hubert Bals Fund marked its 25th anniversary – a quarter of a century in which the Fund has supported more than a thousand film projects from all corners of the world. The Fund celebrated this milestone with a special Signals programme at the festival: *MYSTERIOUS OBJECTS – 25 YEARS OF THE HUBERT BALS FUND*, a retrospective programme of 14 HBF-supported films that illustrate the artistic diversity of the Fund's work. In addition, during the festival the HBF also published (for the first time) a complete overview of all results up to 2013: an impressive list of no less than 1,026 projects from 102 different countries. This digital booklet was made available on the special HBF Anniversary page on the website, where during the festival 5 HBF-backed titles were also presented – free of charge and worldwide – in a special cooperation with Hivos: the *HBFxHIVOS ONLINE SERIES*.

### 2014 HBF Harvest

During the **43rd IFFR**, eleven HBF-supported films from eight countries screened in the festival programme. One of these, *CONCRETE CLOUDS* by Lee Chatametikool (Thailand), received a nomination in the Hivos Tiger Awards Competition. Within the context of 25 years of the HBF, the festival also opened with a HBF-supported film: *QISSA* by Indian maker Anup Singh, which also went on to win the HBF Dioraphte Award, the annual HBF audience award presented on the closing night of the festival.



IFFR 2014: Cast and crew of *QISSA* on opening night

During the festival, the European premiere took place of *African Metropolis*, a programme of short films intended to stimulate up-and-coming African film talent. The initiative for *African Metropolis* was taken by South African producer Steven Markovitz, with the participation of the Hubert Bals Fund, the Goethe Institute and the Nigerian GT Bank. The six short films by young makers from Kenya, Ivory Coast, Egypt, Nigeria, South Africa and Senegal received concrete and financial help and advice during the production process. The films then had their world premieres in Durban and were screened to a European audience for the first time during IFFR.

HBF-supported films are also garnering great admiration outside of the Netherlands, and appearing in the programmes of prestigious festivals all over the world. *QISSA*, for example, had its world premiere in Toronto and the Berlinale screened three HBF-backed films: *40 DAYS OF SILENCE* (Saodat Ismailova, Uzbekistan); *THE BLUE WAVE* (Zeynep Dadak and Merve Kayan, Turkey) and *LA TERCERA ORILLA* (Celina Murga, Argentina). The latter also had its premiere in the official competition.

### HBF Selection 2013

In its spring and autumn application rounds, the HBF processed a total of 747 project applications from all over the world, 28 of which were finally selected in the various categories in which the Fund provides support. Owing to the cuts to its funding experienced by the Fund in 2013, the HBF accepted only projects in the categories Script and Project Development and Post-production. In total, 22 projects were selected for Script and Project Development; 3 for Post-production; 1 Special Project was accepted and 2 HBF Awards were presented. In total, a sum of €284.468 was paid out in project contributions. In making its selections, the main criteria taken into consideration were the artistic quality of the project, alongside its financial and artistic viability, the filmmaker's background and the social and cultural context in which the film is to be made. The Fund also strives for a regional balance in its selection: during the year under review, 27 projects were supported from 17 different countries. More than 29% of the selected projects were debut films, again underlining the Fund's focus on new talent. 22% of the projects selected also came from countries listed in the first two columns of the DAC list (2011) and/or are partner countries of the Dutch Ministry of Foreign Affairs. Almost 30% of the selection were projects directed by women.

In order to redress the balance between the available budget and the number of applications the Fund processes each year, the HBF amended its selection procedure in the autumn of 2013. Not only has the entire selection process been automated, but in the



Script and Project Development category – the category in which the Fund receives the vast majority of its applications – the Fund now also applies a pre-selection round.

## HBF initiatives

Within the context of the annual **HBF Plus** programme – the initiative by the HBF and the Netherlands Film Fund aimed at stimulating Dutch co-productions with HBF-supported films – in 2013-2014 once again four new projects were granted a contribution: *BIG FATHER*, *SMALL FATHER* (Phan Dang Di, Vietnam) with Volya Films as Dutch co-producer; *WOMEN OF THE WEeping RIVER* (Sheron Dayoc, Philippines) with Waterland Film as Dutch co-producer; *REY* (Niles Atallah, Chile) with Circe Films as Dutch co-producer and *LA ÚLTIMA TIERRA* (Pablo Lamar, Paraguay) with Fortuna Films on board as Dutch co-producer. In addition, another five HBF-supported projects participated in the **Boost!** coaching programme – an initiative set up by the HBF, CineMart and Binger Filmlab. With support from the European Commission's MEDIA Mundus programme and in cooperation with regional partners the Durban FilmMart (South Africa), Fundación TyPA (Argentina) and the National Film Development Corporation (India), once again five HBF-supported projects were invited to receive further script coaching at the Binger Filmlab before being presented at regional markets and workshops and finally being introduced to the international industry at IFFR's CineMart and/or the Rotterdam Lab. The 2013 Boost! selection consisted of: *WILD FIRE* (Bikas Ranjan Mishra, India – Rotterdam Lab); *WHITE SUN* (Deepak Rauniyar, Nepal – Rotterdam Lab); *LAND AND SHADE* (César Acevedo, Colombia – CineMart); *WASSWA* (Donald Mugisha, Uganda – Rotterdam Lab) and *TJOVITJO* (Vincent Moloi, South Africa – CineMart).

## Financial

In 2013-2014, the HBF was supported by the Dutch Ministry of Foreign Affairs; the European Commission's MEDIA Mundus; Hivos; Stichting Dioraphte and the Rotterdam Lions L'Esprit du Temps.

Owing to the current economic climate, the HBF's financial situation after 2014 remains uncertain. As the Fund's contract with its main financier, the Ministry of Foreign Affairs, will not be renewed, finding new financial partners for the HBF remains a major priority. Creative Europe, the European Commission's new 7-year programme for the cultural and audio-visual sector, may offer new opportunities for follow-up finance for the Fund.

As Creative Europe will be operative as of 2015 - one year later than expected-, the continuity of the HBF needed to be secured for 2013 and 2014. In accordance with the Ministry of Foreign Affairs, the HBF made the decision early 2013 to distribute the remaining subsidy of the Ministry over a period of two years. This had major consequences for the available budget of the Fund, which was practically halved in relation to previous years. In total, the Fund worked with a total budget of €474,074. With this reduced budget, the HBF also decided to focus its activities on two key categories: "Script and Project Development" and 'Postproduction'. In total a budget of €284,468 was allocated to project contributions.

## Organisation

In 2013, the HBF was staffed by the Head of HBF, Iwana Chronis, and Coordinator Janneke Langelaan. In the spring of 2013 the Fund was temporarily supported during the very busy selection round by Fay Breeman.



# 25 Years of Hubert Bals Fund

## Introduction

The year 2013-2014 marked the 25th anniversary of the Hubert Bals Fund. During the 43rd IFFR, the festival celebrated this milestone with a special dedicated programme, Signals: Mysterious Objects – 25 Years of Hubert Bals Fund, a retrospective consisting of fourteen films demonstrating the artistic diversity of films supported by the Fund. This special anniversary was also the perfect opportunity to look back at the results the Fund has achieved. And what results they are! Since its foundation in 1988, the HBF has contributed to no less than 1,026 projects from all over the world.

## The early years

How did it all begin? At the end of the 1980s, the founder of IFFR, Huub Bals, met the Chinese filmmaker Chen Kaige in Cannes, where Chen was showing his film *THE KING OF CHILDREN*. But he was unable to find the finance to complete his latest work. Huub promised to go in search of money, and came up with the idea of a fund for independent film auteurs. The Fund was set up shortly after Huub's sudden death on 13 July 1988, and named after its initiator. Chen Kaige's *LIFE ON A STRING* was one of the first films to receive support from the HBF, in October 1988. A good story, which has taken on the status of legend within the IFFR organisation.



Still - *Life on a String*, Chen Kaige, China, 1991

In the years that followed, the Hubert Bals Fund underwent various changes. One thing that has remained constant, however, is the Fund's eye for talent: film talent from Africa, Asia, Latin America and parts of Eastern Europe. Because, at the end of the day, for the Fund it's all about pure, unadulterated cinema; about films by makers blazing a trail in modern, artistic film; about filmmakers with a unique voice. It would be impossible to group all of these films in a single category: they range from absolute classics to off-the-wall experiments; from international co-productions to ultra-low-budget films; from socially committed to controversial; from undemonstrative to exuberant; from heartrending to feel-good.

## Targeted support

Over the years, the support provided by the Fund has been structured and tailored to meet the changing needs of filmmakers and the industry in general. For instance, in the early years, the Fund principally provided support during the production phase. With the growth of the Fund and its profile within the international industry, the focus gradually shifted to granting targeted support during the early stages of a film project, i.e. script and project development. Support from the Fund during this phase often has a catalytic effect in terms of attracting additional finance and partners, and makes it easier to access the international film market. For filmmakers just starting out in particular, support from the Fund often has a snowball effect.

The HBF has responded to new developments taking place within the industry over the years. For instance, in 2006 the Fund set up a special category for digital production in response to technological developments that have made it possible, using digital cameras, to make films for far less money. In addition, the Fund has regularly contributed to the distribution of films in their own countries or regions and to a range of special projects aimed at stimulating the professional development of filmmakers from Africa, Asia, Latin America and parts of Eastern Europe. Finally, the HBF continues to offer, as it always has, crucial support during the post-production stage. This financial contribution can be used to complete films, or to cover any gaps in finance as a whole.

## Statistical highlights

Between 1988 and 2014, the Hubert Bals Fund supported a total of 1,026 projects. A few statistical highlights: in total, the Fund contributed to 813 individual film projects; various films received support at several points in their development. Of these, more than 64% were completed – the remaining 36% were not made or are still in development. Naturally, the percentage of film projects completed that received support for production or post-production is considerably higher than for projects that received support for script and project development. No less than 89% of all projects that received support during the production or post-production phase were eventually completed.



In addition, the HBF has contributed to no less than 71 distribution projects aimed at stimulating the visibility of independent films in their own country or region. The Fund further supported a total of 59 special projects, including workshops, training courses for filmmakers or co-production meetings in Africa, Asia, Latin America, the Middle East and parts of Eastern Europe.

### **Geographical spread**

The Hubert Bals Fund has supported filmmakers and organisations in no less than 102 countries. We often see a sudden incredible rise in creativity and productivity in film in a particular country or region. There may have been a particularly good class at a film school, pooling together exceptional talents; or one successful director may have inspired others. An example of this is the HBF's support in its early years for significantly more projects from Africa than Asia – a trend that later reversed. In the late 1990s and early 2000s, a stream of talent emerged from Argentina – a wave of filmmakers with distinctive voices, who really put Argentine cinema back on the map. Argentina is the country that has received support from the HBF most often (102 times), followed by China (72) and Brazil (58). India (48), Iran (48), Mexico (46), the Philippines (41) and Indonesia (36) complete the list of countries where the Fund has supported many projects.

25 years of the Hubert Bals Fund. An occasion not only to look back at everything the Fund has done – after all, the Fund continues to follow and support exceptional filmmakers into the future. The HBF is very much alive and kicking and, as evidenced by the unceasing stream of HBF-supported films finding its way to festivals and into cinemas worldwide. The HBF is therefore greatly looking forward to the next 25 years.



## 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 the 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, the Middle East and parts of Eastern Europe have received support from the HBF. Each year, the IFFR screens most of the recently completed films made with support from the HBF. Furthermore, the success of HBF-supported films is appreciated in an international context. Every year, a range of HBF-titles premiere at the major film festivals such as Cannes, Berlin and Venice. A premiere at one of these film festivals means international recognition for filmmakers – which can prove an extremely valuable impetus for their further careers.



The HBF is part of the International Film Festival Rotterdam (IFFR). Established in 1972, the IFFR is the largest film festival in the Netherlands. Each year, the festival makes a characteristic and highly appreciated selection of fiction films, documentaries, short films, exhibitions and performances from all over the world. During the 12 days of the festival, hundreds of filmmakers and artists present their work to a large festival audience and approx. 2,500 international festival guests at 16 festival locations, with 26 cinema screens, in the centre of Rotterdam. Each year, the festival attracts more than 280,000 visits.

Passion for cinema at the IFFR is not limited to the selection and presentation of films at the festival, however. The IFFR has established a unique international reputation as 'the supportive festival'. In addition to the HBF, 32 years ago the IFFR became the first film festival to set up an international coproduction market: the CineMart. The CineMart is now the largest and most renowned coproduction market in the world. At this market, each year 25 to 30 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 700 applications for financial support for film projects from developing countries, of which on average 25 projects can be awarded finance (3.5%). The HBF has two selection rounds a year, with application deadlines on 1 March and 1 August. Only applications from filmmakers from countries on the DAC list published by the OECD<sup>1</sup> are eligible for support. All applications are assessed by a selection committee made up of (international) experts drawn from the various fields of expertise within the film industry. The following criteria are applied in this process:

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

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

In addition to financial support for individual film projects, the HBF also plays an active role as a 'matchmaker', advising and informing filmmakers about potential financiers, producers and festivals, and frequently acting as an intermediary. For filmmakers starting out in developing countries in particular, access to the HBF's extensive network can be of great benefit.

## Core activities

The HBF supports individual film projects at two stages:

- *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.

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



- *Post-production support (maximum contribution €20.000)*

Generally speaking, making a feature film is a costly undertaking. Depending on the material you are shooting with and the country of production, the costs 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.

## Mediation initiatives

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

- *HBF and International Film Festival Rotterdam*

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

## Distribution in the Benelux

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

Each year, dozens of films made with support from the Fund are screened during the IFFR. The festival has also taken on the task of ensuring that, throughout the year, strong festival films and HBF titles are distributed to cinemas in the Benelux, and is exploring new distribution methods to give these films an even longer life. In exchange for its contribution, the HBF receives the distribution rights for the Benelux for all completed projects that have received post-production support. With these rights, the Fund wishes to raise the profile of HBF titles in the Netherlands. The IFFR distributes various titles on its dedicated IFFR channel on YouTube: [www.youtube.com/iffrotterdam](http://www.youtube.com/iffrotterdam), as well as through various Video-On-Demand portals.



## 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 the IFFR and other screening venues, and reports on relevant film awards. The selected projects are announced by means of international press releases. In addition, the Fund issues its annual HBF publication during the IFFR. Alongside information on the Fund's work, this presents the annual 'harvest' of HBF-supported projects. During the festival each year, special attention is also devoted to the work of the HBF by means of press releases, publications and advertisements in the festival catalogue, the **IFFR supplement** in the newspaper *de Volkskrant*, the festival's website, talk shows and the introductions prior to the screenings of HBF-supported films.



IFFR 2014: Professionals networking at Late Night Drinks, hosted by HBF initiatives African Metropolis and Boost!



### III. Report on activities 2013-2014

In close collaboration with the Ministry of Foreign Affairs, the HBF developed a model for reporting its annual activities and results. On the basis of this model, the Fund seeks not only to create an overview of the activities carried out in 2013-2014, 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 regions 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 2013-2014. 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 is an attempt to measure results, make these quantifiable and compare them with the results from the previous three years. The year 2011 will therefore 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 (IFFR), the HBF is included in IFFR's financial report and therefore does not publish a financial report separately.

Additional note: Due to the cut-back in the budget of the Hubert Bals Fund in 2013, the Fund also changed its policy. Given the reduced available budget for project contributions, the HBF decided early 2013 to focus its activities on two key categories: 'Script and Project Development' and 'Postproduction'. Not only does the Fund receive most applications in these two categories, the HBF's involvement in these two stages also has the largest impact. The other existing categories 'Digital Production', 'Distribution' and 'Workshops' were closed. It is important to note that the workshops and distribution projects mentioned in this annual report have all been supported in previous years, but finalised its activities in 2013. A comparative analysis between the results of the HBF over the last three years can therefore only be made in relation to the current activities of the Fund.

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

##### ACTIVITIES

##### Supporting film production

- *Film projects*

In 2013-2014, the HBF supported 28 film projects by dedicated filmmakers from countries in Africa, Asia, Latin America, the Middle East and parts of Eastern Europe. These projects were selected from the 747 applications taken into consideration by the selection committee. The range of projects considered was once again highly diverse, and included *AGAINST THE DAY*, the debut feature of Katarina Stankovic from Serbia; *BY THE TIME IT GETS DARK* by former IFFR Tiger Award winner Anocha Suwichakornpong from Thailand; *A REALLY ORDINARY CITIZEN* by Iranian director Majid Barzegar and *Yo* by Matías Meyer from Mexico.

In addition to support for many first-time filmmakers (see below), the HBF also provided support to new projects by recognized filmmakers such as Apichatpong Weerasethakul, Alexis dos Santos and Rodrigo Moreno. As well as supporting individual film projects, the HBF also contributed to two special projects: African Metropolis, the short film initiative for emerging African filmmakers, and the 10th anniversary of the Central American film institute Cinergia in Costa Rica.

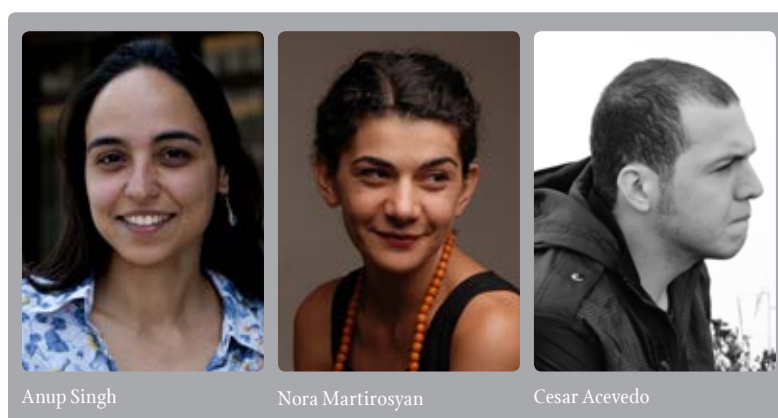
In total, the HBF supported 22 film projects with script and project development, 3 projects with post-production or final financing and presented two awards: a special HBF Award in Costa Rica, and a HBF Dioraphte Award at the 43rd International Film Festival Rotterdam. Following the success of the pilot edition of African Metropolis, the HBF also supported the second edition, which will commence in 2014. For a complete overview of the projects selected (including descriptions and financial contributions), please refer to the Appendix.

- *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 8 feature films by first-time filmmakers – close to 29% of the total number of selected film projects. This selection consists of new cinematic voices representing a young, dynamic generation of filmmakers, such as:



- **Marina Meliande** (Brazil) received HBF support for script and project development for her first solo-feature *Mormaço*. Her previous film *ALEGRIA*, which she co-directed with Felipe Bragança, also received HBF support and screened at IFFR.
- **Nora Martirosyan** (Armenia) was supported with a contribution for the script and project Development of her film *TERRITORIA*, which will be shot in the conflict area of Nagorno-Karabakh.
- **Cesar Acevedo** (Colombia) received support for script and project development for his debut film *LAND AND SHADE*, which was later selected for our coaching-initiative Boost! (see page 13). He also presented his project at the 31st edition of the CineMart.



Of the 28 film projects selected last year, 8 film projects (close to 28%) were directed by female filmmakers. These filmmakers are Marina Meliande (Brazil), Shireen Seno (Philippines), Katarina Stankovic (Serbia), Anocha Suwichakornpong (Thailand), Julia Murat (Brazil), Rusudan Pirveli (Georgia), Nora Martirosyan (Armenia) and Mitra Farahani (Iran).

#### • *Countries*

In 2013-2014, the HBF selected 28 projects from 17 different countries. The fund selected 10 projects from Latin America; 9 projects from Asia; 3 projects from Africa; 4 from the Middle East and 2 from Eastern Europe. In total, 6 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 2011 list of official partner countries of the Dutch Ministry of Foreign Affairs. This represents more than 22% of the selected projects.

Title	Filmmaker	Country	Supported for:
<i>TJOVITJO</i>	Vincent Moloi	South Africa	Script and Project Development and Boost!
<i>WHITE SUN</i>	Deepak Rauniyar	Nepal	Script and Project Development
<i>WASSWA</i>	Donald Mugisha	Uganda	Script and Project Development
<i>LAND AND SHADE</i>	Cesar Acevedo	Colombia	Script and Project Development
<i>MONOS</i>	Alexis dos Santos and Alejandro Landes	Colombia and Argentina	Script and Project Development
<i>LOS HONGOS</i>	Oscar Ruiz Navia	Colombia	Post-production and/or Final Finance

\* Countries listed as an official partner country of the Dutch Ministry of Foreign Affairs in 2011

In addition to the projects supported in 2013, **African Metropolis** finalised its activities during the course of 2013. African Metropolis is a short film programme and a joint initiative of South African producer Steven Markovitz, the HBF, the Goethe Institute Johannesburg and the Guarantee Trust Bank in Nigeria. African Metropolis selected six emerging filmmakers from Kenya, Ivory Coast, Nigeria, Senegal, Egypt and South Africa to participate in the programme. Except for Egypt, all of these countries are represented in the first two columns of the DAC list or the Dutch Ministry of Foreign Affairs' list of partner countries. The second edition of African Metropolis will focus on emerging film talent from five different African countries, which are yet to be announced. For more information on African Metropolis, please see page 14.



## Contributing to the professionalization of filmmakers

- *Workshops and training initiatives*

### NAAS workshop

ArteEast, Egypt

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 world. The Network's collective vision is to expand access to and 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.



Network of Arab Arthouse Screens workshop

Since 2012, the HBF and IDFA Bertha Fund have collaborated with NAAS within the framework of the Cinema Mondial Tour. Alongside this collaboration, the HBF also supported a series of workshops and seminars for cinema managers. As one of the main focus areas of NAAS is to build up its members' capacities, NAAS organized a workshop – in cooperation with the Metropolis Cinema Association from Lebanon and ArteEast – covering 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.

Since 2012, the HBF and IDFA Bertha Fund have collaborated with NAAS within the framework of the Cinema Mondial Tour. Alongside this collaboration, the HBF also supported a series of workshops and seminars for cinema managers. As one of the main focus areas of NAAS is to build up its members' capacities, NAAS organized a workshop – in cooperation with the Metropolis Cinema Association from Lebanon and ArteEast – covering 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.

The workshop was finally held in March 2014 and welcomed 17 participants from Egypt, Jordan, Lebanon, Palestine, Sudan, Morocco, Algeria and Libya (over 60% of whom were women). Over a 5-day period, they received training from experts from the MENA region and Europe on topics including 'Cultural Management', 'Programming a Festival/a Cinema', 'Distributing Arab Films' and many others. The workshop proved a success and a valuable opportunity to meet and share ideas between exhibitors throughout the MENA region. As one of the participants commented: *"The workshop was beneficial in many ways. We were given a lot of food for thought, but it was also extremely helpful to meet the people behind other venues in the region, and to start conversations on how to make the network stronger over the next couple of months and years. A very strong beginning for NAAS, and one that I think made all the participants feel connected and empowered at the end."*

- *Other activities*

Aiming to provide a financial, creative and networking stimulus to high-potential film projects from Africa, South Asia and Latin America, Boost! was set up in 2011 as a joint initiative by the HBF, CineMart and Binger Filmlab. With support from the MEDIA Mundus programme of the European Commission, the third edition of Boost! welcomed three new partners: the National Film Development Corporation of India, South African's Durban FilmMart and the Fundación TyPA from Argentina. The Hubert Bals Fund was once again the principal coordinator of Boost! in 2013.

Boost! is a tailor-made coaching process that works with four-steps:

- **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 then offered the opportunity to further develop 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 is 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; Regional exposure:** Each of the five projects is presented at a regional market (Durban FilmMart in South Africa or Goa Film Bazaar in India), or participates in a regional project development workshop (TyPA's Colon Script workshop in Argentina), where new skills can be acquired and relevant contacts with potential partners from the region established.
- **Step four; CineMart:** The projects selected for Boost! are presented then at the CineMart or invited to participate in the Rotterdam Lab, where they have the opportunity to meet and establish partnerships with film industry professionals from around the world.

The 2013 Boost! selection was made after the HBF spring and autumn selection rounds. The selected projects were:

- *LAND AND SHADE* by Cesar Acevedo (Colombia)
- *TJOVITJO* by Vincent Moloi (South Africa)
- *WASSWA* by Donald Mugisha (Uganda)
- *WHITE SUN* by Deepak Rauniyar (Nepal)
- *WILD FIRE* by Bikas Ranjan Mishra (India)

These projects followed intensive script coaching sessions with professional script advisors from Binger Filmlab in the autumn of 2013 and spring of 2014. Subsequently, two Boost! projects were presented at the 31st CineMart in January 2014: *TJOVITJO* and *LAND AND SHADE*. The other Boost! projects participated in the Rotterdam Lab.

Within the context of Boost!, a special panel discussion was organised during Rotterdam Lab with a focus on intercontinental co-productions. Producers from Africa, Asia and Europe participated in this panel, sharing first-hand experiences and information with an international audience of 65 emerging producers participating in the Lab. To highlight the programme and the participating filmmakers, a Boost! cocktail was also organised during CineMart, which was attended by some 450 industry professionals.



*TJOVITJO*'s director Vincent Moloi and producer Makgano Mamabolo during CineMart

## African Metropolis

IFFR 2014 also marked the European premiere of African Metropolis, the short-film initiative by the Hubert Bals Fund, South African producer Steven Markovitz, the Goethe Institute Johannesburg and the Guarantee Trust Bank from Nigeria. Through this programme, seven emerging filmmakers from seven different African cities were selected to produce a short film, and received professional guidance and training in the process.

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. These were: Jim Chuchu (Kenya); Ahmed Ghoneimy (Egypt); Folasakin Iwajomo (Nigeria); Marie Ka (Senegal); Philippe Lacôte (Ivory Coast); Carole Maloba (DR Congo) and Vincent Moloi (South Africa).

The seven film projects were further developed, shot and finalised throughout 2012 and early 2013. In July 2012, all 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 Akshoti, pitched their individual film projects to their peers and collaborated on each other's projects.

One year later, in July 2013, all seven films were finalised and had their official world premieres at the Durban International Film Festival. The films were screened as a package and attracted wide interest from both audiences and attending industry professionals. Further attention was generated for the programme through Q&As, panel discussions and press releases. Subsequently,





IFFR 2014: Critic's Talk on African Metropolis

two of the films were also invited to the prestigious Toronto International Film Festival. After Durban, six of the seven films were packaged for their European premiere at IFFR. It was decided that the short film from DR Congo unfortunately did not match the quality level of the other six films, and it was therefore excluded from the series.

African Metropolis celebrated its European Premiere in Rotterdam, where it was positively received by the IFFR audience. To create further attention for the programme, a special IFFR Critic's Talk was organised to elaborate on the series and the participating filmmakers, as well as drinks co-hosted in the context of African Metropolis for

attending industry professionals. For more information on the African Metropolis films, please refer to the Appendix.

- *HBF Awards*

For the occasion of the 10th anniversary of Cinergia, Costa Rica's film institute for the Central American and Caribbean region, the HBF handed out a special Hubert Bals Fund Award to the most promising film project presented at Cinergia's regional film market, which was organised specially as part of the anniversary programme. The HBF Award of \$5,000 was presented to Carlos Lechuga from Cuba for his second feature *SANTA Y DELFÍN*. The HBF also supported Lechuga's debut film, *MELAZA*, which screened at IFFR 2013. Please refer to the Appendix for further information on this project.

## RESULTS

- *Contributing to the strengthening of independent film production*

As a result of reduced financing of the HBF, the Fund decided to discontinue some of its funding categories in 2013. In the spring selection round, only proposals for Script and Project Development were taken into consideration, while in the autumn selection round the Fund opened up two categories: Script and Project Development and Post-production. The categories Digital Production, Workshops and Distribution were discontinued. However, despite these limitations, the number of projects submitted increased. The Fund took in 747 projects for both selection rounds (against 715 in 2012).

One reason for the sudden increase of applications could be the new selection procedure that the HBF introduced in its autumn selection round. In order to be stricter 'at the gate' and restore the balance between the quantity and quality of the submitted proposals, the Fund added a pre-selection round to the assessment of entries in the Script and Project Development category. This pre-selection round works as follows: each applicant must complete an online registration form that requests basic information on the project, such as a brief synopsis and director's statement, partners attached, financing status and some questions regarding the track-records of both filmmaker and producer. A pre-selection is made based on this information, following which the pre-selected applicants are invited to submit a full project dossier. Of the 364 projects submitted for Script and Project Development in the autumn selection round, only 141 were invited to submit a full application, of which 11 projects were selected.

In total, the HBF supported 28 projects in 2013, which represented 3.7% on the total number of received applications. Compared to 2012 (5.8%) and 2011(6%), this number is significantly lower, due to the drastic budget-cuts that were implemented in 2013. For an overview of the supported projects per category, please refer to the Appendix.

The relatively high number of applications could also be attributed to the current reduction in finance or changes in policy by several other international film funds. Due to changes in the economic and political landscape, some Funds (such as the Göteborg International Film Festival Fund in Sweden and the Balkan Fund in Greece) were forced to close down, while others (such as the French government fund Aide aux Cinémas du Monde) have drastically changed their policies, meaning filmmakers have had to look to the remaining institutions for finance. It is expected that this trend will continue, as greater insecurity arises owing to European subsidy cuts and government policy changes.

The HBF received most applications from Turkey (70), followed by India (60), Mexico (56), Brazil (55) and Argentina (53). 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 Dutch Ministry of Foreign Affairs slightly decreased: this was 21% in 2013, as against 25% in 2012 and



30% in 2011. This can be attributed to the decrease in the number of projects selected in total and the discontinuation of the Workshop and Distribution categories, in which many projects from these countries had been selected in previous years. Another element is the fact that the HBF worked with a new version of the DAC list in 2013 (the DAC list effective for reporting on 2011, 2012 and 2013 flows), while working with the previous version in 2012 and 2011. Compared to the previous version of the DAC list, the new version registered 8 countries fewer in the first two columns, being countries that moved into the third column. Some of these countries, such as Uzbekistan and Nigeria, were countries where the HBF has supported projects in previous years. Also, as of 2013, the HBF worked with a new version of the list of partner countries of the Dutch Ministry of Foreign Affairs (from 2011), which listed fewer countries than in previous years. All these factors have contributed to the slightly reduced percentage of projects supported in countries represented in the first and second columns on the DAC list.

- *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, helping boost 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. Recognizing the great significance of support from the Fund for emerging talent, the HBF annually allocates a large percentage of its selections to first-time filmmakers: close to 29% in 2013.

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 viability. 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 *LAND AND SHADE* by Colombian first-time filmmaker Cesar Acevedo. After its selection for Script and Project Development by the HBF, the project was selected for the Boost! coaching initiative, where it participated at the TyPa Colon script writing workshop and subsequently at IFFR's CineMart. Since then, the Colombian film fund – Proimagines – has confirmed its support and a French and German producer have attached to the project, as well as a Dutch producer – Topkapi Film – who received production support for the film within the framework of HBF Plus in the spring of 2014. The film will be shot in the summer of 2014 and will be ready by May 2015.

- *Contributing to the development of professional filmmakers*

2013 marked the third edition of the *Boost!* programme. This year, Boost! welcomed three regional partners: Fundación TyPa from Argentina, South African's Durban FilmMart and the National Film Development Corporation from India. The Boost! programme now consisted of six partners, including Binger Filmlab, CineMart/Rotterdam Lab and the Hubert Bals Fund. For a relatively small programme, having six international partners brought quite a lot of pressure in terms of coordination, which was handled by the HBF. In 2013, once again five projects were selected for Boost!: one from Latin America, two from Africa and two from South Asia. As the Boost! programme offered a cycle of support that closed with the representation of the project or projects at the CineMart or Rotterdam Lab, all activities had to be finalised within one year. This included their script consultancies at Binger Filmlab, their representation at a regional market and their subsequent participation at the CineMart. However, as the projects were selected during the HBF's spring and autumn selection rounds, time to implement all these activities was limited and did not necessarily correspond to the planning the Boost! projects had projected. One of these projects – *WASSWA* from Uganda – even decided to start shooting the film in January, even though script consultancy was still ongoing. Others were simultaneously working on other film projects, which did not allow them to follow the time schedule laid down by the Boost! framework. This has resulted in the fact that most projects will finalise their script consultancy in the course of 2014. However, also with a view to compliance with the agreement with the European Commission's MEDIA Mundus programme, all activities need to be finalised by August 2014.

IFFR 2014 also marked the European Premiere of the *African Metropolis* series. The HBF initiated the African Metropolis project in 2011 in collaboration with South African producer Steven Markovitz, the Goethe Institute Johannesburg and the Nigerian GT Bank. This series was created to help first-time feature filmmakers strengthen their portfolios by offering them the opportunity to make a strong short film. 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. By establishing the African Metropolis short film series as a quality hallmark for emerging African film talent, the project not only seeks to contribute to the professional development of these filmmakers, but also to promote innovative short films from the continent and enable African filmmakers to compete at film festivals internationally. Looking back at the first edition of the programme, African Metropolis can be considered a success. Not only did the project generate considerable attention from both the international industry and festival audiences, it provided the filmmakers a first opportunity to create and present a short film on an international platform. In 2014, the series will continue to circulate at festivals worldwide, including in Africa (see the next chapter). This will further raise the visibility of these emerging filmmakers and their work, which will be beneficial to their further (feature film) projects.



Further emphasizing the springboard effect of the African Metropolis series, the HBF supported one of its participants in the script and project development of his debut feature film: Vincent Moloi from South Africa. His project *Tjovitjo* was later selected for the Boost! programme and subsequently presented as part of the official CineMart selection, where it generated a great deal of interest from international financiers, producers and other industry professionals.

Following the success of the first edition of African Metropolis, a second edition is currently being prepared, which will commence in 2014. The HBF reserved an amount of €10.000 for the implementation of this second edition.



Still - African Metropolis: *L'Autre Femme*, Marie Ka, Senegal, 2013



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

### ACTIVITIES

- *Supported distribution initiatives and mobile cinema projects*

#### AfricaFilm.tv and MobiCINE

In the autumn of 2011, the HBF selected two distribution projects by the Senegalese organisation SoonSa. Both projects were created to stimulate the distribution potential of African films for African audiences, both within and outside Africa. These are AfricaFilm.tv and MobiCINE.

AfricaFilm.tv was created as the first online VOD platform for African content, catering primarily to African and African diaspora audiences. Operating from 2012, the platform now works with a catalogue of some 2,000 African films, adapting in line with African technological developments: an Android version of the platform for mobile phone news, as well as a system for payments via mobile phones. The HBF provided a list of 15 HBF-backed films from Africa and the Caribbean. Of these films, only 9 were able to deliver the required formats for online screening: *SOUL BOY* (Kenya); *UN MATIN BONNE HEURE* (Guinea); *ZIMBABWE* (Zimbabwe); *BARAKAT* (Algeria); *ROME RATHER THAN YOU* (Algeria); *ABOUNA* (Chad); *JEAN GENTIL* (Dominican Republic); *NA CIDADE VACIA* (Angola) and *HEREMAKONO* (Mauritania). These films were made available on AfricaFilm.tv for the Benelux, as the HBF is the rights-holder for this territory. The world rights for VOD-screening of five of the films were acquired. The films were presented on a special HBF page on the AfricaFilm.tv platform, which provided further context to the films and the Fund supporting them. So far, the films have attracted only 39 views. This number seems disappointing, but should be seen in context: not only is the Benelux market for these kind of films very limited (only 3% of the total market, represented mostly by Belgian Congolese), but most of these films did not have a theatrical release in Africa and are practically unknown to African audiences. For these VOD platforms, 80% of the business is generated by the more popular African series, comedies and documentaries. Only a very small part is from arthouse viewers.

The MobiCINE initiative was developed simultaneously with AfricaFilm.tv. The aim of the project is to organise easy-access film screenings of African films to Senegalese, Malinese and Haitian audiences, through the use of specially designed mobile-cinema motorcycles. By using public buildings as temporary screening venues, the costs per screening could be kept to a minimum, keeping ticket prices very low. However, after a few months it appeared that the target audiences were not willing to pay for their tickets – as a result of the wide availability of pirated DVDs – leading to disappointing attendances at the screenings. This compelled Soon Sa to rework its business model and find sponsors for each screening, which completely altered the attendance ratio per screening. Also, a special ‘wing’ for educational screenings was developed in collaboration with primary and secondary schools. In total, 3 HBF-backed African titles appeared suitable for the MobiCINE screenings: *SOUL BOY*, *UN MATIN BONNE HEURE* and *ABOUNA*, of which only the first was deemed suitable for a primary school audience. As the literacy level of these small children is limited, the fact that the film is in Swahili – with French subtitling – made it difficult to understand for a Senegalese audience. In total, these three titles were viewed by an audience of 7,925 people in 142 screenings, of which 129 screenings for schools.



MobiCINE: easy access film screenings



- *2013 Hubert Bals Fund Harvest*

The selection for the 43rd IFFR included 11 titles supported by the HBF. One of these competed in IFFR's Hivos Tiger Awards competition: *CONCRETE CLOUDS* by Lee Chatametikool (Thailand). HBF-supported titles were well represented across all of the festival's programme sections. For example, 5 HBF titles screened in the Bright Future programme section and 5 HBF titles could be seen in the Spectrum programme section.

To celebrate the 25th anniversary of the Hubert Bals Fund, IFFR presented a special Signals programme **Mysterious Objects – 25 years of Hubert Bals Fund** – which presented a retrospective of 14 films reflecting the rich variety of works supported by the Fund. With this Signal programme (curated by IFFR programmer Bianca Taal), the festival chose to celebrate the Fund's 25th anniversary with films that may not spring to mind so quickly. Rather, 'mysterious objects' that illustrate another, yet no less exciting, part of the Fund's history. Dedicated to the unexpected, the unique, the sometimes underrated or unjustly forgotten films supported by the Fund. This special programme not only included the first ever film supported by the HBF (in 1989) – *LIFE ON A STRING* by Chen Kaige (China) – but also the debut films by filmmakers who later became internationally acclaimed masters of their craft, such as Apichatpong Weerasethakul, Elia Suleiman, Carlos Reygadas and Garin Nugroho.

Please refer to the Appendix for an overview of the HBF Harvest, as well as the films in the programme Signals: Mysterious Objects – 25 Years of Hubert Bals Fund.

### African Metropolis

IFFR 2014 also marked the European premiere of HBF's short film initiative African Metropolis. African Metropolis celebrated its European Premiere in Rotterdam. In order to create further attention to this programme, a special IFFR Critic's Talk was organised to elaborate on the series and the participating filmmakers, moderated by Dutch journalist Arne Doornebal. This Critic's Talk can be seen on our IFFR YouTube channel ([www.youtube.com/iffrotterdam](http://www.youtube.com/iffrotterdam)). For more information on the African Metropolis films, please refer to the Appendix.



Still: *CONCRETE CLOUDS*, Lee Chatametikool, Thailand, 2013

### Awards

On the closing night of the festival, the seventh 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, the winner was *QISSA*, the debut film by Anup Sing (India). The film also featured as the Official Opening Film of IFFR 2014, partly in tribute to the 25th anniversary of the Hubert Bals Fund. For a detailed description of the film, [see page X](#).

This year, for the third time, the Lions Film Award of €20.000 was presented to a film that received HBF support for post-production. The Lions Club Rotterdam L'Esprit du Temps raised the funds among Lions members and selected the HBF title *Los HONGOS* by Oscar Ruiz Navia (Colombia) for the 2014 Lions Film Award. The filmmaker was present to collect the award during the festive Lions Film Night at IFFR.



- *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, the HBF has its own communication tools, which (in 2013-2014) included the following publications:

For the occasion of the 25th anniversary of the Hubert Bals Fund, the Fund published an online report featuring the ‘**Complete Results of the Hubert Bals Fund 1988-2013**’. This was the first time in 15 years that a complete overview of results was published. In total, the HBF had supported no less than 1,026 projects from 102 different countries around the world. For a more in-depth analysis of these results, please refer to the text box on page 5 and to the HBF website ([filmfestivalrotterdam.com/hubertbalsfund/](http://filmfestivalrotterdam.com/hubertbalsfund/)).



IFFR 2014: Oscar Ruiz Navia receives the Lions Film Award

This year, the HBF published a special brochure with information on available funding schemes and the application procedure, as well as references to previous selections and the 2014 HBF Harvest. This booklet was distributed widely during the IFFR to industry delegates, but will also be distributed at co-production markets and festivals worldwide by representatives of the Fund. In 2013, the HBF brochure had a print run of 3,000 booklets. These were also included in all guests' bags distributed during the IFFR in 2014. The HBF brochure complements the **IFFR Industry Booklet** produced annually prior to the Cannes film festival. This booklet contains information about how to participate at IFFR as a film industry professional, and also includes information on the HBF.

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

The IFFR – on behalf of the HBF – publishes several **press releases** (in English and Dutch) throughout the year to highlight important activities or announcements by the Fund. These press releases are sent out to a broad international network of professionals and press, and are almost always picked up by important trade publications, such as Screen and Variety. In 2013, the Fund sent out an international press release after every selection round (spring, autumn and the two HBF Plus rounds) and to announce the 25th anniversary of the HBF during IFFR. 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.

- *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. However, compared to previous years, fewer HBF-supported films were selected for international film festival programmes during the year under review. There could be many reasons for this. One reason could be that last year's output was less, both in terms of quantity and quality, than in previous years – something which was also reflected in the 2014 HBF Harvest at IFFR. With only 11 HBF-



supported films in the programme, the size of the Harvest was relatively small compared to previous years. Another reason is that the Fund was able to support fewer films than usual owing to the cut to its available budget. The output of supported films was therefore lower than in previous years – a trend that is expected to continue in the years ahead.

The Toronto film festival screened *QISSA* by Anup Sing (India) and two of the African Metropolis films: *BEREA* by Vincent Moloi (South Africa) and *TO REPEL GHOSTS* by Philippe Lacôte (Ivory Coast). The Berlinale screened no less than three HBF-supported films in its programme: *THE BLUE WAVE*, the debut film by Turkish filmmakers Zeynep Dadak and Merve Kayan; *40 DAYS OF SILENCE* by Saodat Ismailova from Uzbekistan and *LA TERCERA ORILLA* by the acclaimed Argentine filmmaker Celina Murga, the latter as part of the festival's Official Competition. Please refer to the Appendix for a full overview of the international festival circulation of HBF-supported films finalised in 2013.

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

One of the results of the reduced budget available to the HBF was the cessation of the funding category for distribution initiatives. In 2013-2014, the HBF was therefore unable to support any distribution activities in the regions of origin of the supported films.

However, the Fund has been actively involved in the preparation of an African festival tour as part of the African Metropolis series. The tour is considered fundamental to reaching out to an African audience and inspiring other emerging filmmakers. The tour will be coordinated by the executive producer of the series, Steven Markovitz, with input and advice from the other partners. The HBF was able to inform its African festival network of the Cinema Mondial Tour and the NAAS Network of cinema screens in the North African and Middle Eastern regions. The African tour will commence in the course of 2014 (partly depending on available funding).

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

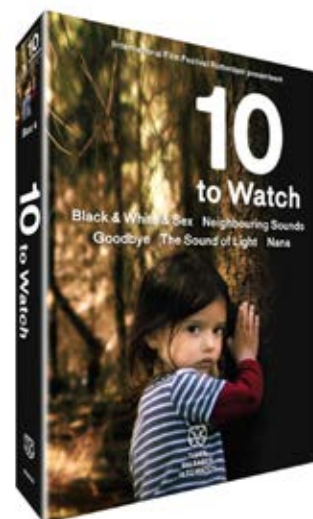
In return for its investment, the HBF asks for the Benelux rights to all projects realised that have received support for post-production or digital production. The HBF keeps an accurate record of the festivals in the Benelux at which these films are screened. In addition to DVD releases, in 2013 an audience of 695.335 was reached through the various distribution channels listed below.

In recent years, theatrical releases of independent (foreign) films are declining fast, as are the 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 the IFFR, including Tiger Winners and Bright Future films under the name 'Ten to Watch'. Backed by a promotional campaign, the 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 2013, the fourth edition of the Ten to Watch DVD boxed sets was released, made up of five titles including two HBF-supported films: *GOODBYE* and *NEIGHBOURING SOUNDS*. In total, 300 box sets were sold.

For the occasion of the HBF's 25th anniversary, five HBF-titles were made available worldwide for 24-hours on YouTube during the festival, in collaboration with the Fund's long-standing partner Hivos. The 'HBFxHivos Online Series' consisted of the following titles: *LAS MARIMBAS DEL INFIERNO* (Guatemala); *AHLAAM* (Iraq); *AUTUMN* (India); *SOMETHING NECESSARY* (Kenya) and *BLIND PIG WHO WANTS TO FLY* (Indonesia). Regional experts from Hivos provided contextual information about the theme of the film or the region in which it was shot. The HBFxHivos Online Series attracted an audience during the festival of 3.168 viewers.

Last year, over 20 HBF-titles were again presented on several online VOD-platforms, such as Mubi, Ximon and Cinemalink.



Ten to Watch DVD box set



tv. In total, these film generated an audience of 417 viewers in the Benelux territory. This disappointing number is representative of the overall modest viewing rates on these VOD-platforms, leading to the termination of both Ximon and Cinemalink.tv as of 2014. Despite the technological developments, finding a financially sustainable business model for independent cinema on such VOD-platforms continues to be a challenge.

In 2013, a total of 16 HBF-supported films screened throughout the year in various cinemas in the Benelux, including at the MOOV film festival in Belgium, Roffa Mon Amour in Rotterdam and the Indofilmcafe in Nijmegen. For an overview of these titles and platforms, please refer to the Appendix.

Despite the decline in sales of HBF-titles to Dutch public broadcasters, no less than ten HBF-supported titles were broadcast by public broadcasting channel NL2 (NPO) throughout the year, reaching an audience of 691,450 people. TV Rijnmond broadcast five HBF titles during the festival week, which were watched by 67,450 people. For a detailed overview of the distribution of HBF titles in the Benelux, see Appendix X.

## 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.

The table on page 31 shows the results of the circulation of supported films in 2011, 2012 and 2013 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 2013, please refer to Appendix. Please note that most films take about eighteen months to circulate the festivals and sell their distribution rights. Therefore, the 2013 figures in the Appendix include certain films that were completed in 2012, but which were still active on the circuit in 2013. The same applies to the figures on the festival circulation of films in 2012 and 2011.

Early in 2014, the HBF sent out an update request to the filmmakers whose films were completed and circulated at festivals in 2013. Based on the responses received, 54 HBF-supported films were selected 521 times at festivals worldwide in the course of 2013. On average, each film was screened at a little less than 10 film festivals in 2013, as against more than 10 in 2012 and 13 in 2011. Of the total festival circulation in 2013, 14% was at national festivals; 23% involved screenings at regional festivals and no less than 63% concerned screenings at international film festivals. These figures show a gradual increase of national and regional circulation over the past three years. In total, these films picked up 81 awards at festivals worldwide, with an average of 1.5 awards per film. This average was less than in previous years.

Like last year, Asian and Latin American films once again did particularly well within their own regions in 2013, 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 *MELAZA* (Carlos Lechuga, Cuba) did exceptionally well within its region and internationally, travelling to nine regional festivals and no less than 22 festivals around the world, and picking up at least 12 regional and international awards along the way.

However, this year showed a significant increase of African films circulating the regional and international festivals. Of the five African films circulating the festivals, only 4% had a national festival release in 2013, but no less than 29% of their total circulation concerned regional festivals, which is a major increase against the 12% of last year. This mainly can be attributed to the success of *A VIRGEM MARGARIDA* (Licinio Azevedo, Mozambique), which circulated at 11 regional festivals within Africa and travelled to 18 international festivals.

Sales of distribution rights increased significantly in the year under review as shown by the figures on page 31. HBF-supported films sold their distribution rights 467 times in 2013, as against 292 in 2012 and 252 in 2011. As in previous years, the largest percentage of these sales was to international territories. This year also showed a steady increase of regional sales. The sudden increase of sales of distribution rights can be partly attributed to the market presence of the online and cable channel *Sundance.tv*, which has positioned itself as a powerful platform for independent cinema, buying up the rights to many international 'auteur' films, including several HBF-titles.



- *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.



Still - *EDSA XXX*, Khavn de la Cruz, Philippines, 2014

Algerian filmmaker Tariq Teguia presented his magnum opus *ZANJ REVOLUTION* this year at IFFR. The film is a critical exploration of the contemporary Arab identity, questioned and contextualised by Algerian journalist Ibn Battuta, who uncovers the traces of forgotten uprisings in 9th-century Iraq: the 'Zanj Revolution'. He tries to map out this hidden history in Beirut, where a patchwork of political Arab stories comes together. Tariq Teguia started collecting material in 2010 for his story about rebellion against oppression in the Arab region, with a powerful sense of the spirit of the times: the revolutions in Tunisia, Egypt and Yemen had yet to begin.

In another critical social comment, but from a different region and in a very different cinematic style, Filipino filmmaker Khavn de la Cruz completed his musical *EDSA XXX, NOTHING EVER CHANGES IN THE REPUBLIC OF EK-EK-EK*. This absurd, playful and disturbing film provides a fierce critical comment on the malfunctioning of the democratic system in the Philippines.

The African Metropolis series also provided a critical view of social developments in some of Africa's largest cities. The short film *BEREA* by Vincent Moloi discloses another – not often revealed – view of the demographic changes in post-Apartheid South Africa. The film tells the story of an old Jewish man who lived his entire life in the Berea neighbourhood of Johannesburg, but no longer feels at home there and is no longer accepted now the area's demography has changed so much. The film critically addresses the complexity of post-Apartheid South African society and how to find one's position within this society. Another view of Africa's urban reality was provided by Senegalese filmmaker Marie Ka, who produced her short film *L'AUTRE FEMME* within the framework of African Metropolis. Set in the Islamic society of Dakar, the film tells the story of a polygamous marriage in which the first wife has to welcome the arrival of a –much younger – second wife. In their mutual loneliness, a bond is created between the two women, suggesting the blossoming of a sexual relationship. Given the taboo on homosexuality in many African countries, including Senegal, the filmmaker cleverly hints at this theme without ever explicitly revealing it. The African Metropolis series will be touring the African film festivals in the course of 2014 and is likely to generate debate about the themes explored in the six films.

The 2014 winner of the HBF Dioraphte Award at IFFR was *QISSA*, the debut film by Anup Singh from India. The film deals with the sensitive issue of women's rights and sexual abuse of women, a very topical subject in India at present following the recent rape cases in New Delhi. The film tells the story of a displaced family in Punjab after the Partition of India and Pakistan. A family that only produces female heirs, much to the agony of the father. When the fifth child also turns out to be a girl, the father makes a drastic decision to raise her as boy – a decision that leads to a mysterious, violent turn of events. The HBF supported the film in 2004 with a contribution for Script and Project Development. It took the director over 10 years to finance and complete the film in coproduction with France, Germany and the Netherlands. *QISSA* premiered in Toronto in September 2013 and featured as the Official Opening film of IFFR in 2014. The film will also be widely distributed in India in 2014. With its star lead actor Irrfan Khan (*SLUM DOG MILLIONAIRE*, *LIFE OF PI*, *THE LUNCH BOX*), the film is expected to draw a large domestic audience. Given its sensitive theme, the film is also expected to fuel current debates on women's rights in India and the consequences of the pursuit of male heirs in particular.





Hubert Bals Fund Dinner at Rotown, Rotterdam



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 **43rd 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 organised two **round-table sessions** at the Film Office to inform filmmakers and producers about the work of the HBF and the available funding opportunities. In addition, the Fund scheduled many one-to-one meetings with potential applicants to further discuss their applications and film projects. The HBF also participated actively in the CineMart and Rotterdam Lab, holding meetings there.

To celebrate the 25th anniversary of the Fund, the HBF co-hosted the annual **Industry Party** on the opening night of the CineMart on 27 January, in conjunction with the EYE Film Institute. The Industry Party was organised in Club Bed in Rotterdam and hosted over 1,300 industry guests. To spotlight the anniversary of the HBF, the Fund distributed special buttons at the entrance with the HBF-25 years logo, as well as special beer mats featuring the Fund's logo and that of the EYE Film Institute. To encourage networking between HBF-supported filmmakers and producers at the festival, the Fund organised its annual **HBF Dinner** at Rotterdam's Rotown restaurant on 28 January, which was attended by more than 100 guests.

This year, the Fund not only invited all supported filmmakers and producers at the festival, but also all Dutch producers involved in HBF Plus, several prominent European producers and financiers, as well as the HBF's partners and selection committee. Given the informal setting, the festive atmosphere – due to the 25th anniversary of the Fund – and the profiles of the attending guests, this HBF Dinner proved to be a great networking session.

To highlight the coaching initiatives of the HBF at IFFR, a special edition of the **Late Night Drinks** was organised in the context of Boost! and African Metropolis. The Late Night Drinks took place on 26 January in De Doelen and were attended by around 450 industry professionals and filmmakers.

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. In return, the Fund learns more about the local industry and about the filmmakers and networks there. During the period 2013-2014, 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
- BAFICI, Argentina – participation at Buenos Aires Lab
- Film Festival de Cannes, France – market participation
- Cinergia, Costa Rica - Jury member
- San Sebastian International Film Festival – festival and market participation
- Eurasia Film Festival, Kazakhstan – market participation
- Produire au Sud, Nantes International Film Festival – market participation
- Seminar on European Funders and Transnational Arts Cinema, Portsmouth University, UK – seminar participation
- Abu Dhabi International Film Festival – festival and market participation
- International Film Festival Dubai – market participation and Jury member
- Meetings on the Bridge, Istanbul International Film Festival – market participation
- Durban FilmMart, International Film Festival Durban – market participation and presentation African Metropolis.
- Goa Film Bazaar, International Film Festival Goa FF – market participation, partly in context of Boost!
- 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 – market participation
- International Documentary Film Festival Amsterdam, the Netherlands – festival participation

At several of these festivals, the Fund was asked to take part in panel discussions or public presentations about its work – for example in Berlin, Cannes, Dubai, Durban and Kazakhstan. 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*

In 2013, the HBF again initiated two meetings with the other international film funds, one in Cannes and one in Rotterdam. During these meetings, the funds came together to continue their joint dialogue with the European Commission's MEDIA programme about future funding within the context of the new Creative Europe programme. This year, the following funds were present: Hubert Bals Fund (the Netherlands); World Cinema Fund (Germany); IDFA Bertha Fund (the Netherlands); Sørfund (Norway); Aide aux Cinémas du Monde (France); Amiens Script Development Fund (France) and representatives of the MEDIA program of the European Commission. Within the context of Creative Europe, a new programme will be opened to support international co-production funds. Due to delays in the decision on the European budget, it remained unclear until the end of 2013 whether this programme would actually go ahead. In December 2013, a Call for Proposals was finally published. During IFFR 2014, a final meeting was organised with the MEDIA sub-programme to discuss the call for proposals in preparation for the applications by each of the funds. The results are expected in June 2014, after which a follow-up meeting will be organised with the international film funds and the MEDIA sub-programme representatives.

- *Filmmakers participating at the IFFR and in CineMart*

At the IFFR 2014, 11 HBF-supported films were presented in the festival programme, represented by 11 filmmakers. Additionally, 7 filmmakers attend the festival for the occasion of the Signal program Mysterious Objects – 25 years of Hubert Bals Fund and for the screening of African Metropolis. Several other HBF-supported filmmakers were also present at the IFFR with a short film or another feature that did not receive HBF support. In the context of the Boost! programme, 2 HBF-supported projects were presented at the 31st CineMart and 2 at the Rotterdam Lab, represented by 7 filmmakers and/or producers. Besides Boost!, another three HBF-backed projects participated at the CineMart, represented by 5 filmmakers and/or producers. In total, 72 HBF-supported filmmakers and/or producers were present at the IFFR in 2014. For an overview, please refer to the Appendix.

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

As every year, during the year under review HBF-supported projects were 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 in the Appendix, 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 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 in itself, 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 2013, four 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 2013, 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 2013, the following projects were selected:

- *BIG FATHER, SMALL FATHER* (Phan Dang Di, Vietnam) – Dutch co-producer: Volya Films
- *WOMEN OF THE WEeping RIVER* (Sheron Dayoc, Philippines) – Dutch co-producer: Waterland Film
- *REY* (Niles Atallah, Chile) – Dutch co-producer: Circe Films
- *LA ÚLTIMA TIERRA* (Pablo Lamar, Paraguay) – Dutch co-producer: Fortuna Films

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

The potential Creative Europe support for ‘international coproduction funds’, such as the HBF, will open up new possibilities to connect filmmakers from emerging countries to European producers. Within the framework of this new programme, the Fund is seeking to launch **HBF+Europe**: a brand-new programme to support minority co-productions between European producers and filmmakers from Africa, Asia, Latin America and the Middle East. In addition to a coproduction scheme, the HBF+Europe programme will also launch a distribution scheme to stimulate the circulation of films from emerging countries both in Europe and beyond. If funding comes through, the programme will be active as from April 2015.

## 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’, helping filmmakers and producers attract further finance on the international market. Films that have been realised with support from the HBF screen annually at the IFFR. In 2013-2014, a total of 11 new films were included in the festival’s HBF Harvest section, and 14 HBF-supported films were selected for the special Signals programme Mysterious Objects. Given the large number of sales agents and distributors at the IFFR, presenting the HBF Harvest in Rotterdam enhances these films’ chances of further distribution.

This year, 71 HBF-supported filmmakers and producers attended IFFR (of which 23 were women and 48 men), where they were offered the opportunity to network at various industry events during the festival. 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, who received HBF script and project development support for their projects in 2013, 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 2014 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 40 meetings per project during the three days of the co-production market. For one of these projects – *LAND AND SHADE* by Cesar Acevedo – these meetings led to successful new partnerships with Dutch co-producer Topkapi Films within the context of the 2014 HBF Plus Spring selection round.

Another concrete ‘matchmaking’ result in 2013 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 2013, two HBF Plus titles were completed: *40 DAYS OF SILENCE* by Saodat Ismailova (Uzbekistan – Dutch co-producer: Volya Film) and *LA TERCERA ORILLA* by Celina Murga (Argentina – Dutch co-producer: Waterland Film). Both films screened at the Berlinale 2014, the latter as part of the Official Competition. The HBF actively mediates between filmmakers and Dutch producers by publishing the HBF Plus Guide during the IFFR and updating the list of eligible projects after each selection round. The selection and handling of the HBF Plus programme is organised in collaboration with the Netherlands Film Fund. After discussion with some of the Dutch producers, it appeared that this was mainly related to the economic crisis, which is causing producers to try to limit the number of projects on their slate, and to adopt a more cautious approach to projects that are seen as financially less viable.





*Still: La tercera orilla, Celina Murga, Argentina, 2014*



HUBERT BALS FUND

# 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

### Hubert Bals Fund Committee 2014

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

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 Sestic, Programme Advisor IFFR

Ineke Smits, filmmaker and producer

Gerwin Tamsma, Programmer IFFR

Denis Vaslin, Producer

Rutger Wolfson, Festival Director IFFR

Gertjan Zuilhof, Programmer IFFR

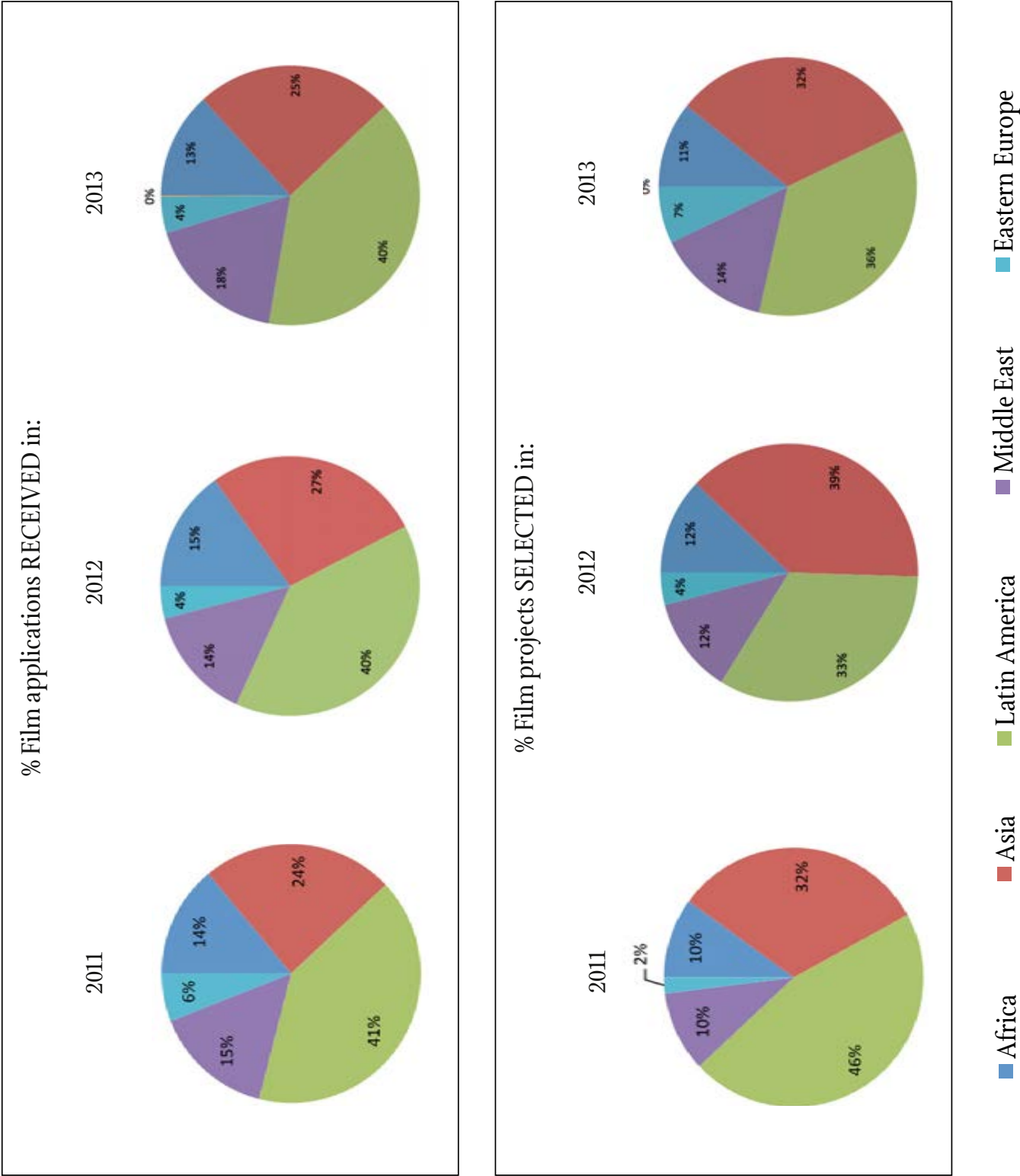


IFFR 2014: 25 years of HBF button



IV. TABLES AND INDEXES

TABLE 1. GEOGRAPHICAL SPREAD FILM PROJECTS RECEIVED AND SELECTED



**TABLE 2A. CIRCULATION HBF SUPPORTED FILMS AT FILM FESTIVALS**

Films from	Africa			Asia			Latin America			Middle East			Eastern Europe			Total		
	2011	2012	2013	2011	2012	2013	2011	2012	2013	2011	2012	2013	2011	2012	2013	2011	2012	2013
Number of HBF films circulating at festivals	3	4	5	17	23	21	25	32	21	10	9	7	3	1	0	58	69	54
Number of festivals that selected these films	30	49	72	235	165	101	265	407	277	128	85	71	45	3	0	703	709	521
% national festival circulation	7%	2%	4%	3%	7%	24%	16%	14%	14%	7%	13%	8%	9%	0%	0%	9%	11%	14%
% regional festival circulation	0%	12%	29%	14%	24%	39%	20%	19%	20%	11%	11%	4%	33%	67%	0%	16%	19%	23%
% international festival circulation	93%	86%	67%	83%	69%	38%	65%	67%	66%	82%	76%	87%	58%	33%	0%	75%	70%	63%
Total number of Awards	6	9	21	18	21	18	65	107	37	18	22	5	1	2	0	108	161	81

**TABLE 2B. SALES DISTRIBUTION RIGHTS**

Films from	Africa			Asia			Latin America			Middle East			Eastern Europe			Total		
	2011	2012	2013	2011	2012	2013	2011	2012	2013	2011	2012	2013	2011	2012	2013	2011	2012	2013
Number of sales of HBF films	1	10	43	101	76	92	87	128	247	50	69	13	13	9	0	252	292	467
% sales national distribution rights	0%	0%	9%	3%	8%	10%	13%	14%	4%	0%	1%	8%	8%	11%	0%			
% sales regional distribution rights	0%	10%	44%	7%	5%	14%	7%	18%	36%	2%	1%	0%	38%	56%	0%			
% sales international distribution rights	100%	90%	47%	90%	87%	76%	80%	68%	60%	98%	97%	92%	54%	33%	0%			



### 3. HBF PROJECT CONTRIBUTIONS 2013-2014

Script and Project Development			€	208.700
A REALLY ORDINARY CITIZEN	Barzegar, Majid	Iran	€	9.000
AGAINST THE DAY	Katarina Stankovic	Serbia	€	10.000
BEFORE ENMITY	Dane Komljen	Serbia	€	10.000
BY THE TIME IT GETS DARK	Anocha Suwichakornpong	Thailand	€	10.000
CEMETERY OF KINGS	Apichatpong Weerasethakul	Thailand	€	10.000
CIVIL DISOBEDIENCE	Fadel, Alejandro	Argentina	€	9.000
FUNDAMENTAL MOVEMENT	Benjamin Naishtat	Argentina	€	10.000
LAND AND SHADE	Acevedo, Cesar	Colombia	€	9.000
	Alexis dos Santos & Alejandro	Argentina/		
MONOS	Landes	Colombia	€	9.700
MORMAÇO	Marina Meliande	Brazil	€	10.000
NERVOUS TRANSLATION	Seno, Shireen	Philippines	€	9.000
PENDULAR	Julia Murat	Brazil	€	10.000
SLEEPING LESSONS	Pirveli, Rusudan	Georgia	€	9.000
TERRITORIA	Martirosyan, Nora	Armenia	€	9.000
TJOVITJO	Vincent Moloi	South Africa	€	10.000
TOBEH	Farahani, Mitra	Iran	€	9.000
WASSWA	Mugisha, Donald	Uganda	€	9.000
WHITE SUN	Deepak Rauniyar	Nepal	€	10.000
WILD FIRE	Mishra, Bikas Ranjan	India	€	9.000
WOMEN OF THE WEEPING RIVER	Dayoc, Sheron	Philippines	€	9.000
THE WOUNDED ANGEL	Emir Baigazin	Kazakhstan	€	10.000
YO	Meyer, Matías	Mexico	€	9.000
Postproduction			€	52.000
LI WEN AT EAST LAKE	Luo Li	China	€	20.000
LOS HONGOS	Oscar Ruiz Navia	Colombia	€	20.000
REIMON	Rodrigo Moreno	Argentina	€	12.000
Special projects			€	23.768
		Several African		
AFRICAN METROPOLIS	Steven Markovitz (tba)	countries	€	10.000
HBF AWARD - CINERGIA	Carlos Lechuga	Cuba	€	3.768
HBF DIORAPHTE AWARD - QISSA	Anup Singh	India	€	10.000
Total selection 2013			€	284.468



## 4. HBF SUPPORTED PROJECTS IN 2013

### Script & Project development

*A REALLY ORDINARY CITIZEN* – Majid Barzegar (Iran).

*HBF contribution: €9.000*

Naser Safari is a retired old man who lives alone in a block of apartments in Tehran. His only hobby is watching airplanes flying from an airport near his home. Sara is a young and beautiful girl who is always full of life, hired by Mr. Safari's daughter to prepare him for a trip to Turkey.

*AGAINST THE DAY* - Katarina Stankovic (Serbia).

*HBF contribution: €10.000*

Inspired by a true event that took place in Belgrade, the film portrays an act of violence that ties together four seemingly disparate characters: the victim, the perpetrator, the witness and the non-witnesses. The complicated relationships between these people reveal the causes and consequences of the violent event within the greater historical context they are all part of.

*BEFORE ENMITY* - Dane Komljen (Serbia). Producer: Natasa Damnjanovic (Dart Film).

*HBF contribution: €10.000*

Boris and Boban met each other by the seaside and they decided not to go back to where they came from. Their everyday life changes when Dane appears. The three form a constellation inside of which relations shift, searching for a utopia or, at least, the possibility of one.

*BY THE TIME IT GETS DARK* - Anocha Suwichakornpong (Thailand). Producer: Maenum Chagasik (Electric Eel Films).

*HBF contribution: €10.000.*

Dao Khanong tells interwoven stories of multiple characters: a film director and her muse, a waitress who keeps changing jobs, an actor, and an actress. Their lives are loosely connected together by almost invisible threads. The narrative sheds its skin several times in the course of the film to reveal layer upon layer of the complexities that make up our lives.

*CEMETERY OF KINGS* - Apichatpong Weerasethakul (Thailand). Producer: Kick The Machine.

*HBF contribution: €10.000.*

A lonesome middle-age housewife tends a soldier with sleeping sickness and falls into a hallucination that triggers strange dreams, phantoms, and romance.

*CIVIL DISOBEDIENCE* – Alejandro Fadel (Argentina). Producer: Agustina Llambi Campbell (La Unión de los Ríos);

*HBF contribution: €9.000*

On the foot of the Andes, two men joined by the ghost of a woman they loved and haunted by the monster who took her away.

*FUNDAMENTAL MOVEMENT* - Benjamin Naishtat (Argentina).

*HBF contribution: €10.000*

"The past isn't over. It isn't even past." – William Faulkner

*LAND AND SHADE* – Cesar Acevedo (Colombia). Producer: Diana Bustamante (Burning Blue);

*HBF contribution: €9.000*

An old peasant who returns to the home that he had left, will fight to save his family of the danger that crosses the fields and puts in risk the memory and identity of they all by a paradoxical idea of progress. BOOST! & CINEMART 2014

*MONOS* - Alexis dos Santos & Alejandro Landes (Argentina/ Colombia). Producer: Alejandro Landes (NO FRANJA).

*HBF contribution: €9.700*

On a mountaintop, far from everything, eight teenagers with guns have created a world of their own. Without adult supervision, they can do anything. Yet what looks like an anarchic summer camp is in reality a mission: keeping alive the only adult, a kidnapped woman under their control. After one of them kills a cow, order collapses and terror takes over. CINEMART 2014

*MORMAÇO* - Marina Meliande (Brazil). Producer: Diogo Oliveira (Duas Mariola Filmes).

*HBF contribution: €10.000.*

Rio de Janeiro, 2014. The hottest summer in history. The city is preparing for the Olympic Games. Ana, 32, receives the news that the building where she lives will become a luxury hotel and she must find a new place to live. Meanwhile, she notices purple spots on her body similar to skin fungus. Strange things begin to happen in the city and in Ana's body. The heat builds up creating a humid and suffocating atmosphere. The sultriness accumulates and gives way to heavy rain.



*NERVOUS TRANSLATION* – Shireen Seno (Philippines). Producer: John Torres (Los Otros Films);

*HBF contribution: €9.000*

An eight-year old girl, nervous to a fault, lives in her own private world. One day she finds out about a pen that can “translate” the thoughts and feelings of nervous people. CINEMART 2014

*PENDULAR* – Julia Murat (Brazil). Producer: Tatiane Leite (Bubbles Project).

*HBF contribution: €10.000*

Pendular takes place in a setting, where art, performances and intimacy mingle together; and where the characters slowly lose their capacity of distinguishing between their artistic projects, their past and their romantic relationship.

*SLEEPING LESSONS* – Rusudan Pirveli (Georgia).

*HBF contribution: €9.000*

When real emotions enter your life, the peacefulness disappear as a dream. When real emotions enter your life, there's no place for peace any more.

*TERRITORIA* – Nora Martirosyan (Armenia). Producer: Pierre-Yves Cruaud (heolfilms).

*HBF contribution: €9.000*

A young boy, a teenage girl and a stranger cross paths in Nagorno-Karabakh, a geopolitical parenthesis determined by a cease-fire. Their personal desire to go beyond time and the borders comes into conflict with the reality of this paradoxical territory.

*THE WOUNDED ANGEL* – Emir Baigazin (Kazakhstan). Producer: Alex Chung.

*HBF contribution: €10.000*

A teenager is irrational. I'm concerned about his unstable mind, impulsiveness that sometimes forces inconsiderate evil acts. But even a more interesting fact to me is his brave generosity towards the problems that even a grown man would try to flee from - whether it is a girl fallen pregnant or a criminal father.

*TJOVITJO* – Vincent Moloi (South Africa). Producer: Makgano Mamabolo (Puo Pha Productions).

*HBF contribution: €10.000*

A hardened thug's relentless pursuit to dance for his revenge – a gripping drama about love and street cred - where dance is the lingua-franca. BOOST! & CINEMART 2014

*TOBEH* – Mitra Farahani (Iran). Producer: Kambiz Safari (Ecran Noir Production).

*HBF contribution: €9.000*

In 1979, the Iranian commercial cinema collapsed because of the revolutionary Islamic moral codes. Since then, the cameras have shunned away from many heroes of that era, including Naser Malek Motie, the first leading man and action hero of Iranian cinema. After mandatory nonappearance in over three decades, this chivalrous myth. Of the 60's, now 80 years old, has chosen to be in front of the camera. He sees this as the last opportunity to salute his loyal fan, and a final chance to challenge the medium whose distance has caused him much anxiety and frustration.

*WASSWA* – Donald Mugisha (Uganda). Producer: Robert Nyanzi (DEDDAC).

*HBF contribution: €9.000*

The ordeal of achieving a want without losing the need. BOOST! & ROTTERDAM LAB 2014

*WHITE SUN* – Deepak Rauniyar (Nepal). Producer: Tsering Rhitar Sherpa.

*HBF contribution: €10.000*

A dark comedy told from the perspective of a little girl named Pooja, WHITE SUN captures the heart-breaking absurdity of village life in post-conflict Nepal. BOOST!

*WILD FIRE* – Bikas Ranjan Mishra (India). Producer: Nandita Dutta (DearCinema).

*HBF contribution: €9.000*

A tribal village has to be displaced to make way for a mega Bauxite mine in Eastern India - but how can the government move a hill that villagers worship as their living god? BOOST! & ROTTERDAM LAB 2014

*WOMEN OF THE WEeping RIVER* – Sheron Dayoc (Philippines). Producer: Southern Lantern Studios.

*HBF contribution: €9.000*



Two Muslim women: Farida bound by a tragedy from the past, and Satra, suffering from the bloody turmoil of the present, cross paths amidst escalating violence rooted in land disputes, and get involved in hopes to undo a blood feud stretching back generations.

Yo – Matías Meyer (Mexico). Producer: Julio Bárcenas (Axolote Cine).

*HBF contribution: €9.000*

Yo (30) is simple minded. In his head he will always be 15 years old. Yo lives with his mom with whom he has a close relationship. To help his mom at her restaurant, Yo kills the chickens using a vacuum cleaner. When Mom's new lover Pady enters their lives, the relationship between mother and son deteriorates. Yo feels alone and jealous. Luckily, there's Elaine (11) who enlightens his life.

## **Postproduction**

Li Wen at East Lake – Luo Li (China).

*HBF contribution: €20.000*

A police officer is assigned to search around East Lake for a man who is considered mentally unstable. His pursuit becomes complicated as he listens to local stories and develops ambivalent feelings for the man. Part mystery, part documentary, but above all, a character study of the police officer himself.

Los Hongos – Oscar Ruiz Navia (Colombia). Producer: Diana Bustamante (Burning Blue).

*HBF contribution: €20.000*

Fungi. Living creatures appearing from dreadful putrefaction and decay. Songs of Life. Winner Lion's Award 2014

Reimon – Rodrigo Moreno (Argentina).

*HBF contribution: €12.000*

It's a political and poetic portrait of a low class woman's daily life, who plays the role of a cleaning woman. It's fiction and it's not. It's also a film about the labour conditions of a worker, about the time this worker uses for working and the efforts that implies working. It's also about the absurdness of cleaning someone else's house, the absurdness of modern life and the difference between social classes.



## 5. HUBERT BALS FUND HARVEST 2014

### Hivos Tiger Awards Competition

Concrete Clouds, Lee Chatametikool, Thailand, 2013

*European premiere*

Father jumps off roof. Economy caves in. Childhood sweetheart remains out of reach. Nice girl next door slides into prostitution. Elder brother knows better. Younger brother has no idea. Only a very special filmmaker could turn that into something light-footed and moving.

### Bright Future

*LEAVE IT FOR TOMORROW*, for Night Has Fallen, Jet Leyco, Philippines, 2013

*International Premiere*

The years under dictator Marcos (1965-1986) were a time of great suffering for the Philippines. This filmmaker was born after the dictatorship, but felt its ongoing effect on his family. Searchingly, Leyco brings fragments from that confusing time back to life.

*THE LIAR'S DICE*, Geethu Mohan Das, India, 2013

*European Premiere*

A headstrong, beautiful woman from a picturesque village at Indian-Tibetan border sets out on a hazardous journey with her small daughter and a goat to find her husband in Delhi. A rough army fugitive runs to their aid. Poetic, dramatic road movie.

*REMOTE CONTROL*, Byamba Sakhya, Mongolia, 2013

*European Premiere*

A country boy growing up in a loveless environment arrives in the Mongolian capital, Ulan Bator, where he finds accommodation on a flat roof. Obsessed by a beautiful young woman in the apartment opposite, his imagination runs away with him.

*QISSA*, Anup Singh, India, 2013

*European Premiere*

A deeply moving drama about a Sikh family that only gives birth to daughters, set in Punjab early after the Partition of India. The male heir of the family has to be fabricated. With amazing performances by Irrfan Khan and young Bengali talent Tillotama Shome. Winner Dioraphte Award 2014

*LAS VOCES*, Carlos Armella, Mexico, 2014

*World Premiere*

Feature film about a documentary maker who begins a sinister friendship with his reclusive subject in the largely depopulated Mexican outback. Narcissist meets profiteer, against a stunning Western backdrop. Engaging solo debut by co-director of *Toro negro* (IFFR 2006).

### Spectrum

*EDSA XXX: Nothing Ever Changes in the Ever-Changing Republic of Ek-Ek-Ek*, Khavn, Philippines, 2014

*World Premiere*

Political realism in an absurdist musical. Everything in this film is based on exaggeration and also on the incomparable reality of the Philippines. The images of the rebellion against the dictator Ferdinand Marcos in 1989 are real; those of future rebellions become increasingly crazy and musical.

*HOW TO DISAPPEAR COMPLETELY*, Raya Martin, Philippines, 2013

Martin, the major talent of Filipino cinema, this time takes a different turn. His palate remains colourful, but alongside experimental and horror influences, there's now also room for a realistic story... starting with a girl in a village on an island who wants to disappear.

*LAKE AUGUST*, Yang Heng, China, 2014

*World Premiere*

To forget the death of his father and a broken relationship, a young man roams through a far corner of China. He comes to a halt in a resort. Yang has a unique talent for compellingly beautiful long shots and is getting better and better at it. World premiere of his third and most accessible film.



*REIMON*, Rodrigo Moreno, Argentina, 2014

*World Premiere*

Her days consist of commuting and cleaning all over Buenos Aires. While Reimon vacuums, her wealthy clients read to each other, fascinated, from Marx's Capital. The latest film from the maker of *The Minder* is sober and socially committed. Nominated for The Big Screen Award.

*ZANJ REVOLUTION*, Tariq Teguaia, Algeria, 2013

Journalist Battuta uncovers the traces of forgotten uprisings in 9th-century Iraq: the Zanj Revolution. He tries to map out this hidden history in Beirut, where a patchwork of political Arab stories comes together. A unique film about revolution and resistance against oppression.

### **Spectrum Shorts: African Metropolis: European Premiere**

*THE CAVE*, Ahmed Ghoneimy, Egypt, 2013

Bass player Adham wants a career in music and travels to Cairo to audition. The city is full of old friends like Amr, who has settled down. Others appear not to have changed one bit. The day flies by accompanied by sweet bass notes.

*THE LINE-UP*, Folasakin Iwajomo, Nigeria, 2013

Ten men from Lagos participate in a mysterious ritual: they are lined up, blindfolded and inspected by a woman. Seven prove to be 'chosen' and are given a large reward. Bala, who desperately needs money for his sick sister, hopes to be next. Poverty makes him take enormous risks.

*BEREA*, Vincent Moloi, South Africa, 2013

Long after friends and family have moved away from a notorious Johannesburg suburb, Jewish retiree Aaron Zukerman lives there in his ever smaller, darkening world. An unexpected visit on Friday breaks Aaron's routine and sets off cautious assimilation.

*L' AUTRE FEMME*, Marie KA, Senegal, 2013

In Western eyes, polygamy promises little good, but in the daring *The Other Woman* love is tender and pure. Middle-aged Madeleine has to get used to her husband's new wife and takes Amayelle through Dakar's streets: colourful, crowded and musical. A unique, controversial relationship develops.

*HOME COMING*, Jim Chuchu, Kenya, 2013

Max is obsessed with Alina, who lives opposite. He observes and manipulates her with his camera, but is too shy to speak to her. Finally, an alien invasion in Nairobi gives him the opportunity to express his feelings. The only problem is the mysterious stranger who refuses to leave Alina's side.

*TO REPEL GHOSTS*, Philippe Lacôte, Côte d'Ivoire

Based on artist Jean-Michel Basquiat's journey to Abidjan in the 1980s. Ivorian painter Watt and his friends show him around. Exhausted by visions and depression Basquiat seeks salvation in traditional art and local healing rituals.



## 6. HBF RELATED GUESTS AT IFFR 2014

Filmmakers HBF Harvest 2014		
Tariq Teguaia	Algeria	m
Rodrigo Moreno	Argentina	m
Kong Lihong	China	f
Yang Heng	China	m
Philippe Lacôte	Côte Ivoire	m
Ahmed Ghoneimy	Egypt	m
Anup Singh	India	m
Geethu Mohandas	India	f
Jim Chuchu	Kenya	m
Carlos Armella	Mexico	m
Sakhya Byamba	Mongolia	m
Folasakin Iwajomo	Nigeria	m
Jet Leyco	Philippines	m
Khavn De La Cruz	Philippines	m
Marie Ka	Senegal	f
Vincent Moloi	South Africa	m
Lee Chatametikool	Thailand	m
Boost! participants		
Cesar Acevedo	Colombia	m
Thierry Lenouvel	France	m
Bikas Ranjan Mishra	India	m
Nandita Dutta	India	f
Deepak Rauniyar	Nepal	m
Makgano Mamabola	South Africa	f
Robert Nyanzi	Uganda	m
CineMart-participants (HBF supported project)		
Alexis Dos Santos	Argentina	m
Adis Djapo	Bosnia and Herzegovina	m
Igor Drljaca	Bosnia and Herzegovina	m
Alejandro Landes	Colombia	m
Arleen Cuevas	Philippines	f
John Torres	Philippines	m
Shireen Seno	Philippines	f
CineMart-participants (previously supported)		
Tati Leite	Brazil	f
Sarika Hemi Lakhani	Kenya	f
Julio Chavezmontes	Mexico	m
Sebastian Hofmann	Mexico	m
Present at IFFR (previously supported filmmaker or producer)		
Martín Desalvo	Argentina	m
Violeta Bava	Argentina	f
Bruno Safadi	Brazil	m
Kiko Goifman	Brazil	m
Ricardo Pretti	Brazil	m
Dominga Sotomayor	Chile	f
Xiaolu Guo	China	f
Oscar Ruiz Navia	Colombia	m
Katja Adomeit	Denmark	f
Edwin	Indonesia	m
Paul Agusta	Indonesia	m
Yosep Anggi Noen	Indonesia	m
Elisa Miller	Mexico	f
Ariunaa Tserenpil	Mongolia	f
Midi Z	Myanmar	m
Elia Suleiman	Palestine	m
Adolfo B. Alix Jr.	Philippines	m
Dane Komljen	Serbia	m
Mina Djukic	Serbia	f



Stefan Ivancic	Serbia	m
Lien Heidenreich-Seleme	South Africa	f
Steven Markovitz	South Africa	m
Soros Sukhum	Thailand	m
Uruphong Raksasad	Thailand	m
Manolo Nieto	Uruguay	m
Mariana Rondon	Venezuela	f

#### **Present at IFFR (Dutch coproducers HBF Plus)**

Denis Vaslin	The Netherlands	m
Fleur Knopperts	The Netherlands	f
Floor Onrust	The Netherlands	f
Frans van Gestel	The Netherlands	m
Jan van der Zanden	The Netherlands	m
Laurette Schillings	The Netherlands	f
Leontien Petit	The Netherlands	f
Marleen Slot	The Netherlands	f
Raymond van der Kaaij	The Netherlands	m
Stienette Bosklopper	The Netherlands	f
Trent	The Netherlands	m



## 7. CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2013

*40 DAYS OF SILENCE*, Saodat Ismailova, Uzbekistan, 2014

### International festivals

Hong Kong FF; Prague Febiofest, Czech Republic; Riviera Maya FF, Mexico; Seattle FF, USA; Ankara Flying Broom FF, Turkey;

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

### National festivals

Batumi International Arthouse FF;

### Regional festivals

Yerevan IFF, Armenia;

### International festivals

Berlinale IFF, Germany; Hong Kong IFF; Fünf Seen FF, Germany; Locarno IFF, Switzerland; Lisboa Queer IFF, Portugal; Mumbai IFF, India; São Paulo IFF, Brazil; Bern Queersicht FF, Switzerland; Skopje CinEdays European FF, Macedonia; Kerala IFF, India; Asia-Pacific FF, Macau; Febiofest, Czech Republic; Kiev IFF, Ukraine;

### Awards

Best Feature Film, Lisboa Queer IFF;

*A VIRGEM MARGARIDA*, Licinio Azevedo, Mozambique, 2013

### Regional festivals

FESPACO, Burkina Faso; AMAA 2013, Nigeria; Harare International Festival of the Arts, Zimbabwe; Cinema d'Alger IFF, Algeria; Colors of the Nile IFF, Ethiopia; African FF Foundation, Morocco; Zanzibar IFF, Tanzania; Durban IFF, South Africa; Africa IFF, Nigeria; Journées Cinématographiques de Carthage, Tunisia;

### International festivals

Afrykamera, Poland; Cinema Africa Stockholm, Sweden; New York African FF, USA; Festival Cinema d'Afrique Angers, France; Helsinki African FF, Finland; Festival CineAfricano Milano, Italy; World Cinema Amsterdam, the Netherlands; Festival Africain du Film Oslo, Norway; Amiens IFF, France; African Motion FF Edinburg, United Kingdom; Afrykamera, Germany; Leuven IFF, Belgium; Cascade Festival of African Films, USA; Belgrado IFF, Serbia; Guadalajara IFF, Mexico; Vues d'Afrique IFF, Canada; BIFF Brasilia, Brasil; Kerala IFF, India;

### Awards

Audience Award, Amiens IFF; Best Picture, Best Actress, Vues d'Afrique IFF; Audience Award, Festival Cinema d'Afrique Angers; Best Actress in a supporting role, AMAA 2013; Best Female Support Role, Journées Cinématographiques de Carthage; Audience Award, International Festival du Cinema d'Alger; Best Actress, African Film Festival Foundation; Best Supporting Actress, Festival Cineport; Best Screen Play, Colors of the Nile IFF;

### Sales

Mozambique; African continent (package); Switzerland, Austria, Germany

*ABRIR PUERTAS Y VENTANAS*, Milagros Mumenthaler, Argentina, 2011

### International festivals

Belgrade FF, Serbia; CineLatino, Germany; Filmoteca, Spain; Casa Encendida, Spain;

### Sales

Argentina; Brazil; Latin America (package); Mexico; Puerto Rico, Dominican Republic; Australia; New Zealand; France; Germany; Hungary; Poland; Turkey; United Arab Emirates;

*ATAMBUA 39° CELSIUS*, Riri Riza, Indonesia, 2012

### Regional festivals

Asean International FF, Malaysia; Asean FF, Singapore; Focus on Asia - Fukuoka IFF, Japan;

### International festivals

Melbourne IFF, Australia; Vancouver IFF, Canada; London FF, United Kingdom; London Indonesian FF, United Kingdom;

### Sales

Indonesia;

*CONCRETE CLOUDS*, Lee Chatametikool, Thailand, 2013

### Regional festivals

Busan IFF, South Korea; Hong Kong IFF;

### International festivals

IFF Rotterdam, the Netherlands; Vesoul Asian Cinema FF, France

### Sales

Thailand; United Kingdom;

*CONFUSION NA WA*, Kenneth Gyang, Nigeria, 2013

### National festivals

Light, Camera, Africa! FF, Nigeria; Africa IFF, Nigeria;

### Regional festivals

Colour of the Nile FF, Ethiopia;

### International festivals

Pan African FF Los Angeles, USA; Brazil, Africa and Caribbean FF, Brazil; Kerala IFF, India; New York African FF, USA

### Awards

Best Nigerian Film, Best Film, Africa Movie Academy Awards; Best Supporting Actress, Nigerian Entertainment Awards New York; Movie of the Year, Director of the Year, Best Screenplay, Best Edited Film, Best Production Design, Best of Nollywood Awards; Jury Special Recognition, Feature Narrative, Pan African Film Festival Los Angeles

### Sales

Nigeria, Belgium, the Netherlands, Luxemburg,

*CORNELIA FRENTE AL ESPEJO*, Daniel Rosenfeld, Argentina, 2012

### National festivals

Tucuman FF;

### Awards

Special Mention from the Jury, Tucuman FF; Best Script adapted, Society Film Critics; Best Script Adapted, Authors guild society from Argentina;

### Sales

Argentina, Belgium, the Netherlands, Luxemburg,



*CORTA*, Felipe Guerrero, Colombia, 2012

**Regional festivals**

Lima Independiente, Peru;

**International festivals**

Babylon Muestra cine actual colombiano Berlin, Germany; DOKFILMWOCHE Hamburg, Germany; Panorama du cinéma colombien, Paris/Barcelona, France/Spain; Rencontres Internationales Berlin, Germany; MARGENES Spain/Mexico/Uruguay; ALUCINE Toronto, Canada;

**Awards**

Special Mention of the Jury, MARGENES Spain/Mexico/Uruguay;

**Sales**

Belgium, the Netherlands, Luxemburg,

*DE JUEVES A DOMINGO*, Dominga Sotomayor, Chile, 2012

**Regional festivals**

Uruguay IFF; Barranquilla IFF, Colombia; IFF of Curitiba Biennial, Brazil; FCinema de Juiz de Fora & Mercocidades, Brazil;

**International festivals**

University of Wisconsin Cinematheque, USA; USC School of Cinematic Arts Los Angeles, USA; Finger Lakes Environmental FF, USA; Cinéma Lat-américain de Montréal, Canada; Cine Las Americas Austin, USA; R2R Youth IFF, Canada; San Diego Latino FF, USA; Museum of Fine Arts Boston, USA; Belgrade IFF, Serbia; CINELATINO de Tübingen, Germany; Cinelatino in Bergamo, Italy; Festival Biarritz Amérique Latine, France; Cine en español series Sala Fellini, Italy; Semana Latinoamericana lo mejor de FICIQQ Frankfurt, Germany; Filmhaus Saarbrücken, Germany;

**Sales**

Bolivia; Latin America (package); Mexico; USA; Lithuania; Bulgaria; Croatia; Ireland; Spain; Italy; the Netherlands; Poland; Portugal; Angola; Mozambique; Cape Verde; São Tomé & Príncipe; Scandinavia;

Spain; United Kingdom;

*EDSA XXX: NOTHING EVER CHANGES IN THE EVER-CHANGING REPUBLIC OF EK-EK-EK*, Khavn, Philippines, 2014

**National festivals**

Cinema One Originals FF, Philippines;

**Regional festivals**

Shehernama FF, India; Bangalore Queer FF, India;

**International festivals**

Boston Underground FF, USA; Rotterdam IFF, the Netherlands;

**Sales**

Philippines;

*ELELWANI*, Ntshaveni Wa Luruli, South Africa, 2012

**National festivals**

Grahamstown National Arts Festival, South Africa;

**Regional festivals**

Fespaco, Burkina Faso; Zanzibar IFF, Tanzania; Colors Of The Nile FF, Ethiopia; Luxor African FF, Egypt;

**International festivals**

Talinn Black Nights, Estonia; Moov FF, Belgium; Emden Norderney FF, Germany; Cinema D'afrique Lausanne, Switzerland; Next Future Cineam Circle Lisboa, Portugal; African Diaspora IFF New York, USA;

**Sales**

South Africa, African continent (package); Spain;

*FAT SHAKER*, Mohammad Shirvani, Iran, 2013

**Regional festivals**

Batumi Art-House IFF, Georgia;

**International festivals**

Edinburgh IFF, United Kingdom; Moscow IFF, Russia; Copenhagen IFF, Denmark; Split IFF, Croatia; Odessa IFF, Ukraine; Durban IFF, South Africa; Olympia IFF, Greece; The Boston Festival of Films From Iran, USA; Film Society of Lincoln Centre, USA; Freer Gallery of Art Washington, USA; New Horizons IFF, Poland; The PHI Centre Montreal, Canada; UCLA Celebration of Iranian Cinema, USA;

**Awards**

Tiger Award, Rotterdam IFF, the Netherlands;

**Sales**

Belgium; the Netherlands, Luxemburg;

*GREATEST HITS*, Nicolás Pereda, Mexico, 2012

**National festivals**

Festival Cultural Zacatecas, Mexico;

**International festivals**

PlayDoc IFF, Spain;

**Sales**

Belgium; the Netherlands, Luxemburg;

*HARMONICA'S HOWL*, Bruno Safadi, Brazil, 2013

**National festivals**

For Rainbow Fortaleza, Brazil; Mostra de Tiradentes, Brazil; Mostra do Filme Livre, Brazil; Rio de Janeiro IFF, Brazil; São Paulo IFF, Brazil;

**Regional festivals**

Uruguay IFF, Uruguay;

**International festivals**

Era New Horizons, Poland; World Film Festival of Bangkok, Thailand; CPH PIX Copenhagen FF, Denmark

**Sales**

Brazil; Belgium; the Netherlands, Luxemburg;



*HOW TO DISAPPEAR COMPLETELY*, Raya Martin, Philippines, 2013

**National festivals**

Cinemanila FF, Philippines;

**Regional festivals**

Jeonju FF, South Korea;

**International festivals**

Locarno FF, Switzerland; Hamburg FF, Germany; La Di Da Festival New York, USA; Rotterdam IFF, the Netherlands; Riviera Maya FF, Mexico; Minneapolis St. Paul FF, USA; BAFICI, Argentina; Terracotta Far East festival, United Kingdom; Olhar del Cinema Festival, Brazil

**Awards**

Best Film, Best Director, Cinemanila FF;

**Sales**

Belgium, the Netherlands, Luxemburg

*IF IT IS NOT NOW, THEN WHEN?*, James Lee, Malaysia, 2011

**Sales**

USA;

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

**Sales**

Thailand, Belgium, the Netherlands, Luxemburg

*LA PLAYA D.C.*, Juan Andrés Arango, Colombia, 2012

**Regional festivals**

Guadalajara IFF, Mexico; Festival Binacional Colombia, Venezuela; Riviera Maya FF, Mexico;

**International festivals**

San Diego Latino FF, USA; AluCine Toronto, Canada; ReelWorld Film Festival, Canada; Washington DC IFF, USA; Seattle IFF, USA; Vancouver Latin American FF, Canada; Belgrade IFF, Serbia; YoungAbout International Film Festival, Italy; Bradford IFF, United Kingdom; Mostra de Cinema Llatinoamerica de Catalunya, Spain; Mooov, Belgium; Sphinx Produktie Gent, Belgium; Latin American FF Utrecht, The Netherlands; Sydney Latin American FF, Australia; Prishtina International Film Festival, Kosovo; Cinlatino Bruxelles, Belgium; Latin American Festival Flanders, Belgium; FilmFest Osnabrück, Germany; Festival Pantalla Latina, Switzerland; Festival de Cine Espanol Tübingen, Germany;

**Sales**

Belgium, the Netherlands, Luxemburg

*LAKE AUGUST*, Yang Heng, China, 2014

**National festivals**

HongKong IFF;

**International festivals**

IFF Rotterdam, the Netherlands;

**Sales**

Belgium, the Netherlands, Luxemburg

*LAS VOCES*, Carlos Armella, Mexico, 2014

**International festivals**

IFF Rotterdam, the Netherlands;

**Sales**

Belgium, the Netherlands, Luxemburg

*LEAVE IT FOR TOMORROW, FOR NIGHT HAS FALLEN*, Jet Leyco, Philippines, 2014

**National festivals**

Cinema One Originals, Philippines; Cinemanila, Philippines;

**International festivals**

IFF Rotterdam, the Netherlands;

**Awards**

Best Picture, Cinema One Originals; Best Screenplay, Cinemanila;

**Sales**

Philippines;

*LEONES*, Jazmín López, Argentina, 2012

**National festivals**

BAFICI, Argentina;

**International festivals**

New Directors, New Films, USA; AFI Latin American FF, USA; Nouveau Cinemas, Canada; Dortmund/Cologne Int. Women's FF, Germany; IndieLisboa IFF, Portugal; Barcelona Int. Auteur FF, Spain; Transilvania Intl FF, Romania; Rétrospective des films de LISANDRO ALONSO Pompidou, France; East End FF, United Kingdom; Galway FF, Ireland; New Horizons FF, Poland; Fresh Film Fest, Czech Republic; Kaunas IFF, Lithuania; Norrköping FF, Sweden; Festival International de Films de Femmes de Créteil, France; Ghent FF, Belgium; San Fedele Milano, Italy; Thessaloniki IFF, Greece; Fancine, Spain;

**Awards**

Special Jury Award, BAFICI;

**Sales**

Argentina, Anguilla, Antigua & Barbuda, Aruba, Barbados, Bahamas, Belize, Bolivia, Bonaire, Brazil, British Virgin Islands, Cayman Islands, Chile, Columbia, Costa Rica, Cuba, Curacao, Dominica, Dominican Republic, Ecuador, El Salvador, Grenada, Guadeloupe, Guatemala, Guyana, Haiti, Honduras, Jamaica, Leeward Islands, Martinique, Mexico, Montserrat, Nicaragua, Panama, Paraguay, Peru, Saba, St. Kitts and Nevis, St. Lucia, St. Maarten, St. Vincent and the Grenadines, Suriname, Tortola, Trinidad and Tobago, Turks and Caicos Islands, Uruguay, Venezuela; Afghanistan, Bangladesh, Bhutan, Brunei, Cambodia/Kampuchea, China, East Timor, Hong Kong, Indonesia, Laos, Macau, Malaysia, Maldives, Mongolia, Myanmar/Burma, North Korea, Palau, Pakistan, Papua New Guinea, Philippines, Singapore, South Korea, Sri Lanka, Taiwan, Tajikistan, Thailand, Tibet, Turkmenistan, Uzbekistan, Vietnam; Belgium, the Netherlands, Luxembourg, France, Monaco, Albania, Bosnia & Herzegovina, Bulgaria, Croatia, the Czech Republic, Cyprus, Greece, Hungary, Kosovo, Liechtenstein, Macedonia, Malta, Moldova, Montenegro, Romania, Poland, Serbia, Slovakia, Slovenia, Turkey, Spain, Portugal, Andorra;



*LONGING FOR THE RAIN*, Yang Lina, China, 2012

**National festivals**

HKIFF, Hongkong; Golden Horse Awards Compétition, Taiwan;

**Regional festivals**

SKIP CITY IFF, Japan; Singapore Chinese FF, Singapore; Chinese IFF, Japan; Kerala IFF, India;

**International festivals**

Rotterdam IFF, the Netherlands; MOOOV FF, Belgium; MoMa New York, USA; Sydney IFF, Australia; Tel-Aviv TLV Fest, Israel; Edinburgh, United Kingdom; Fluxus IFF, Brazil; Vancouver IFF, Canada; Canberra IFF, Australia; Minneapolis St Paul IFF, USA; Five Flavours FF, Poland;

**Awards**

Special Mention, HKIFF;

**Sales**

Belgium, the Netherlands, Luxemburg

*LOS SALVAJES*, Alejandro Fadel, Argentina, 2012

**Regional festivals**

Cinemaplaneta, Mexico;

**International festivals**

Belgrade IFF, Serbia; Febiofest, Czech Republic; Fribourg IFF, Switzerland; Jeonju IFF, South Korea; Transilvania IFF Romania; Sderot Cinema South FF Israel; EAST END IFF, United Kingdom; Latinamerika Fokus, Sweden; RO-IFF, Romania; Malatya IFF, Turkey; Catacumba IFF, Spain;

**Awards**

Jury Prize, Fribourg FF;

**Sales**

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

*LUKAS THE STRANGE*, John Torres, Philippines, 2013

**National festivals**

Qcinema FF, Philippines;

**Regional festivals**

Jeonju IFF, South Korea;

**International festivals**

BAFICI, Argentina; Vienna IFF, Austria; Toronto Images FF, Canada; Edinburgh IFF, United Kingdom; New Horizons FF, Poland; "A Guest + A Host = A Host," Musee du Quai Branly, France; Valdivia IFF, Chile; Sao Paulo IFF, Brazil; Jihlava IDF, Czech Republic; Cork FF, Ireland; FICUNAM, Mexico; Bande(s) à part au Magic Cinema à Bobigny, France; Art of The Real, Film Society Lincoln Center, USA;

**Sales**

Belgium, the Netherlands, Luxemburg

*MAI MORIRE*, Enrique Rivero, Mexico, 2012

**National festivals**

FICUNAM, Mexico;

**Regional festivals**

BAFICI, Argentina; Brasileira Mostra Internacional de Cinema, Brazil; Festival de Ayacucho, Peru;

**International festivals**

Latinbeat NY, USA; San Francisco IFF, USA; Rencontres de Toulouse FF, France; Istanbul IFF, Turkey; Kosmorama, Norway; MOOOV, Belgium; Cine de Autor de Barcelona FF, Spain; Zerkalo IFF, Russia; Era New Horizons, Poland; Film Fra Sor, Norway; Bradford IFF, United Kingdom;

**Awards**

Premio Ahora México, FICUNAM; Canvas Award, MOOOV;

**Sales**

Mexico; Central America (package); France, Monaco, Mauritius Island, Comorro Island, Belgium, the Netherlands, Luxemburg;

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

**Regional festivals**

Festival Iberoamericano de Cine Digital, Peru;

**Sales**

Belgium, the Netherlands, Luxemburg

*MELAZA*, Carlos Lechuga, Cuba, 2012

**National festivals**

Habana IFF, Cuba; Muestra Joven, Cuba;

**Regional festivals**

Festival de Cine de Lima, Peru; ICARO FF, Guatemala; Le Festival Régional et International du Cinéma, Guadeloupe; CIFFR, Curacao; Panana IFF, Panama; Santiago IFF, Chile; Trinidad + Tobago FF, Trinidad and Tobago; Costa Rica IFF, Costa Rica; Mostra Internacional de Cinema, Brasil; Global FF, Dominican Republic; St. Barth Film Festival, Saint Barth;

**International festivals**

Gasparilla IFF, USA; Sonoma IFF, USA; San Juan IFF, Puerto Rico; Chicago IFF, USA; Miami IFF, USA; Havana FF, USA; Chicago Latino FF, USA; Vancouver Latin American FF, Canada; AFI Latino FF, USA; New England Iberoamericana FF, USA; Festival Latino de Seattle, USA; Sydney Latino FF, Australia; Festival Biarritz Amérique Latine, France; Festival de Cine Latinoamericano de Ambers, Belgium; Festival Cuba im Film, Germany; Filmar en America Latina, Switzerland; Festival Pantalla Latino de St. Gallen, Switzerland; Villeurbanne Festival Reflets du cinéma ibérique et latino-américain, France; CINELATINO - Rencontres de Toulouse, France; Málaga FF, Spain; Mannheim-Heidelberg IFF, Germany; Thessaloniki IFF, Greece; MadridImagen, Spain; Belgrade FEST, Serbia; Atlántida FF, Spain; Innsbruck IFF, Austria;

**Awards**

El Megano, Habana IFF; Best Actor, Best Photography, Special Prize of the Jury, Muestra Joven; Best Latin American Film, Málaga FF; Jury Prize, Vancouver Latin American FF; Best Film, Trinidad + Tobago FF; Best Film By An Emerging Filmmaker, New England Iberoamericana FF; Main Award "Newcomer of the Year", Mannheim-Heidelberg IFF; Critics Award, Belgrade FEST; World Showcase Award, Gasparilla IFF; Best Screenplay, Havana FF New York;

**Sales**

Cuba; USA; France; Switzerland; Poland;



*MODEST RECEPTION*, Mani Haghighi, Iran, 2012

**International festivals**

Reel World FF Toronto, Canada; Minneapolis/St. Paul FF, USA; Festival of Iranian Films in UCLA, USA; Rhode Island College, USA; Beijing FF, China; Moov FF, Belgium; Providence Public Library of Rhode Island, USA; Silk Screen Asian Arts festival of St. Petersburg, USA; Festival of Iranian Films Paris, France; Gasparilla FF, USA; Edmonton FF, Canada; St. Louis FF, USA, Iranian FF Prague, Czech Republic; Colours FF, Hungary;

**Awards**

Behind the Scene Award, Moov FF;

**Sales**

Switzerland, Germany, Austria, USA, Canada, Russia;

*NOCHE*, Leonardo Brzezicki, Argentina, 2013

**National festivals**

BAFICI, Argentina; Festifreak, Argentina;

**Regional festivals**

Distrital FF, Mexico;

**International festivals**

Montreal PHI Centre, Canada; Toulouse Cinelatino FF, France; CPHPIX, Denmark; Edinburgh IFF, United Kingdom; New Horizons IFF, Poland; Roffa Mon Amour, the Netherlands; Kaunas IFF, Lithuania; QueerLisboa, Portugal; Thessaloniki IFF, Greece; Geneva Tous Ecrans IFF, Switzerland; Torino FF, Italy; Geneva Filmar IFF, Switzerland; Marsèlleria Permanent Exhibition, Italy

**Sales**

Argentina, Mexico; Spain; Belgium, the Netherlands, Luxemburg

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

**Regional festivals**

Hangzhou FF, China;

**Sales**

Belgium, the Netherlands, Luxemburg

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

**National festivals**

Jakarta IFF, Indonesia;

**Regional festivals**

South-East Asian FF, Singapore; Bangkok World FF, Thailand;

**International festivals**

Indonesian Film Screenings, United Kingdom; Asian American IFF New York, USA;

**Awards**

Dewantara Award Best Debut Director, Best Independent Feature Film, Ministry of Education and Culture Republic of Indonesia;

**Sales**

Belgium, the Netherlands, Luxemburg

*PENUMBRA*, Eduardo Villanueva, Mexico, 2013

**National festivals**

Morelia IFF, Mexico; FICUNAM IFF, Mexico; Riviera Maya IFF, Mexico; Museo De Queretaro, Mexico; Monterrey IFF, Mexico; Ambulante IFF, Mexico;

**Regional festivals**

Mar Del Plata FF, Argentina; La Habana IFF, Cuba; Lima Independiente FF, Peru; Uruguay IFF;

**International festivals**

Cinemarfa IFF Texas, USA; Edinburgh IFF, United Kingdom; Durban IFF South Africa; Art FF Teplice, Slovakia; Thessaloniki FF, Greece; Gijón IFF, Spain; Kerala IFF, India; Madeira FF, Portugal; Museo Reina Sofia Centro De Arte Madrid, Spain; Musée De La Chasse E La Nature Paris, France; Brighton IFF, United Kingdom;

**Awards**

Lions Film Award, IFF Rotterdam; Fipresci Award, Mar Del Plata IFF;

**Sales**

Belgium, the Netherlands, Luxemburg

*POOR FOLK*, Midi Z, Myanmar, 2012

**Regional festivals**

Mumbai IFF, India; Kerala IFF, India; Hong Kong IFF; Busan IFF South Korea; Hangzhou Asian FF, China; South-east Asian FF, Singapore; Osaka Asian FF, Japan;

**International festivals**

Pan Asia London FF, United Kingdom; Hawaii FF, USA; Five Flavours FF, Poland; Festival des 3 Continents, France; IFF Rotterdam, the Netherlands; Goteborg IFF, Sweden; Munich IFF, Germany; Vancouver IFF, Canada;

**Sales**

Asia (package), Latin America, France, Belgium, Iberia (package), Eastern Europe (package); the Netherlands, Luxemburg

*POSTCARDS FROM THE ZOO*, Edwin, Indonesia, 2012

**National festivals**

Surabaya, East Java; Malang, East Java; Jakarta Aceh, Sumatra; Indonesia; (local screenings)

**Sales**

South Korea; Taiwan; Austria; France; Spain; Switzerland; United Kingdom;

*QISSA*, Anup Singh, India, 2013

**National festivals**

Film Bazaar Goa, India; Kerala IFF, India; Pune IFF, India; Mumbai IFF, India;

**Regional festivals**

Busan IFF, South Korea; Hong Kong Asian FF;

**International festivals**

Toronto IFF, Canada; Sao Paulo IFF, Brazil; Abu Dhabi, United Arab Emirates; Rome Business Street, Italy; South Asian FF, USA; Göteborg IFF, Sweden; Festival International des Cinémas d'Asie- Vesoul, France; IFF Rotterdam, the Netherlands;



#### **Awards**

NETPAC Award, Toronto IFF; Silver Gateway, Mumbai FF; Dioraphte Audience Award, IFF Rotterdam; Best actress, Abu Dhabi; Special mention, Prix Jury Langues, Vesoul International Film Festival of Asian Cinema; Best of the Fest Audience Award, Curaçao IFF Rotterdam;

#### **Sales**

India; Hong Kong; Canada; France; Germany; the Netherlands;

*REIMON*, Rodrigo Moreno, Argentina, 2014

#### **Regional festivals**

Riviera Maya FF Mexico;

#### **International festivals**

IFF Rotterdam, the Netherlands;

#### **Sales**

Belgium, the Netherlands, Luxemburg;

*REMOTE CONTROL*, Byamba Sakhya, Mongolia, 2013

#### **Regional festivals**

Busan IFF, South Korea; Seoul IFF, South Korea;

#### **International festivals**

Rotterdam IFF, the Netherlands; Goteborg IFF, Sweden; Vilnius IFF, Lithuania; Washington IFF, USA; MOOOV FF, Belgium;

#### **Awards**

Grand Prize of New Current competition, Busan IFF;

#### **Sales**

Mongolia; Germany;

*RIO BELONGS TO US*, Ricardo Pretti, Brazil, 2013

#### **National festivals**

Cine Vitória, Brazil; Mostra de Tiradentes, Brazil; Mostra do Filme Livre, Brazil; Festival de Verão de Cinema de Porto Alegre, Brazil; Rio de Janeiro IFF, Brazil; São Paulo IFF, Brazil;

#### **Regional festivals**

La Habana IFF of New Latin American Cinema, Cuba;

#### **International festivals**

CPH PIX Copenhagen FF, Denmark;

#### **Sales**

Brazil; Belgium, the Netherlands, Luxemburg

*SOLO*, Guillermo Rocamora, Uruguay, 2013

#### **Regional festivals**

Festival de Lima, Peru; Mostra Internacional de Sao Paulo, Brazil; Festival Internacional de Cine Latinoamericano de La Habana Cuba;

#### **International festivals**

Chicago Latino FF, USA; Vancouver Latin American FF, Canada; Jecheon IFF, South Korea;

#### **Awards**

Youth Jury Award, Vancouver Latin American FF;

*SOMETHING NECESSARY*, Judy Kibinge, Kenya, 2013

#### **Regional festivals**

Durban IFF, South Africa; Shungu Namutitima IFF, Zambia;

#### **International festivals**

Assen IFF, the Netherlands; Afrika FF, Belgium; Open Doek MOOOV, Belgium; CinemAfrica, Sweden; Toronto IFF, Canada; Film Africa London, United Kingdom; African film series, Canada; Chicago IFF, USA; Festival de Cine Africano de Cordoba, Spain; Sao Paulo IFF, Brazil; Africa in Motion FF, United Kingdom; Cambridge African FF, United Kingdom; Africa Eye, United Kingdom; Minneapolis-St. Paul IFF, USA; Festival Cinema Africano Verona, Italy; African studies association, USA; Pan African FF, USA;

#### **Sales**

Kenya, Uganda, Tanzania, Rwanda, Burundi, Malawi, Eritrea, Ethiopia, Southern Sudan, Zambia; Austria, Germany, Switzerland, Sweden, Germany, United Kingdom, France, Belgium, Netherlands, Luxemburg;

*SOMEWHERE IN BETWEEN*, Yesim Ustaoglu, Turkey, 2012

#### **Regional festivals**

Golden Apricot FF, Armenia;

#### **International festivals**

Sofia IFF, Bulgaria; Vilnius IFF, Lithuania, Films facing the world, Belgium; Crossing Europe, Austria; Mediterranean FF Split, Croatia; Munich IFF, Germany; Tapei FF, Taiwan; Palic FF, Serbia; Era New Horizons, Poland; Sarajevo IFF, Bosnia and Herzegovina, Aichi Women FF, Japan; Helsinki IFF, Finland; Vancouver IFF, Canada; Kaunas IFF, Lithuania; Films from the South, Norway; Ljubljana IFF, Slovenia;

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

#### **National festivals**

Adarna Film Center, Philippines; Cinema Rehiyon goes to UP, Philippines;

#### **Sales**

Philippines, USA;

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

#### **National festivals**

Festival Internacional De Cine De Punta Del Este, Uruguay

#### **Regional festivals**

Festival Internacional De Cine De Cartagena De Indias, Colombia; Bafici, Argentina; Florianopolis, Brazil; Lima FF, Peru; Unasur, Argentina; Sao Paulo FF, Brazil; L'Orquidea, Ecuador; Guadalajara IFF, Mexico; Panama FF, Panama; Trinidad Tobago FF, Trinidad Tobago; La Habana FF, Cuba; Costa Rica FF, Costa Rica; Dominican Republic FF, Dominican Republic;

#### **International festivals**

Cinema Tropical, USA; Miami FF, USA; Cinélatino Rencontres De Toulouse, France; Mooov Festival, Belgium; Jeonju IFF, South Korea; Festival Del Cinema Africano, Asia



E America Latina, Italy; Transilvania FF, Romania; Zlin FF, Czech Republic; Cabourg, France; Seoul International Youth FF, South Korea; In Flight Entertainment Rights Emirates, United Kingdom; San Sebastian IFF, Spain; London BFI, United Kingdom; Detour Travel FF, Italy; Abycine, Spain; Rehovot Film Festival Of Women Israel; Stockholm IFF, Sweden; Film De Arras FF, France; Malarya IFF, Turkey; Goa IFF, India; Filmar Geneva, Switzerland;

#### Awards

Best Film - FIPRESCI, Cartagena De Indias IFF; Best First Feature, Guadalajara IFF; Best Film, Best Script, Miami IFF; Best Film Award For Youth, Zlin FF; Special Jury Mention, Transilvania IFF; Special Jury Mention, Detour FF; Best Actor Award, Fipresci Lima; Best Actor Award, Ficc; Best Actor Award, Festival La Orquidea; Best Opera Prima Award, Cinema Tropical;

#### Sales

Uruguay; Brazil; Argentina; Ecuador; Bolivia, Latin-America (package); Panama; USA; Trinidad Tobago; Costa Rica; Dominican Republic; Mexico; Russia, South Korea; Italy, Czech Republic; France; Japan; Germany; Romania; Spain; Switzerland;

*TASTE OF RAIN*, Richard Pakleppa, Namibia, 2012

#### Regional festivals

First Wednesday Film Club, South Africa; National Arts Festival Grahamstown, South Africa; Zanzibar IFF, Tanzania; Fest du Film Transsaharien de Zagora; Morocco

#### International festivals

Montreal Black FF, Canada; Cinemaafrica, Sweden; African Diaspora IFF New York, USA;

#### Awards

Special Jury Prize, Zagora FF;

#### Sales

Germany, Belgium, Luxembourg

*TATUAGEM*, Hilton Lacerda, Brazil, 2013

#### National festivals

Gramado FF, Brazil; Rio IFF, Brazil; Mostra Brasil Cine, Brazil; Mostra Internacional de Cinema São Paulo, Brazil; Panorama Internacional Coisa de Cinema Salvador, Brazil; Vitória Cine Vídeo Vitória do Espírito Santo, Brazil; Amazonas FF Manaus, Brazil; Vivo Open Air Curitiba, Brazil; MixBrasil de Cultura da Diversidade São Paulo, Brazil; FestCine Vídeo América do Sul Campo Grande, Brazil; Primeiro Plano Juiz de Fora FF, Brazil; Cuiabá IFF, Brazil; Janela IFF Recife, Brazil;

#### Regional festivals

Punta del Este IFF, Uruguay; Ventana Sur, Argentina; Havana Latinoamericano IFF, Cuba;

#### International festivals

Palm Springs IFF, USA; Miami IFF, USA; Boston LGBT FF, USA; If Istanbul IFF, Turkey; Jangada Festival du Cinéma Brésilien de Paris, France; Reel Brazil FF, New Zealand; Brazilian FF of London, United Kingdom;

#### Awards

Prêmio Coral of artistic contribution, Havana Latinoamericano IFF, Cuba; Best film, Best director, Best actor, Punta del Este IFF, Uruguay;

#### Sales

Brazil;

*THE BLUE WAVE*, Zeynep Dadak & Merve Kayan, Turkey, 2013

#### National festivals

Antalya Golden Orange FF, Turkey; IF Istanbul Independent FF, Turkey;

#### International festivals

Berlinale FF, Germany; BUFF International Children and Young People's FF, Sweden;

#### Awards

Best First Feature, Best Script and Best Editing Awards, Antalya Golden Orange FF;

*THE LIAR'S DICE*, Geethu Mohan Das, India, 2014

#### National festivals

Mumbai IFF, India;

#### International festivals

Sundance FF, USA; Rotterdam IFF, the Netherlands; Sofia FF, Bulgaria; Prague Febiofest, Czech Republic;

#### Awards

Special Jury Award for Best Film, Sofia FF;

#### Sales

India; Asia (package); Latin America, East Europe, Belgium;

*VILLEGAS*, Gonzalo Tobal, Argentina, 2012

#### Regional festivals

Ficbaq, Colombia; Uruguay IFF, Uruguay; Curitiba IFF, Brazil; Santander IFF, Colombia; Cine Mundi, Brazil;

#### International festivals

Miami IFF, USA; Istanbul IFF, Turkey; Festival de Cine Argentino, United Kingdom; Jeonju IFF, South Korea; Latin American FF, the Netherlands; Sheffield Showroom, United Kingdom; Misr IFF, Egypt; Titanic Filmfest, Hungaria; Sarajevo IFF, Bosnia; Avantura FF Forum Zadar, Croatia;

*VOICE OF MY FATHER*, Orhan Eskiköy & Zeynel Dogan, Turkey, 2012

#### Sales

Belgium, the Netherlands, Luxemburg,

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

#### Regional festivals

World FF of Bangkok, Thailand; Chiangkhan FF Loei, Thailand; Cinemania IFF, Philippines; Hong Kong IFF; Shanghai IFF, China; Busan IFF, South Korea; Tokyo IFF, Japan; Hangzhou Asian FF, China; Goa IFF, India; Kerala IFF, India; Chennai IFF, India; Bengaluru IFF, India;

#### International festivals

Terracotta Far East FF, United Kingdom; Karlovy Vary IFF, Czech Republic; Monterrey IFF, Mexico; Rio de Janeiro IFF, Brazil; Warsaw IFF, Poland; Tromso IFF, Norway; Proyecciones Fuera de la Común FF, Argentina; Helsinki Cine Asia, Finland;

#### Sales

Belgium, the Netherlands, Luxemburg,



*WHAT'S YOUR RELIGION?*, Satish Manwar, India, 2013

**National festivals**

India (national release);

**Awards**

National award for Best film on social issue and Best playback singer female, India;

**Sales**

India;

*WINDS*, Selim Evci, Turkey, 2012

**National festivals**

Ankara IFF, Turkey; Istanbul IFF, Turkey; Sinemardin IFF, Turkey;

**International festivals**

Turkish FF Mannheim, Germany; Deutsch-türkische filmtage sinema, Germany; A cinematic delight - Turkish film festival, Australia; Panorama of European Cinema FF, Greece

**Sales**

Turkey;



## 8. DISTRIBUTION BENELUX

Festival screenings/theatrical				
HBF title	Filmmaker	Country	Festival / Venue	Date
LA PLAYA	Juan Andrés Arango	Colombia	CineMás	27-apr
LONGING FOR THE RAIN	Yang Lina	China	Mooov	mei 2013
SOMETHING NECESSARY	Judy Kibinge	Kenya, Germany	Mooov	mei 2013
LOS SALVAJES	Alejandro Fadel	Argentina	Mooov	mei 2013
LA PLAYA	Juan Andrés Arango	Colombia	Mooov	mei 2013
LOS SALVAJES	Alejandro Fadel	Argentina	Filmhuis Den Haag	29 mei 2013
ON MOTHER'S HEAD	Putu Kusuma Widjaja	Indonesia	INDOFILMCAFE Nijmegen	sep-13
ONE DAY WHEN THE RAIN FALLS	Ifa Isfansyah	Indonesia	INDOFILMCAFE Nijmegen	jan-14
WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE	Mouly Surya	Indonesia	INDOFILMCAFE Nijmegen	dec-13
ATAMBUA 39° CELSIUS	Riri Riza	Indonesia	INDOFILMCAFE Nijmegen	nov-13
FAT SHAKER	Mohammad Shirvani	Iran	Roffa mon amour	7-Aug
LA PLAYA	Juan Andrés Arango	Colombia	Roffa mon amour	8-Aug
HALLEY	Sebastián Hofmann	Mexico	Roffa mon amour	9-Aug
NOCHE	Leonardo Brzezicki	Argentina	Roffa mon amour	10-aug
WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE	Mouly Surya	Indonesia	Roffa mon amour	11-aug
SOMETHING NECESSARY	Judy Kibinge	Kenya, Germany	Afrika Filmfestival Leuven	01-mrt

DVD releases				
HBF title	Filmmaker	Country	Release	Units
Box 4 10-to-watch (incl GOODBYE, NEIGHBOURING SOUNDS)	Various	Various	14-Jan	300

Total

300

Online platforms				
HBF title	Filmmaker	Country	Dates	Number of views
<b>YouTube</b>				
LAS MARIMBAS DEL INFIERNO	Julio Hernández Córdón	Guatemala, France, Mexico	28-Jan	1523
AHLAAM	Mohamed Al Daradji	Iraq, United Kingdom, Netherlands	29-Jan	301
AUTUMN	Aamir Bashir	India	30-Jan	508
SOMETHING NECESSARY	Judy Kibinge	Kenya, Germany	31-Jan	279
BLIND PIG WHO WANTS TO FLY	Edwin	Indonesia	1-Feb	557
<b>Cinematik.tv (opgeheven Sep 2013)</b>	20+ HBF titles	Various	April-September 2013	30
<b>Ximon (opgeheven Jan 2014)</b>	20+ HBF titles	Various	April 2013 - Jan 2014	326
<b>MUBI</b>	20+ HBF titles	Various	April 2013 - April 2014	61

Total

3585

Television Broadcasting				
Film title	Filmmaker	Country	Dates	Viewers
<b>TV Rijnmond 2014</b>				
IF THE SEED DOESN'T DIE	Sinisa Dragin	Romania, Serbia, Austria	27-jan.	22000
WINTER VACATION	Li Hongqi	China, Switzerland	28-jan.	34000
PANDORA'S BOX	Yesim Ustaoglu	Turkey, France, Germany, Belgium	29-jan.	1450
TRUE NOON	Nosir Saidov	Tajikistan	30-jan.	7000
UNA SEMANA SOLOS	Celina Murga	Argentina	31-jan.	3000
<b>NPO/NL 2</b>				
SOUL BOY	Hawa Essuman	Kenya, Germany	4-mei	51000
ANTONIA	Tata Amaral	Brazil	6-apr.	93000
LA ANTENA	Esteban Sapir	Argentina	19-apr.	22000
AT THE END OF DAYBREAK	Ho Yuhang	Malaysia, Hong Kong, South Korea	27-apr.	74000
TEZA	Haile Gerima	Ethiopia, Germany, France	10-aug.	46000
MUNDANE HISTORY	Anocha Suwichakornpong	Thailand	16-aug.	71000
PANDORA'S BOX	Yesim Ustaoglu	Turkey, France, Germany, Belgium	23-aug.	64000
THE FIRM LAND	Chapour C. Haghighat	Iran, France	30-aug.	10000
PURE COOLNESS	Ernest Abdyjaparov	Kyrgyzstan, Kazakhstan	12-okt	89000
TURISTAS	Alicia Scherson	Chile	21-dec.	104000

Total

691450

**Total number of viewers 695335**



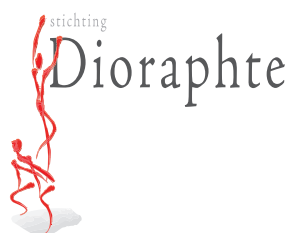
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## 10. COLOPHON

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Ministry of Foreign Affairs



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L'ESPRIT DU TEMPS

## COLOFON

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