

# 2020 DMZ INDUSTRY OVERVIEW

## DMZ INDUSTRY

### DMZ Docs FUND

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Funding scheme



Tailored support through every stage of  
the production process  
(Production cost/in-kind support)

### DMZ Docs PITCH

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Pitching forum



Co-production and co-financing  
+  
Pre-training lab and consulting

### DMZ Docs MATCH

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Business matchmaking



One-on-one business meetings  
between projects and industry  
professionals

## Documentary 'One-Stop' Support Platform

In a bid to invigorate documentary filmmaking in Korea as well as in Asia, DMZ Industry discovers promising documentary projects and provides comprehensive support. Its diverse schemes supports Asian documentary filmmakers with tailored assistance that encompasses the entire process of documentary production, from planning and development to production, financing, post-production, and distribution.

## Vanguard of Korean Documentary's Global Expansion

DMZ Industry aims to provide more active assistance tailored to needs of Korean documentaries through its funding scheme, pitching programs and intensive consulting with experts in the field so that the filmmakers can improve quality of their projects and strengthen global competitiveness. In an effort to serve as a solid bridgehead for Korean documentaries to explore overseas markets, DMZ Industry exerts itself strenuously to create various business opportunities such as co-producing, financing, and international sales.

## Comprehensive Industry Hub for Asian Documentaries

Under the umbrella of the DMZ International Documentary Film Festival - Asia's unique film festival dedicated to documentaries, DMZ Industry was founded on a solid basis of years of experiences and network that has been built up over the past decade. Bringing documentary filmdom together and facilitating international co-production as well as international sales, DMZ Industry endeavors to take a leap forward by establishing itself as a comprehensive industry hub for documentaries that encompasses the full diversity of documentary styles, themes, and formats.

## Epicenter of Collaboration in Documentary Filmmaking across Asian Countries

DMZ Industry seeks to strengthen its role as a bridge that connects Asian documentary creators by establishing a close tie with documentary film festivals and industry platforms that are actively operating in Asia. With the aim to spread the value of Asian documentaries on a global scale, DMZ Industry brings together an array of cinematic language and diversity in documentary filmmaking across the Asian regions and firmly lays the foundation of solidarity and collaboration across the Asian regions.

DMZ DOCS FUND  
OVERVIEW

DMZ DOCS PITCH  
OVERVIEW

DMZ DOCS MATCH  
OVERVIEW

# DMZ DOCS FUND

DMZ Docs Fund is a funding initiative having dealt with monetary and in-kind grants over the last decade at the DMZ International Documentary Film Festival. With the infusion of renewed funds, the program provides expanded support towards the entire filmmaking process, from development stage to pre-production, production, and even through to theatrical release.

	Development Fund	DMZ Project Fund	Post-production Fund	Distribution Support Fund
Number of Selection	10 Korean and Asian projects	2 Korean projects, 1 Asian project	2 Korean projects	2 Korean projects
Eligibility	Early-stage projects under 30% in production	<ul style="list-style-type: none"> <li>Projects in 30~70% stage of production that contain topics about DMZ, unification/separation, warfare, peace, communication, life, etc</li> <li>Projects that can be completed no later than next summer (around August) from the selection</li> <li>Projects that provide the DMZ Docs with the first-look option for next edition from the selection</li> </ul>	<ul style="list-style-type: none"> <li>Projects submitted to the DMZ Docs call for entry (on the year of selection)</li> <li>Projects that completed shooting and editing</li> <li>Projects that provide the DMZ Docs with the first-look option</li> </ul>	Documentaries screened at the DMZ Docs (on the year of selection)
Benefit	Cash grant for development stage (5,000,000 KRW)	<ul style="list-style-type: none"> <li>Cash grant for production stage (15,000,000 ~ 30,000,000 KRW)</li> <li>Invitation to DMZ Docs Lab</li> <li>Invitation to DMZ Industry with pitching opportunity</li> </ul>	In-kind support (DI, sound mixing, DCP) at the designated facility	Cash grant for distribution (10,000,000 KRW)

# DMZ DOCS PITCH

DMZ Docs Pitch is a co-production and financing forum where Asian creative documentary projects with high potentials are discovered and presented to key industry players ranging from commissioning editors, funders, to broadcasters. The program mainly supports the documentary projects in the production stage as well as in the rough-cut stage and provide them with diverse opportunities via its official pitching sessions. Especially for the projects in the production stage, DMZ Docs Pitch invites them to a pre-training session (DMZ Docs Lab) where they can benefit one-on-one consulting and tutoring sessions with experts in various field such as documentary filmmaking, editing, pitching, and international distribution to improve quality of the projects and enhance the pitching skills. Based on the project pitch during the main event as well as one-on-one meetings with juries, DMZ Industry will select outstanding projects and present the awards including production subsidies and in-kind support, which can serve as the driving force for the project realization as well as attracting financiers and co-productions.

	Production Pitch	Rough Cut Presentation
Rule of Presentation	Public Pitch 15 minutes per project (Presentation/pitch 7' + Q&A 8')	Public Presentation 15 minutes per project (Presentation with No Q&A)
Projects	<ul style="list-style-type: none"> <li>Korean or Asian projects in production stage (30% - 70% complete)</li> <li>International co-production projects with over 30 percent of Asian regional finance</li> </ul>	<ul style="list-style-type: none"> <li>Korean or Asian projects in post-production or in the final stage of completion</li> <li>Projects that have never been released or broadcast (except for film festival)</li> </ul>

# DMZ DOCS MATCH

DMZ Docs Match is a business matching program to connect documentary projects with industry professionals and to create more diverse business opportunities such as pre-sales, international distribution, and financing or co-production.

In a bid to arrange one-on-one meetings tailored to the participants' specific needs and key business strategies of the industry professionals, DMZ Docs Match recruits an Industry Matchmaker whose well-rounded background in documentary filmmaking and business expertise will be the catalyst to increase more business meetings by assisting industry guests and project participants. Due to COVID-19 pandemic across the globe and difficulty travelling to Korea from abroad, DMZ Docs Match will connect project representatives and DMs through online using web conference and video call systems. DMZ will serve as a business hub where documentary filmmakers and professionals can have more active and rich interaction and networking opportunities.

In addition to business matching services, DMZ Docs Match runs online media library which give you access to the audiovisual materials (trailer, excerpt, or rough cut) of the DMZ Industry's selected projects. Sponsored by The MBL Company, DMZ Industry Media Library will be provided to the guests attending on-site and also online, via an emerging OTT platform, MovieBloc (<https://www.moviebloc.com/>).

# 2020 DMZ INDUSTRY AWARDS

## DMZ Industry Cash Prize

AWARDS	ELIGIBILITY	NUMBER OF SELECTION	GRANT AMOUNT
DMZ Best Project	<ul style="list-style-type: none"> <li>Projects pitched at the DMZ Docs Pitch: Production Pitch</li> <li>First-look deal: consider World Premiere at the DMZ Docs upon completion of the film</li> </ul>	1 Korean project 1 Asian project	30,000,000KRW each (approx. 25,000USD)
	<ul style="list-style-type: none"> <li>Projects pitched at the DMZ Docs Pitch: Rough Cut Presentation</li> <li>First-look deal: consider Asian Premiere at the DMZ Docs upon completion of the film</li> </ul>	1 Korean or Asian project	25,000,000KRW each (approx. 21,000USD)
	<ul style="list-style-type: none"> <li>Projects pitched at the DMZ Docs Pitch: Production Pitch</li> <li>Directed by a promising filmmaker who made no more than two feature-length documentaries</li> <li>First-look deal: consider Asian Premiere at the DMZ Docs upon completion of the film</li> </ul>	1 Korean project 1 Asian project	20,000,000KRW each (approx. 17,000USD)
DMZ Excellent Project	<ul style="list-style-type: none"> <li>Projects pitched at the DMZ Docs Pitch: Production Pitch</li> <li>Projects directed by either established or up-and-coming filmmakers whose project grasps the spirit and vigor of the documentary filmmaking</li> <li>First-look deal: consider Korean Premiere at the DMZ Docs upon completion of the film</li> </ul>	2 Korean projects 2 Asian projects	15,000,000KRW (approx. 13,000USD)
	<ul style="list-style-type: none"> <li>Projects that incorporate perseverance and fortitude of Korean documentaries</li> <li>First-look deal: consider Korean Premiere at the DMZ Docs upon completion of the film</li> </ul>	1 Korean project	15,000,000KRW (approx. 13,000USD)
	<ul style="list-style-type: none"> <li>Projects pitched at the DMZ Docs Pitch: Rough Cut Presentation</li> <li>First-look deal: consider Korean Premiere at the DMZ Docs upon completion of the film</li> </ul>	1 Korean project 1 Asian project	10,000,000KRW each (approx. 8,500USD)

\* DMZ Industry Awards Jury members will select the winners among the official projects pitched at DMZ Industry 2020 (Production Pitch, Rough Cut Presentation).

\* In case when no suitable candidates can be identified, the Award will not be granted.

## DMZ Industry In-kind Support

AWARDS	IN-KIND SUPPORT	NUMBER OF SELECTION	SPONSORED BY
SBA Award	<ul style="list-style-type: none"> <li>Post-production support (DI, Sound mixing, DCP)</li> </ul>	2 Korean projects	Seoul Business Agency (SBA)
MovieBloc Award	<ul style="list-style-type: none"> <li>Online Screening support</li> <li>Non-exclusive global distribution via MovieBloc Platform</li> <li>Promotion including guarantee of two-week promotion on the main page of the website</li> </ul>	1 Korean project 1 Asian project	The MBL Company
Feel&Plan Award	<ul style="list-style-type: none"> <li>Marketing &amp; PR services for theatrical release</li> </ul>	1 Korean project	Feel&Plan
Docedge Kolkata Award	<ul style="list-style-type: none"> <li>Selection and invitation to the Docedge Kolkata 2021</li> <li>Four-night accommodation from Docedge Kolkata</li> <li>One economy class round-trip flight ticket from DMZ Industry</li> </ul>	1 Korean project	Docedge Kolkata, India
AIDC Award	<ul style="list-style-type: none"> <li>Selection and invitation to the Docedge Kolkata 2021</li> <li>Four-night accommodation and one economy class round-trip flight ticket from Docedge Kolkata</li> <li>Invitation to the 2021 AIDC</li> <li>One observer accreditation</li> <li>Waive the submission fee to submit the selected project to AIDC's showcase pitching event: the FACTory</li> </ul>	1 Asian project 1 Korean project	Australian International Documentary Conference (AIDC)

\* Each DMZ Industry Sponsor will select the winners among the official projects pitched at DMZ Industry 2020 (Production Pitch, Rough Cut Presentation).

\* In case when no suitable candidates can be identified, the Award will not be granted.

AWARDS	BENEFITS	NUMBER OF SELECTION	PARTNERED BY
EBS Docuprime Commissioning Award	<ul style="list-style-type: none"> <li>Up to 10,000,000 KRW (approx. 8,500 USD) to each selected project (excluding VAT)</li> <li>First half of cash grant will be paid upon signing the contract, and the second half will be paid after the completion of shooting.</li> <li>TV version around 50-minute long for broadcasting should be delivered upon completion.</li> </ul> <p>* TV rights will be discussed separately. * The project should be broadcasted within a year after the grant paid, or it can be extended for another year.</p>	2 Korean or Asian projects	EBS/EIDF(EBS International Doc Film Festival)
KBS Doc Fund	<ul style="list-style-type: none"> <li>Up to 50,000,000 KRW (approx. 42,000USD) which does not exceed 25% of the net production budget (excluding VAT), to each selected project</li> <li>First half of cash grant will be paid upon signing the contract, and the second half will be paid after the completion of shooting.</li> <li>KBS Media, a subsidiary of KBS, will be handling the contract with the winner.</li> <li>P&amp;A cost for theatrical release will be supported.</li> <li>KBS Media will be a distributor, if there is no distribution company attached at the time of release.</li> </ul> <p>* Revenues derived from theatrical release must be shared with KBS after deducting the net production expenses. * TV rights will be discussed separately. * The project should be released within two years after the grant paid, or it can be extended for another year.</p>	1 Korean project or more	Korean Broadcasting System (KBS)
Newstapa Fund	<ul style="list-style-type: none"> <li>Up to 10,000,000 KRW (approx. 8,500 USD) to each selected project (excluding VAT)</li> <li>First half of cash grant will be paid after the contract, and the second half will be paid after delivering a completed version.</li> <li>Newstapa Foundation will be handling the contract with the winner.</li> </ul>	1 Korean project or more	Newstapa Foundation

\* Each DMZ Industry Partner will select the winners among the official projects pitched at DMZ Industry 2020 (Production Pitch, Rough Cut Presentation).

\* In case when no suitable candidates can be identified, the Fund will not be granted.

# 2020 DMZ INDUSTRY PROJECTS

## DEVELOPMENT FUND

\* In alphabetical order

PROJECT	DIRECTOR	PRODUCER	PRODUCTION COUNTRY
Korean Projects			
The Eyeglasses	KO Duhyun	YANG Juyeon	South Korea
Grounding	MA Minji	Oh Heejung	South Korea
Kreuzberg	BANPARK Jieun	KIM Dahyoung	South Korea Germany
May Jeju Day	Jude KANG		South Korea
My Non-human Animal Family	YOO Haeun	KIM Boram	South Korea
The Night of the Factory Girls	KIM Geonhee	SONG Wonjae	South Korea
Asian Projects			
After the Snowmelt	LO Yi-Shan	WU Fan CHO Tzelan	Taiwan
Against the Day	Pak-hung Philip HO	Rita HUI	Hong Kong
Gross National Happiness	Arun BHATTARAI	Arun BHATTARAI	Bhutan
ROUTE 6	YAMADA Toru	YAMADA Toru	Japan

## DMZ PROJECT FUND

\* In alphabetical order

PROJECT	DIRECTOR	PRODUCER	PRODUCTION COUNTRY
Korean Projects			
HANA KOREA	Frederik SØLBERG	Sara STOCKMANN OH Heejung	South Korea Denmark
I am the Sea	HWANG Yun	KIM Sunghwan	South Korea
Asian Projects			
No Winter Holidays	Sunir PANDEY Rajan KATHET	Sunir PANDEY Rajan KATHET	Nepal, Romania

## POST-PRODUCTION FUND

\* In alphabetical order

PROJECT	DIRECTOR	PRODUCER	PRODUCTION COUNTRY
Cats' Apartment	JEONG Jaeun	JUNG Heetae	South Korea
I am Chosun People	KIM Cheolmin	CHO Eunsung	South Korea

## PRODUCTION PITCH

\* In alphabetical order

PROJECT	DIRECTOR	PRODUCER	PRODUCTION COUNTRY
Korean Projects			
Diary from the Battlefield	YANG Jinyong	KIM Hyunsu	South Korea
Homeground	KWON Aram		South Korea
Lady Trash	YU Hyemin	SHIN Hyein KIM Moonkyung	South Korea
Patriotic Girl	NAM Arum		South Korea
People of Earth	YOO CHOI Neulsaem		South Korea
Sukhavati: MADE IN ANYANG	NA Baru, SUN Hobin	PARK Jinsuk LEE Hyolim	South Korea
A Table for Two	KIM Boram	PARK Jihye	South Korea
Asian Projects			
Airborne	Shaunak SEN	Aman MANN	India
Chronicle of a Year	Katarina SUVOROVA	Viktoriya KALASHNIKOVA	Kazakhstan
KAMAY	Shahrokh BIKARAN Ilyas YOURISH	Shahrokh BIKARAN Ilyas YOURISH	Afghanistan
My Mother is a Noh Actor	CHEUK Cheung	CHEUK Cheung Ken HUI	Hong Kong
Ningdu	LEI Lei	Isabelle GLACHANT	Hong Kong The Netherlands
Our Second Home	Frankie SIN	Stefano CENTINI Rebecca JIANG Peter YAM	Hong Kong Taiwan
Prabha	Vinita NEGI	Vinita NEGI	India
Silent House	Farnaz JURABCHIAN Mohammadreza JURABCHIAN	Elaheh NOBAKHT	Iran
Voice of Baceprot	Yosep Anggi NOEN	Yulia Evina BHARA	Indonesia

## ROUGH CUT PRESENTATION

\* In alphabetical order

PROJECT	DIRECTOR	PRODUCER	PRODUCTION COUNTRY
Korean Projects			
Burning Flower	WON Hoyeon	KIM Sunyoung	South Korea
I AM MORE	LEE Ilha		South Korea
Asian Projects			
Flickering Lights	Anupama SRINIVASAN Anirban DUTTA	Anirban DUTTA	India
Four Journeys	Louis HOTHOTHOT	Pieter Van HUIJSTEE	The Netherlands
Last Days at Sea	Venice ATIENZA	WU Fan	Philippines

# DMIZ DOCS FUND

# DEVELOPMENT MENT

## The Eyeglasses

South Korea | Korean | 60min | DCP  
History, Social&Human Interest



A death that had disappeared; eyeglasses that reappeared.  
Those with memories; those with perspectives

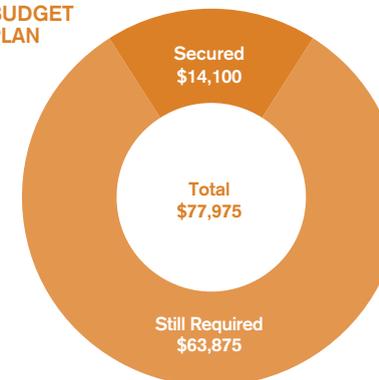
### GOAL

Funding for Development Cost, Mentoring

### PRODUCTION SCHEDULE

Pre-production	2020.02 – 2020.09
Production	2020.10 – 2022.02
Post-production	2022.03 – 2022.08
Completed	2022.08

### BUDGET PLAN



### FUNDING SOURCES

Self Secured	\$10,000
DMZ Docs Fund - Development Fund	\$4,100

# FUND

## SYNOPSIS

Eyeglasses sitting before the camera bring back everyday memories of they witnessed: when the wearer's eyes became poor, and how they felt when they started to wear glasses for the first time. The conversation naturally moves from the old them to missing 'black horn-rimmed eyeglasses.' 30 years ago, when the glasses floated to the surface of the sea, they all started to view the world differently.

Now that they are older, they cannot see the world without glasses.

Eyeglasses can sometimes be uncomfortable and bothersome, but while memories may fade away, the black horn-rimmed glasses have witnessed decades. The newly-appeared glasses bring with them a question - whether they can go through such difficult times again. The eyeglasses begin to give their own answers.

## DIRECTOR'S STATEMENT

It happened in the summer of 2014. I was in charge of video-recording there burial ceremony of a young man who died 25 years ago. In the photo, he had curly hair and wore black horn-rimmed eyeglasses covering almost half of his face. In 1989, the young man went missing from his school in August and was found dead in the sea around Geomundo Island, a remote island off the southern coast. Friends of his went to the island the next day but could not find out why he died even after two months of investigation. So, they buried his glasses, which had floated to the surface, in his grave.

His friends still want to know why he had to die. Even after many years, the death has become a weight on their lives. At some point, their eyes lined with age, and glasses on those eyes started to catch my attention. I've wanted to talk about the friends as well as the dead young man. How did the day on which the glasses went missing change the way the friends view the world?

## PRODUCTION COMPANY

### Keumyoil Film Production

Founded in 2017, Keumyoil Film Production produces documentaries addressing stories of minorities that have gone unrecorded in history. The company was named after the character 'Friday' in *Robinson Crusoe*, and it is led by Ko Duhyeon who directed *Burmese on the Roof* (2016).



### DIRECTOR

**KO Duhyun**  
keumyoil.film@gmail.com

Loop Dreams | Director | 2019  
Poltergeist | Director | 2017  
Burmese on the Roof | Director | 2016  
2016 Busan International Film Festival – Wide Angle Documentary Competition



### PRODUCER

**YANG Juyeon**  
yy.juyeon@gmail.com

Loop Dreams | Producer | 2019  
The Trail of Grandma's Home | Director | 2015  
Song of Tomorrow | Director | 2014  
The Shadow of the City | Director | 2013

# Grounding

South Korea | Korean | 80min | DCP  
Art&Culture, Gender&Sexuality



A survivor of sexual violence takes small steps forward in an attempt to survive the 'present.'

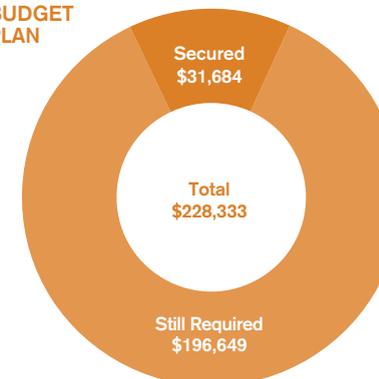
## GOAL

Producer Scouting, Co-producer Scouting, Financing, Film Festival, Pre-sales

## PRODUCTION SCHEDULE

Pre-production	2020.02 – 2020.09
Production	2020.10 – 2021.12
Post-production	2022.01 – 2022.09
Completed	2022.11

## BUDGET PLAN



## FUNDING SOURCES

DMZ Docs Fund - Development Fund	\$4,100
Korea Foundation for Women	\$5,417
Seoul Foundation for Arts and Culture Art Healing Hub	\$22,167

## SYNOPSIS

After the wave of #MeToo movement stories from various circles, did sexual violence survivors return to their normal lives? Finding the new 'normal' is now in the hands of those individuals. Even though the cases were closed, their memories always take them back to the past. Blighted by violence, their bodies stiffen up even with little touches. From getting out of bed, taking a shower to leaving the house, everyday is a battle with themselves.

While many survivors feel they're body still remain in the past, dance therapists, choreographers and feminist activists have gathered and plan a movement workshop for trauma recovery. They feel their fingertips again and they move their toes. They re-experience inhaling and exhaling in a safe place. To survive this moment, they move together, and they prepare themselves for a return to daily lives.

## DIRECTOR'S STATEMENT

What kind of effect does a documentary film have on the lives of the cast? *Grounding* was planned in the process of deliberating a documentary's performative practice. The director herself is a survivor of sexual violence, and she expands her identity beyond being a survivor into becoming a supporter by planning and running the workshop with the cast.

Trauma takes your body's time to the past. It also brings back unwanted memories and makes you lose a sense of reality. 'Grounding,' one of the tactics of stabilization, is to feel the ground that you step on with your feet and to come back to 'right now, right here.' It focuses on the sense of your feet touching the ground. The film captures the movements that exist in 'right now, right here' by following sexual violence survivors who are suffering from post-traumatic stress disorder, bringing their sense of life to the present reality.

## PRODUCTION COMPANY

**Seesaw Pictures** | [contact@seesawpics.com](mailto:contact@seesawpics.com)

Seesaw Pictures is a boutique company based in Seoul that produces and distributes artistic content, closely working with young and seasoned filmmakers. The CEO, Heejung Oh has worked on feature documentaries that have strong track record both in domestic box office and prestigious international festivals. Seesaw Pictures participated Eurodoc 2018 and IDFA 2018 Central pitch to present its works and specializing in international co-production. Today, they are actively developing projects that appeal to wider audiences in the world.

**Shangma Pictures** | [blackdrat@gmail.com](mailto:blackdrat@gmail.com)

Shangma Pictures produces independent films that address issues of cities, gender and disability, as well as experimenting with combining mediums and ultimately deliberating on new methodologies for a stronger social impact.



### DIRECTOR

**MA Minji**  
[blackdrat@gmail.com](mailto:blackdrat@gmail.com)

**Family in the Bubble** | Director | 2017  
2017 EBS International Documentary Film Festival – Grand Prize  
**A Journal from Seongbuk** | Director | 2014  
**Apollo 17** | Director | 2012  
**Verbal Life** | Director | 2009



### PRODUCER

**Oh Heejung**  
[hj.oh.film@gmail.com](mailto:hj.oh.film@gmail.com)

**Porosity Valley 2 : Trickster's Plot** | Producer | 2019  
2019 Berlinale Forum Expanded  
**Pearl of the Desert** | Producer | 2019  
2019 IDFA Feature-length Competition  
**Intention** | Co-producer | 2018  
**For Vagina's Sake** | Producer | 2017  
2017 Seoul International Women's Film Festival - Okrang Prize  
2017 Seoul Independent Film Festival - New Vision Award  
**The Plan** | Producer | 2017

# Kreuzberg

South Korea, Germany | Korean, German | 75min | DCP  
Gender&Sexuality, History, Social&Human Interest



A story of two first-generation Korean nurses, Kim Insun and Lee Suhyeon, who were dispatched to Germany and have been together for thirty years.

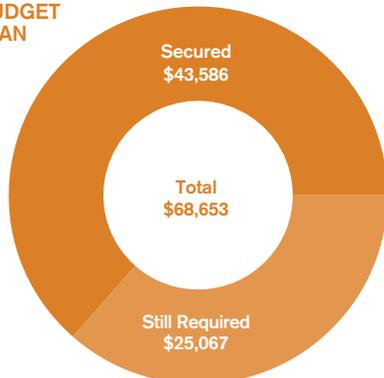
## GOAL

Co-producer Scouting, Financing

## PRODUCTION SCHEDULE

Pre-production	2019.04 – 2019.10
Production	2019.10 – 2020.12
Post-production	2020.12 – 2021.04
Completed	2021.04

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$29,981
DMZ Docs Fund - Development Fund	\$4,100
Berlin University of the Arts (In-kind Support)	\$4,500
VIA Berlin / Brandenburg	\$5,005

## SYNOPSIS

Kim Insun and Lee Suhyeon first met when the Berlin Wall was still standing, and they started to live together after the fall of the Wall. It was the beginning of their secret relationship. They would hold hands and walk together at pride parades, sunbathe at beaches, wish each other a healthy new year, and dance a duet on special occasions. They are the only ones for each other who can understand their experiences as Asian laborers. The two women navigate their lives while bonding with other marginalized people like themselves.

## DIRECTOR'S STATEMENT

In Kreuzberg, Berlin, immigrants represent the lion's share of the population. Almost one-third of the population are not German citizens. First-generation Koreans in Germany, who migrated in the 1960s and 70s, are preparing for their twilight years in Germany. Kim Insun and Lee Suhyeon emigrated from Korea to Germany in the 1970s. Even though they have lived double the amount of time in Germany compared to Korea, they are still treated as foreigners in their daily lives. As Asian immigrants of a different culture, as laborers and as elderly lesbians, how do they lead their lives while sticking to their own beliefs, and what kind of thoughts do they have when keeping their bond with the community?



## DIRECTOR

**BANPARK Jieun**  
jieunworks@gmail.com

On The Boundary | Director | 2019  
Daekyojip | Director | 2018



## PRODUCER

**KIM Dahyoung**  
dahyoungkim17@gmail.com

Funny Game | Producer | 2018  
2018 Busan International Film Festival - VR Cinema  
We Broke up | Writer | 2015  
Are You Going To Work, Mr.Kim? | Director | 2015  
How To Solve The Life? | Director | 2011

# May Jeju Day (working title)

South Korea | Korean | 90min | DCP

Experimental, History, Personal&POV, War&Conflict, Documentary Animation



Four children who witnessed the tragic “Jeju 4-3”.  
70 years have now passed, and this animated documentary feature film testifies to the memories of that day with illustrations.

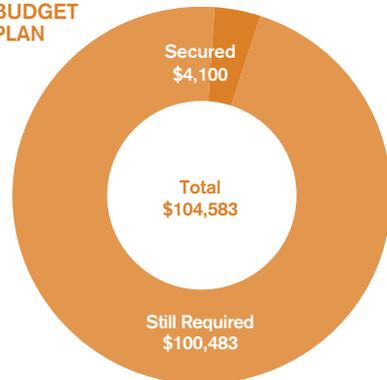
## GOAL

Producer Scouting, Co-producer Scouting, Financing, Film Festival, Sales&Distribution, Pre-sales

## PRODUCTION SCHEDULE

Pre-production	2020.10 – 2021.03
Production	2021.04 – 2021.10
Post-production	2021.11 – 2022.02
Completed	2022.02

## BUDGET PLAN



## FUNDING SOURCES

DMZ Docs Fund - Development Fund	\$4,100
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## SYNOPSIS

On April 3rd, 1948, one out of ten people on Jeju Island were killed in the midst of social turmoil: an armed rebellion by the Worker’s Party of South Korea arose against the establishment of an independent government of South Korea, and to quell the suppressive U.S-backed military government. 70 years have passed since then and the children, who survived the massacre on the island, now testify their memories with illustrations.

## DIRECTOR’S STATEMENT

While Jeju Island attracts many tourists, there are those who still live on the island even after losing their families and neighbors 70 years ago. During “Jeju 4-3”, while the country was slaughtering civilians, people struggled to survive from the coercive military and police, and resisting rioters. Children, who had nothing to do with ideology, lost their mothers and watched their family members die. 70 years later, those children have now grown into old, but “Jeju 4-3” remains unsettled and it continues to drift between contrasting ideologies. What can compensate for the lives of these people who have lost their loved ones at such an early age? The least we can do is listen to their stories, events that have never been spoken of for 70 years. By illustrating what they have witnessed alongside capturing their now-wrinkled expressions and gestures on camera, we can go back in time.

## PRODUCTION COMPANY

Studio Teacup | [studioteacup@gmail.com](mailto:studioteacup@gmail.com)

Studio Teacup produces animated documentaries with content that varies from film to film - as if we were having and emptying a cup of tea.



## DIRECTOR

Jude KANG  
[judekang22@gmail.com](mailto:judekang22@gmail.com)

A Letter That Bloom Flowers | Director | 2016  
Grandma’s diving spot | Director | 2012  
2012 Asiana International Short Film Festival  
2012 Busan Women’s Film Festival

# My Non-human Animal Family

South Korea | Korean | 60min | MP4  
Environment&Nature, Personal&POV, Animal rights



13-year-old Eunbyeol, who is allergic to pets, convinces her family to keep an abandoned poodle.

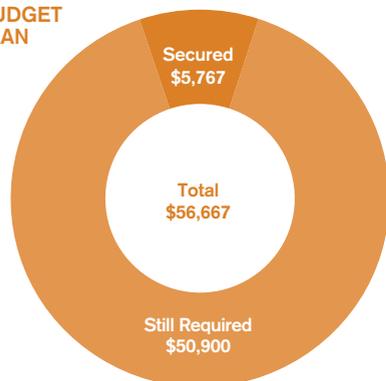
## GOAL

Financing, Marketing&Promotion

## PRODUCTION SCHEDULE

Pre-production	2020.03 – 2020.05
Production	2020.05 – 2020.12
Post-production	2021.01 – 2021.03
Completed	2021.03

## BUDGET PLAN



## FUNDING SOURCES

Incheon Film Commission, Korea Film Commission & Industry Network	\$1,667
DMZ Docs Fund - Development Fund	\$4,100

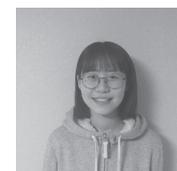
## SYNOPSIS

A new family member has come. The family has neither named the new member, nor decided what to do with it. The parents found a poodle scavenging in a dumpster near a nursing home and as they pulled over, the dog came up to them. They brought the nameless dog to a veterinary hospital, but couldn't figure out where the dog was from as it wasn't microchipped. While the kids want to keep the dog, the parents say that it's already overwhelming to take care of the three dogs they have already in the backyard, and that they should find an owner who can look after the nameless dog. Discussions about the dog bring back memories of numerous companion animals that have been through my home.

## DIRECTOR'S STATEMENT

People abandon their companion animals for many different reasons: when they cannot afford veterinary bills for their sick pets, or when they adopted animals because they looked cute then but not when they get older and sick. South Korea, in particular, is known to be an Asian country with one of the worst pet cultures due to abandonment and dog meat consumption.

My family has started to actually experience those problems as we moved to Ganghwa. Our house has become a stop for stray dogs and cats, and we have tried to be a guide helping them to have better lives. This film shares our experiences and we hope this film can give audiences a moment to ask themselves about better lives for companion animals.



### DIRECTOR

YOO Haeun  
pinkfides@naver.com

My dream | Director | 2019



### PRODUCER

KIM Boram  
fruit52@hanmail.net

Baek-gu | Director | 2017  
Shall We Talk? | Director | 2014  
Struggle before The Marriage | Director | 2013

# The Night of the Factory Girls

South Korea | Korean | 70min | DCP, MOV  
Gender&Sexuality, History, Social&Human Interest, Place



Looking at a hundred-year-old photo of girls working at a factory in Yeongdeungpo.  
Chasing the traces of those who haven't been recorded there.  
What happened to all the girls?

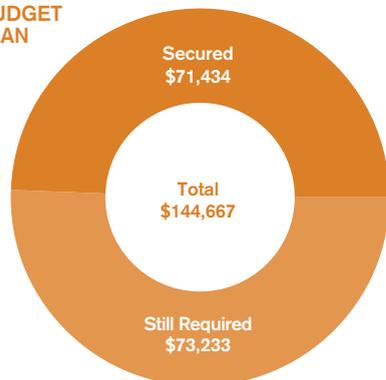
## GOAL

Financing, Film Festival, Sales&Distribution, Pre-sales

## PRODUCTION SCHEDULE

Pre-production	2019.08 – 2019.12
Production	2020.01 – 2020.12
Post-production	2021.01 – 2021.06
Completed	2021.07

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$29,834
DMZ Docs Fund - Development Fund	\$4,100
KOFIC - Independent Film Production Support	\$37,500

## SYNOPSIS

This story begins with a photo taken a century ago during the colonial era. The director goes to Yeongdeungpo with a camera to find any trace or signs of factory girls in the photo. There are no large factories anymore, only apartments, department stores, racetracks, inns, steel factories, restaurants, unidentified places, or empty ruins. Through the lives and landscapes of Yeongdeungpo, the director wants to discover any traces that factory girls might have left. The remaining factory fell into decay as it has been exposed to lights for too long. The building has had no visitors for so long that it has become a house for pigeons with nowhere to go. Later, the director meets the families of the factory girls. The director looks into the lives of the girls that their families remember and finds the traces in their gestures and facial expressions. There, the director meets the girls who survived. What they went through during those fraught times is marked on the faces and bodies of the girls, Oksun and Boksun.

## DIRECTOR'S STATEMENT

A century-old photo of factory girls working at a leather factory in Yeongdeungpo has been found. What kind of lives did they have there? What do their faces tell us? *The Night of the Factory Girls* is about stories of factory girls during the Japanese colonial era which have not been addressed properly before. In Yeongdeungpo, Seoul, there are word-of-mouth stories of girls who used to work at factories, but there are no signs of them. The only thing left is a mixture of disparate places like factories, department stores, food streets, inns, racetracks, and red-light areas. *The Night of the Factory Girls* is a project that deliberates and searches for the lost places and times inhabited by the factory girls of Yeongdeungpo, with the region serving as the background. The film intends to reveal the lives of factory girls by discovering their stories, from places which seemingly lost all traces of them and have become distant memories.



## DIRECTOR

**KIM Geonhee**  
gunhee4147@gmail.com

Fortunately no one knows me | Director | 2018  
Dangsan | Director | 2017  
2017 EBS International Documentary Festival  
2017 Seoul Independent Film Festival  
Do you remember Cheongpa? | Director | 2016  
2016 TBS  
Illusion | Director | 2015  
The Last Landscape | Director | 2013



## PRODUCER

**SONG Wonjae**  
songofthecinema@gmail.com

Dangsan | Assistant Director | 2017  
2017 EBS International Documentary Festival  
2017 Seoul Independent Film Festival  
E.M.O | Script Supervisor | 2017  
2018 Jecheon International Music & Film Festival  
At The Copa | Assistant Director | 2015  
Alive | Production Assistant | 2015

# After the Snowmelt

Taiwan | Mandarin, English, Nepali | 70min | DCP  
Environment&Nature, Experimental, Personal&POV, Youth&Children



After my friend's death, I live the way I imagine she would. Years later, I search for the inner teenager who has never grown up since the mountain accident.

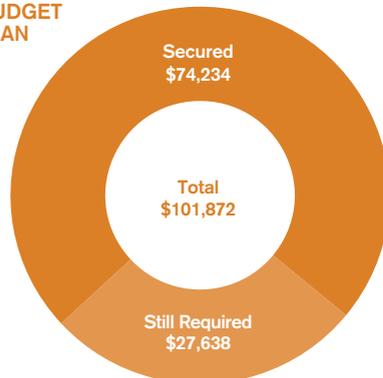
## GOAL

Financing, Film Festival, International Sales&Distribution

## PRODUCTION SCHEDULE

Pre-production	2018.05 – 2020.05
Production	2020.05 – 2021.05
Post-production	2021.01 – 2021.09
Completed	2021.10

## BUDGET PLAN



## FUNDING SOURCES

DMZ Docs Fund - Development Fund	\$4,100
National Culture and Art Foundation of Taiwan - Documentary Production Fund	\$50,909
New Taipei City Award for Documentary	\$10,182
Ministry of Science and Technology of Taiwan - Research Grant	\$4,072
Svemirko Film Production (Producer's Fee)	\$4,971

## SYNOPSIS

As a teenager, I was very lost about who I am, and what I should live for. During that time, I met Chen-Chun, who studied in the same conservative girls' high school. She inspired me to discover the world outside of the classroom.

She fell in love with Sheng-Yueh, a rebellious boy who taught her the beauty of the wilderness. On her 20th birthday, with the enthusiasm of seeking the meaning of life, they went trekking in Nepal and encountered unusually heavy snowfall. They were trapped in a cave for 47 days. She died 3 days before the rescued team found them. Their story became international news.

After the accident, I start to do things that she used to do or I think she would do if she survived. During one of my hiking trips with Sheng-Yueh, I found her diary written in the cave, "It was only until I walked into the cave that I understood what is living." I started to believe that she already found the meaning of life. In order to meet her, I often visit the mountains at night alone. I would bury my old diaries into a burrow. Then she would appear in my dream with her unfinished hopes that she wishes me to accomplish for her. Gradually, I become more like her, and no longer remember who I was.

Finally, my dreams lead me back to THE CAVE. It's snowing. She appears with her human contours while the cave becomes a warm, bright, and endless tunnel. I touch her face but only reach her breathless lips. Suddenly, a strong wind carries me to the exit of the cave, where I find the burrow that I buried my old diaries. There, I recognize the teenage girl that I have forgotten — it's me.

## DIRECTOR'S STATEMENT

Initially, *After the Snowmelt* is my personal journey to approach the first intimate death in my life. Chen-Chun wrote me a letter in the cave before she died, "Yi-Shan, the only thing you have to do is to love." Sheng-Yueh survived and told me that there was an agreement between them: whoever survives from the accident has to share their story one day. I felt guilty not only for not being able to save her life but also for being absent in the whole event.

In my efforts to accomplish her last wishes, I denied my own trauma and sorrow. When the accident happened, I created two files, one called "Past Life" and one called "Next Life." I put all my diaries and photos before the accident into the Past Life. And in the Next Life, it's everything about Chen-Chun's dreams. I do things that she liked or I imagine she would like me to do: spending time with Sheng-Yueh in the mountains, publishing her poems and journals, and making films about them. For a long time, I was very proud of being a strong person unwounded by the accident. However, I gradually felt very lost in my attempt "to love" and to tell this story. There was a dark hole inside me, but I didn't know what I was missing. It was only until I unexpectedly reopened the Past Life file, I saw the teenage me who had been left behind. At that moment, I understand who I was missing - the teenage Yi-Shan inside me. During the mountain accident, I buried her inside me and didn't allow myself to find her. I thought growing up means denying her feelings and an adult should be strong and not fragile.

After the Snowmelt originates from the attempt to save, and to love, the teenager who is still trapped in THE CAVE inside me. By making this film, I would like to look for the new definition of 'growing up.'

## PRODUCTION COMPANY

### Svemirko Film Productions

Svemirko Film Productions was founded by Venice Atienza (Philippines) and WU Fan (Taiwan) with the aim to direct and produce creative documentaries with strong personal stories. "Svemirko" originates from the former Yugoslavian region translating to "dear little universe" or "person from the cosmos" in English. Our ambition is to bring to life stories that open up universes that are forgotten or disregarded. Our projects have participated in different film markets including Visions du Réel, LisbonDocs, Docedge, IDFAcademy, Docs By the Sea, IDFA Project Space - and have been awarded the IDFA Bertha fund Classic and National Documentary Production Fund - Taiwan.



### DIRECTOR

**LO Yi-shan**  
believewithlie50@gmail.com

**Afterwards** | Director, Photographer, Editor | 2018  
2018 New Taipei City Documentary Award  
**Seaside** | Director, Photographer, Editor | 2017  
2017 Taipei Poetry Festival  
**Alo'aloan** | Director, Photographer, Editor | 2017



### PRODUCER

**WU Fan**  
jadewu1228@gmail.com

**The Scents** | Director | 2019  
2019 Video Art Festival, Macau  
**A Roof in Common** | Director | 2018  
2018 Minsk International Film Festival "Listapad"  
2018 Women Make Waves International Film Festival  
**Koike Kouji** | Director | 2015  
2015 PTS View Point New Talent Award

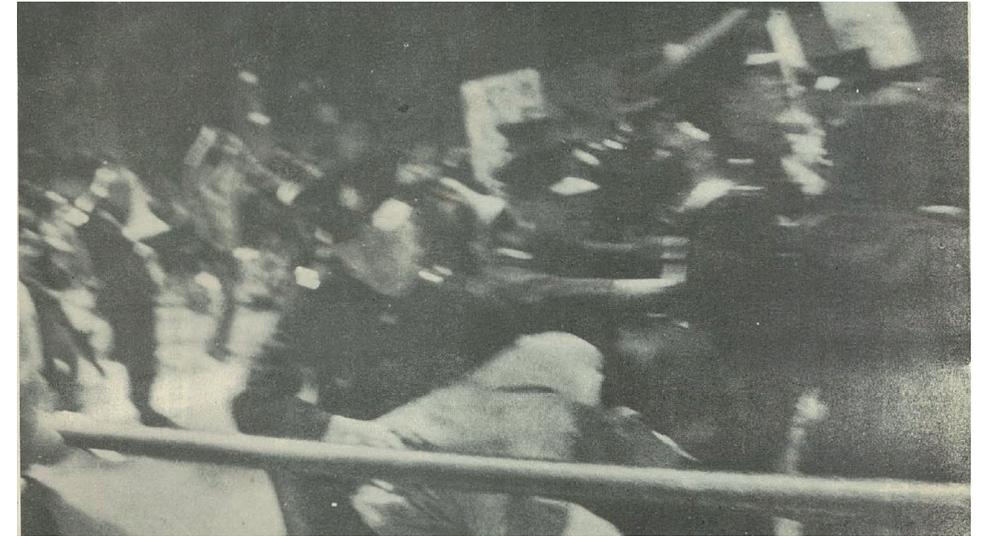


**CHO Tzelan**  
zilancho@gmail.com

**The Tree Remembers** | Line Producer | 2019  
2019 DMZ International Documentary Festival  
**Floating Lives** | Line Producer | 2019  
2010 Busan International Film Festival - New Currents  
**Mukai's Wedding Mukai** | Producer | 2017

# Against the Day

Hong Kong | Cantonese, English, Japanese | 100min | DCP  
Experimental, History, Personal&POV, Social&Human Interest



*Against the Day* is about 70's *Bi-weekly* magazine and 'the Era of Heat Fire' for social movement and the youth of the time in the city.

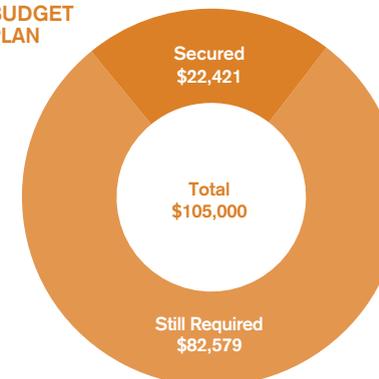
## GOAL

Co-production, Financing

## PRODUCTION SCHEDULE

Pre-production	2020.03 – 2020.12
Production	2021.01 – 2022.01
Post-production	2022.01 – 2022.12
Completed	2022.12

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$1,548
DMZ Docs Fund - Development Fund	\$4,100
Culture & Media Education Foundation	\$10,322
Step Forward Multi Media	\$6,451

## SYNOPSIS

*Against the Day* is about 70's Bi-Weekly (hereinafter referred to as "Bi-Weekly"), an avant-garde magazine in 1970s Hong Kong. The film will focus on the formation and dissolution of the magazine, with the social movement in Hong Kong as the background, in order to tell a story of 1970s Hong Kong - 'the Era of Heat Fire' for social movement and the youth at the time in the city. The 1967 Riot and the aftermath did not appease the undercurrent of social discontent in Hong Kong. In the early 1970s, young people still went to protest, first against the educational system, then against the colonial rule in the name of 'Defending Diao-yu Islands.' Some of the protesters, who were influenced by the radical political thoughts as well as contemporary arts and culture, converted in anarchism and believed this would be the cure for Hong Kong society and even for the liberation of the world. They were youngsters from *Bi-Weekly*. Led by Ng Chungyin and Augustine Chiu-yu Mok, *Bi-Weekly* was aimed at young people who believed in activism, anti-capitalism, and anti-colonialism. People from *Bi-Weekly* put forward a radical and progressive outlook at the time and were once the vanguard of social movement in Hong Kong. Nevertheless, the changing socio-political circumstances resulted in the decline of protests. Also due to disagreements of beliefs inside the group, *Bi-Weekly* disbanded after only 3 years of existence. The legacy of *Bi-Weekly* for Hong Kong, however, is long-lasting and is even still continuing. What did they do back at that time, and what stories and thoughts do they have for Hong Kong? Through the film we also want to investigate: how is their 'failure' connected with the Hong Kong we are living in today? Can we see an alternative way-out for the city through the stories of the people from *Bi-Weekly*? What actually happened in 'the Era of Heat Fire'? What did those young people from *Bi-Weekly* experience in the 1970s, who once were seen as the vanguard of social movement in Hong Kong? Since the first issue was published, *Bi-Weekly* had been always monitored by the colonial British government. The colonial regime once accused *Bi-Weekly* of bring an 'illegal publication' and confiscated all the published issues. What exactly was there in print that made the colonial government make such a move and surveil the leaders of *Bi-Weekly*? The film will start with the issues and move into the scenes of the social movement in 1970's Hong Kong. Not only responding to the grand narrative of 'History', the film will be chasing the memories, thoughts, and pursuits of the anarchists through images, photographs, and experimental films - like in the other parts of the world at the time, the youngsters from *Bi-Weekly* also used the small camera to make their short films around the protests and daily lives. With the materials mentioned and in-depth interviews with the members, we will reconstruct the then visual experience and memories of the young people in the 1970's Hong Kong. Through the story of *Bi-Weekly*, we also want to review the history of social movement in Hong Kong and thus think again about the identity of the Hong Kong people.

## DIRECTOR'S STATEMENT

When we started working on the story of *Bi-Weekly* it was about the start of the epic protests in Hong Kong following the Anti-extradition Movement in 2019. Histories are alike: in the stories of protests from the members of *Bi-Weekly* we saw the concepts like 'Decentralized Leadership' and the flexible tactics, just like we also saw (and are still seeing) from the protesters in 2019 in Hong Kong. Back in early 1971, the peak of the protests was also triggered by police brutality. 1970s Hong Kong is not only about 'Lion Rock Spirit' - the version of capitalist work-ethic in Hong Kong during the economic boom era. It is also about the youth at the time seeking their identity, independence, and a better life. The strive for those was shown in the waves of protests about anti-colonialism and cultural identity in Hong Kong in the 1970s. However, the stories for the 'anarchists' in *Bi-Weekly* were usually invisible in the grand narrative of Hong Kong history. We want to add this part of the puzzle of Hong Kong history back in the big picture. The story of *Bi-Weekly* has actually not ended yet - the members had simply gone on their separate paths into the world. Some persist in their beliefs, like Augustine Mok, who dedicate themselves to arts and keep searching for 'the third way'

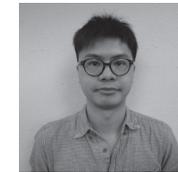
from socialism or capitalism for Hong Kong. Some changed their flags of ideology to seek more opportunities. Some got lost hereafter and some went back into 'normal livelihood' to embrace the coming 'Golden Age' of Hong Kong.

All in all, the footsteps and influence brought about from *Bi-Weekly* changed different aspects in Hong Kong: be it arts, theaters, music, cinema, and more. Especially the coming 'New Wave' of Hong Kong Cinema in the late - 1970s rooted with the members of *Bi-Weekly*. That's the point that makes the history of *Bi-Weekly* so fascinating.

## PRODUCTION COMPANY

### Rabbit Travelogue

Founded and based in Hong Kong in 2008, Rabbit Travelogue aims to produce independent films and artistic video works, Rita Hui. In 2009, its first production *Dead Slowly* was invited to compete in the 'New Currents' Section of Busan International Film Festival. In 2013, its second feature film *Keening Woman* was selected by various international films festivals, including Busan International Film Festival, Seoul Independent Film Festival, Hong Kong Independent Film Festival and South Taiwan Film Festival.



### DIRECTOR

Pak-hung Philip HO  
hoarnam@gmail.com

In the Wild | Assistant Director | 2018  
2018 BAAD! Bronx Academy of Arts and Dance



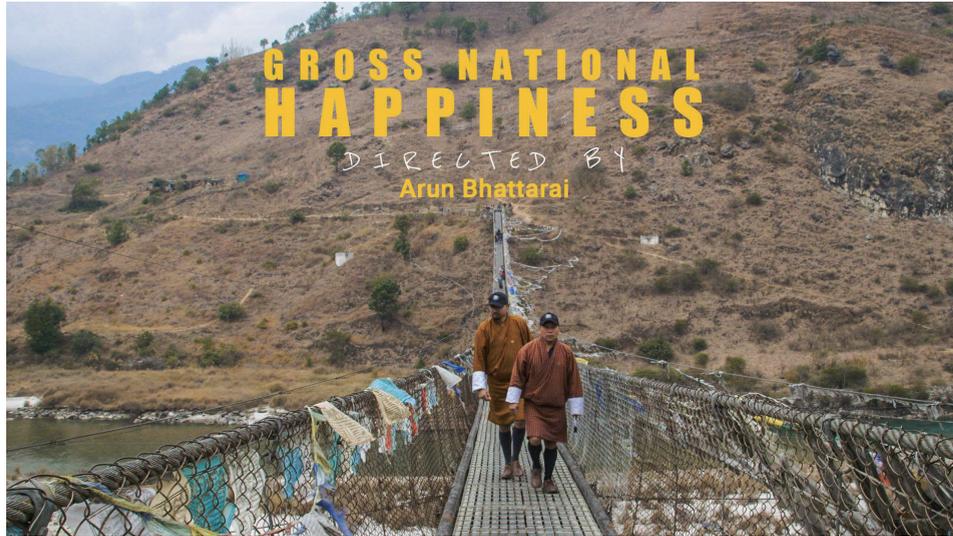
### PRODUCER

Rita HUI  
panda4red@gmail.com

In the Wild | Director | 2018  
2018 BAAD! Bronx Academy of Arts and Dance  
Pseudo Secular | Director | 2016  
2016 The South Taiwan Film Festival  
Keening Woman | Director | 2013  
2013 Busan International Film Festival - Window of Asia Cienma  
Dead Slowly | Director | 2009  
2009 Busan International Film Festival - New Currents Award  
2009 Hong Kong Independent Film Festival

# Gross National Happiness

Bhutan | Dzongkha, Nepali, English | 75min | DCP  
Social&Human Interest



Amar and Gunaraj are not only close friends but also Happiness Agents who work together for the Happiness Ministry in Bhutan, travelling door-to-door measuring people's happiness among the remote Himalayan mountains. On their mission, they encounter various people chasing their dreams. This satirical road movie through a mosaic of different stories discovers the real desires of a society behind a national identity created by the Happiness Ministry of Bhutan, a closed country for centuries.

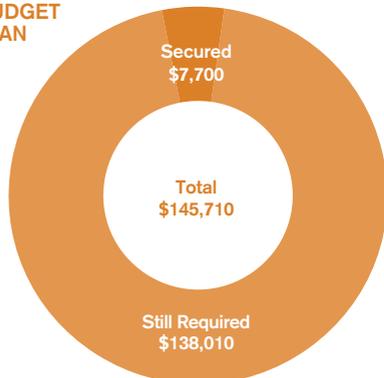
## GOAL

Co-production, Financing

## PRODUCTION SCHEDULE

Pre-production	2020.06 – 2020.12
Production	2021.01 – 2022.01
Post-production	2022.02 – 2022.09
Completed	2022.10

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$2,000
DMZ Docs Fund - Development Fund	\$4,100
Dhaka Doc Lab Best Pitch Award	\$1,600

## SYNOPSIS

In a faraway country, Happiness Agents work for the Ministry of Gross National Happiness. They collect data for the Happiness Survey in order to create 5-year-happiness plans to increase the Happiness Index of society. It is hard to imagine that a country like this exists in our modern world, but in Bhutan, everything is about Happiness! The film follows two Happiness Agents, Amar and Gunaraj, who are an odd couple, the Bhutanese Laurel and Hardy. Through their journey, we encounter everyday people from different social classes who also become the subject of our inquiry into their personal stories of searching for happiness. While Gunaraj is a serious family man, Amar is a relentless romantic, who dreams about finding a wife. His job is to document happiness in the lives of others while he is in search of his own. Meanwhile, through the national TV we see GNH history from the kings' speeches or the often cheesy GNH songs and programs. This film is a heart-warming, multi-layered exploration of what happiness means to individuals, as opposed to what it means to a nation. It questions happiness rankings in general, but on a personal level it searches for happiness in the smallest of places.

## DIRECTOR'S STATEMENT

When I was growing up, I couldn't escape listening to Gross National Happiness. We were taught 'GNH' in schools, watched about it on TV and even celebrated the National Happiness Day, but I never questioned it. Recently when I stepped out of Bhutan for the first time, I realized that it was mostly known abroad because of this development paradigm. I was often asked about GNH but I failed to explain or understand what it takes for a small country like Bhutan to shape its national identity based on 'happiness.' Bhutan is considered to be a mysterious country fantasized as the last 'Shangri-la.' That's why I thought, I must give a local insight into GNH through personal stories to show a more complex vision about Bhutan. In the awakening of a new pandemic which is scrambling the world right now, it is important to produce stories with uplifting, heart-warming potential that reminds the audience of the real values of our lives. I believe that is one of our responsibilities as artists.

## PRODUCTION COMPANY

### Sound Pictures

Sound Pictures was established in 2015. It was started by Arun Bhattarai with the goal to specialize in creative documentary and create a platform to tell Bhutanese stories for Bhutanese and international audiences alike. It co-produced *The Next Guardian* which premiered at IDFA in 2017 and had festival, theatrical and TV releases around the world. In 2019 it produced *Kelden* which screened in KBS Korea, NHK Japan, PTS Taiwan and Mediacorpe Singapore. Besides *Gross National Happiness* it is also currently producing *Mountain Man* which won the IF/Then Global Pitch prize at IDFA 2019.



## DIRECTOR & PRODUCER

Arun BHATTARAI  
anuranun@gmail.com

Kelden | Director, Producer | 2019  
2019 NHK TV  
2019 KBS Korea  
2019 Media Corpe Singapore  
2019 MOMA Doc Fortnight  
The Next Guardian | Director, Producer | 2017  
2017 IDFA, First Appearance Competition

# ROUTE 6

Japan | Japanese | 120min | DCP, MOV

Art&Culture, History, Lifestyle, Personal&POV, Social&Human Interest, Travel Adventure



The road movie that traces the light and shadow of Route 6, which connects Tokyo, the venue of the Olympic Games, and Fukushima, the area affected by the nuclear accident.

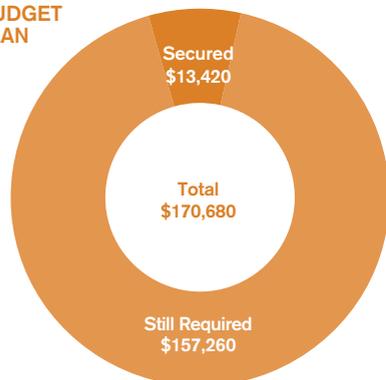
## GOAL

Co-Production, Financing, Film Festival, International Sales&Distribution, Pre-sales

## PRODUCTION SCHEDULE

Pre-production	2020.07 – 2020.08
Production	2020.09 – 2020.12
Post-production	2021.01 – 2021.04
Completed	2022.04

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$9,320
DMZ Docs Fund - Development Fund	\$4,100

## SYNOPSIS

Since the nuclear accident in 2011, I have been making films at Fukushima. When I go there, I drive on Route 6 from Tokyo. When I reached Chiba after driving through high-rise buildings, I saw McDonald's and convenience stores. It was a very ordinary view of a national highway. In Ibaraki, Hitachi factories and abandoned coal mines tower, and the industrial complex that had contributed to Japan's modernization spreads. Leaving the industrial park behind, I saw that the number of farmlands that serve as urban food supplies began to increase, and then the car reached the coastline of Fukushima where post-tsunami recovery work has been still in full swing. Passing the signboard "difficult-to-return zone", the air seems to change. In the town, the windows of convenience stores and video game parlors are dark. Driving ahead through frozen time, I arrived in an open field covered with mountains of black flexible container bags. As I glanced towards the Pacific Ocean, the abandoned nuclear plant was appearing from the top of the forest. Taking Route 6 north for 8 hours from Tokyo, I can perceive the nuclear disaster - an outcome of accelerating modernization - as something of my own problem, though the earthquake has been forgotten from people's memories. Tokyo Olympics postponed to 2021 due to the COVID-19 pandemic and Tokyo is in a state of confusion right now. What is the meaning of richness? What is the dignity of life? I will go on Route 6 journey to find these answers, again. People I met in the nine years since the earthquake, encounters, and partings, memories of the disaster, and changing landscapes. This film reflects the post-pandemic Japan for the Tokyo Olympics through the story of Route 6.

## DIRECTOR'S STATEMENT

The philosophy of the Tokyo Olympics, postponed by the coronavirus pandemic, was to show the world the solidarity of Japanese society that had recovered from the 2011 earthquake. The urban people, however, who have bought up living supplies, and the politics of pursuing economic recovery by ignoring human life and the weak who have lost their homes and jobs are no different from the situation of the Fukushima nuclear accident nine years ago. The cities and the rich are saved, and the victims are the rural areas and the poor. Route 6, the road connecting from Tokyo to Fukushima, is filled with the negative history of modern Japan, that nuclear power plants, coal mines, agriculture, forestry and fisheries, migrant workers, and nuclear refugees have been exploited for the development of urban civilizations. In this film, the voice of the weak, forgotten from the big story of history, is represented. That voice will ask the world what the true meaning of the word "Recovery Olympics" is.



## DIRECTOR & PRODUCER

YAMADA Toru  
info@yamadatoru.com

Ambiguous Loss | Director | 2018

2019 Yamagata International Documentary Film Festival

2018 Tokyo Docs

Fukushima Fishermen | Director | 2016

2016 Green Image International Film Festival - Japan GREEN IMAGE Grand Prize

# DMZ PROJECT

# FUND

## HANA KOREA

South Korea, Denmark | Korean | 90min | DCP, MOV  
Personal&POV, Social&Human Interest, Sports, War&Conflict, Hybrid Documentary



**HANA KOREA** follows Hyojin, a young North Korean refugee in her transition to becoming a free and independent woman in South Korea. To win her freedom she has made the biggest sacrifices. Was it worth it? Can Hyojin let go of her past?

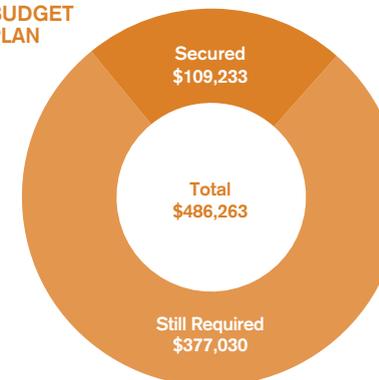
### GOAL

Financing, Film Festival, Sales&Distribution, Pre-sales

### PRODUCTION SCHEDULE

Pre-production	2019.01 – 2020.02
Production	2020.02 – 2021.01
Post-production	2021.02 – 2021.08
Completed	2021.08

### BUDGET PLAN



### FUNDING SOURCES

Self Secured - Sonntag Pictures	\$38,417
Self Secured - Seesaw Pictures	\$8,333
DMZ Docs Fund - DMZ Project Fund	\$12,500
CPH: DOX2020 - Eurimages Co-Production Award	\$16,667
Danish Film Institute	\$27,500
Seoul Film Commission Location Hunting	\$1,358
Statens Kunstfond	\$4,458

## SYNOPSIS

*HANA KOREA* is a hybrid documentary about running the highest risk and making the biggest sacrifice in the pursuit of happiness.

It is a character-driven story about the transformation from being an oppressed citizen in a dictatorship to becoming an individual seeking to find freedom in a hyper-modern capitalist society. The film follows Hyojin, a young North Korean refugee, from the moment she arrives in Incheon airport, during her interrogations at NIS, during her time at the Hanawon educational center, and as she subsequently begins life in her new home country.

Hyojin is a stranger arriving in a country that is both ahead and behind the rest of the world: a hyper modern competitive society struggling with high suicide rates, stress, and low fertility. At the same time South Korea is a conservative country where tradition rules, social status is everything, and with a huge divide between rich and poor, young and old.

This is the reality Hyojin escaped to and has to learn to navigate in; a consumerist high tech society moving forward at top speed. How does a North Korean adapt to this? How does it feel to be a North Korean in South Korea? Is Hyojin able to create her own identity? Can she let go of her past? Like most young people in South Korea, Hyojin is trying to create a future for herself. This is not easy in a country with high expectations, high demands, and competition. Hyojin is studying, working, and making friends. She is trying to integrate and become a part of a society that doesn't always appear as if there is time and space for someone like Hyojin. On top of that Hyojin is facing challenges that are far beyond what her South Korean friends are dealing with; her family are still in North Korea, her father is disabled, and her mother is severely ill. She is trying to earn money and smuggle it to her family in North Korea. At the same time, she is carrying a heavy secret about her escape. A secret that could stigmatize and ruin her life in South Korea.

*HANA KOREA* combines both documentary techniques with cinematic reconstructions. What you hear in the film is Hyojin's own story. What you see is a reenactment and cinematic interpretation of it.

Hyojin risked everything to get to South Korea.

Was it worth it?

Does living in a liberal country actually make you free?

## DIRECTOR'S STATEMENT

In 2010, I visited South Korea for the first time.

In the first restaurant I walked into, I met two men who had taken part in Memorial Day. They told me about the separation of Korea and what it meant to them. Talking about it clearly touched them. I have always been fascinated by Korea and finally being there and listening to their stories inspired me to dig further into the culture and history of Korea.

This led me to this project.

In 2015, I visited Korea again to do a radio documentary about the Hanawon Center and North Korean refugees in South Korea. Everyone I met was very welcoming and interested in my project. They were curious about why a stranger like me would come all the way from Denmark to tell this story. It gave me the impression that some parts of the complex story of the North Korean refugees remain untold. That there might be a need for a fresh and foreign perspective.

The general focus of the media regarding the separation of Korea is on the political issues between the two countries - or about Trump vs. Kim Jong-Un. Most documentary films being made are looking at North Korea. Maybe it is time to turn the camera and look at the country into which the North Koreans arrive?

South Korea is a country full of paradoxes. A hyper-modern capitalist and democratic society struggling with typical modern issues like high suicide rates, stress, low fertility, and online sexual violations. At the same time, it is a country deeply rooted in its traditions and culture.

How does a North Korean experience that?

Are they able to navigate this complex society?

Can they let go of the past?

Will they ever be happy in their new home country?

With *HANA KOREA* I'm trying to and unfold the paradoxes of South Korea seen through the eyes of a North Korean. It is my intention to give a rare insight into the destiny of Hyojin in her new home country – seen from the view of an outsider.

## PRODUCTION COMPANY

**Seesaw Pictures | [contact@seesawpics.com](mailto:contact@seesawpics.com)**

Seesaw Pictures is a boutique company based in Seoul that produces and distributes artistic content, closely working with young and seasoned filmmakers. The CEO, Oh Heejung has worked on feature documentaries that have strong track record both in domestic box office and prestigious international festivals. Seesaw Pictures participated Eurodoc 2018 and IDFA 2018 Central pitch to present its works and specializing in international co-production. Today, they are actively developing projects that appeal to wider audiences in the world.

**Sonntag Pictures | [contact@sonntagpictures.com](mailto:contact@sonntagpictures.com)**

Sonntag Pictures is a Copenhagen-based film production company with a strong focus on high-end, auteur-driven documentaries for a broad domestic and international audience.

The company is headed by Emmy Award-nominated producer Sara Stockmann: Producer of *ARMADILLO* (Cannes – Grand Prix 2010. Emmy-award 2011) and member of of the Academy of Motion Picture Arts & Science (The Oscars).

We finance our film with national and international film funds, European broadcasters, social funds, and with a close collaboration with especially co-producers in Norway (Spaett,) Sweden (Mantaray Films) and South Korea (Seesaw Pictures).



### DIRECTOR

**Frederik SØLBERG**  
info@frederiksoelberg.dk

DOEL | Director | 2018  
2018 CPH:DOX  
2018 Visions du Reel  
2018 Sheffield Doc/Fest  
2018 DMZ International Documentary Film Festival  
Inside The News | Director | 2016  
Dinner on the West Coast | Director | 2016  
They Have Sold the Lungs of the World | Director | 2010



### PRODUCER

**OH Heejung**  
hj.oh.film@gmail.com

Porosity Valley 2 : Trickster's Plot | Producer | 2019  
2019 Berlinale Forum Expanded  
Pearl of the Desert | Producer | 2019  
2019 IDFA Feature-length Competition  
Intention | Co-producer | 2018  
For Vagina's Sake | Producer | 2017  
2017 Seoul International Women's Film Festival - Okrang Prize  
2017 Seoul Independent Film Festival - New Vision Award  
The Plan | Producer | 2017



**Sara STOCKMANN**  
sara@sonntagpictures.com

Being Eriko | Producer | 2020  
BOBBI JENE | Producer | 2017  
ARMADILLO | Producer | 2010

# I am the Sea

South Korea | Korean | 100min | DCP  
Environment&Nature, Social&Human interest



A civil group has been investigating and documenting the lives of fishermen, mudflats and birds that have disappeared due to the Saemangeum reclamation project. Now, their records become evidence.

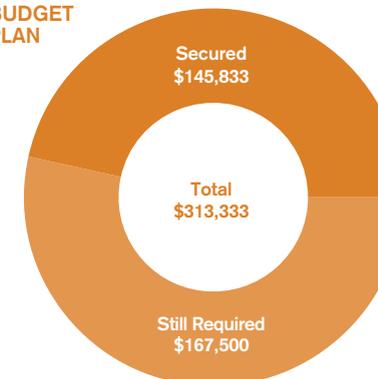
### GOAL

Financing, Pre-sales, Funding

### PRODUCTION SCHEDULE

Pre-production	2006.01 – 2016.06
Production	2016.07 – 2020.11
Post-production	2020.12 – 2021.06
Completed	2021.06

### BUDGET PLAN



### FUNDING SOURCES

Self secured	\$4,167
DMZ Docs Fund - DMZ Project Fund	\$25,000
Ford Environmental Fund	\$8,333
KOFIC - Documentary Production Fund	\$108,333

## SYNOPSIS

On the first weekend of every month, there are those who gather at 'Saemangeum' without fail. They are members of Saemangeum civil investigation group. Ranging from carpenters, students, anthropologists, writers and farmers, the group is comprised of a wide variety of people of all ages, jobs and places. For 17 years, every month, the group has been voluntarily observing and investigating the lives of birds and citizens in Saemangeum. It has been looking into, listening to, and documenting what happened to clams and birds in mudflats, as well as the residents after a huge 33.9 km seawall closed off the estuary from the Mangyeong and Dongjin rivers. The truth behind ambitious blueprints promoted by the government and developers have remained tens of thousands of photos, voice recordings of people in a fishing village, journals full of memos and volumes of thick reports. Poor citizens have silently left those significant records, which were not created by scholars or experts. This film is about the recordings and memories of people in Saemangeum civil investigation group who are eyewitnesses of Saemangeum. This film unfolds a sad but beautiful story of birds and people who would have disappeared from history if it were not for their memories and documents.

## DIRECTOR'S STATEMENT

Even though a lot of people struggled to stop the Saemangeum reclamation project and the resulting unprecedented ecocide, a huge seawall blocked the ocean in April 2006. People have forgotten about the 'lost fight.' The fact that there are citizens who have been investigating and documenting Saemangeum for 17 years voluntarily, which everyone else had given up on, is miraculous and inspiring. Saemangeum civil investigation group has become a witness and a recorder of the scenes where a large-scale construction project by the government's military dictatorship destroyed the mudflat environment in the name of a national project. I wish for the group's protests and records to be brought to the surface and become evidence for a 'social trial.' This film intends to bring back the memories of the citizens which have been undocumented and capture them with a camera before they fade away. Records do have power. I — one who had forgotten about Saemangeum and regarded it as 'something that's now over' — am standing at the middle of Saemangeum. While recording what was left behind after the reclamation project with the civil group, I find myself a victim of it. The huge wasteland of dried mudflats has caused serious fine particulate pollution. The mudflats, which could have been a land of life for children to play, is now a land of disaster threatening the health of families. Making a film about 'Saemangeum,' has now become an act of protecting our lives.

## TREATMENT

In June 2006, two months after the forced end to the seawall construction, I went to Saemangeum Gyehwado mudflats with a camera. After filming so many dead clams and shorebirds, and people with sighing heavily, I put the tapes inside my drawer when I got back home... and I never looked at them. I just couldn't. Then I forgot about 'Saemangeum.' In 2015, about a decade later, by chance I happened to move to Gunsan, 'a city of Saemangeum.' There, I meet someone. Oh Dong-pil, a carpenter, is a founder and leader of the Saemangeum civil investigation group. He took me to the mudflats. Shorebirds and spoonbills forage for food where land reclamation is in progress. Seeing the mudflats are still living and breathing, which I had thought were gone for good, I decided to follow Dong-pil and look into Saemangeum again with mixed feelings of surprise, appreciation, guilt and anxiety. The government and developers proposed all kinds of blueprints saying that they will reclaim mudflats and build industrial zones, international airports and a waterfront city. However, under construction for 30 years, the Saemangeum project has been wasting tens of trillions of won of taxpayer money, destroyed a local community and contaminated the environment. The reclamation project has been forced violently in the name of 'the national project.' The truth behind it remains

in the records of the civil investigation group. "If scholars do not tell the truth, we can record the truth by ourselves." "If the court makes an unfair decision, we can collect evidence and be a witness ourselves." This is how the civil group began and it's been ongoing for 17 years since 2003. The group has been investigating the scenes on foot and documenting what changes in the lives of the mudflats ecosystem and for residents. Poor citizens have silently left those significant records, without help from scholars or experts.

2020 is the year the government decides whether it will open the seawall and let the Mangyeong and Dongjin rivers meet the sea — in other words, whether it will allow seawater to circulate. Even today, members of the civil group rush to the scenes hoping that their records, which they have devoted their youth to, prove that they can make the mudflats come back to life.

## PRODUCTION COMPANY

Studio Duma | [oneday2008@naver.com](mailto:oneday2008@naver.com)

Studio Duma has made many documentary films about the relationship between humans and non-human animals, the environment and ecology.



### DIRECTOR

**HWANG Yun**  
[oneday2008@naver.com](mailto:oneday2008@naver.com)

**Candle in the Wave : Chicken in the Square | Director | 2017**  
2017 DMZ International Documentary Film Festival  
**An Omnivorous Family's Dilemma | Director, Producer | 2015**  
2015 Berlin International Film Festival  
2015 DMZ International Documentary Film Festival  
2014 The Seoul Eco Film Festival – Grand Prize  
**One Day on the Road | Director, Producer | 2006**  
2006 Busan International Film Festival  
**Silent Forest | Director, Producer | 2004**  
2004 Busan International Film Festival  
**Farewell | Director, Producer | 2001**  
2001 Yamagata International Documentary Film Festival – Excellence Award  
2001 Busan International Film Festival – Woonpa Award  
2001 Seoul Independent Film Festival – Audience Award  
2001 IDFA



### PRODUCER

**KIM Sunghwan**  
[docunamu@naver.com](mailto:docunamu@naver.com)

**Wolsung, The Vanishing Village | Director | 2019**  
2019 Seoul Eco Film Festival - Grand Prize  
**Cheolgyu | Producer | 2019**  
2019 DMZ International Documentary Film Festival  
**Graduation | Producer | 2018**  
Seoul Independent Film Festival - Best Film  
**Save Seongmi Mountain | Director | 2003**  
2003 Seoul Eco Film Festival - Grand Prize  
**The Dream of Kim Jongtae | Director | 2002**  
Seoul Human Rights Film Festival - Grand Prize  
**The Dong River flows | Director | 1999**  
1999 The 4th Seoul Documentary Video & Film Festival - Grand Prize

# No Winter Holidays

Nepal, Romania | Nepali | 75min | DCP

Art&Culture, Gender&Sexuality, Lifestyle, Personal&POV, Social&Human Interest, Ageing



Two women in their seventies once shared the same husband. Now they must forget the past and work together to guard an empty, snowed-in Himalayan village for the whole winter.

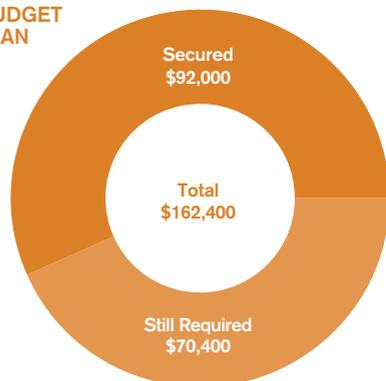
## GOAL

Financing, International Sales&Distribution

## PRODUCTION SCHEDULE

Pre-production	2018.08 – 2019.08
Production	2019.12 – 2021.10
Post-production	2020.09 – 2021.03
Completed	2021.05

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$78,000
DMZ Docs Fund - DMZ Project Fund	\$12,500
Documentary Resources Initiative 2019	\$1,500

## SYNOPSIS

In the deeply snowed-in and empty valley of Dhor, only Thuli and Kalima remain. Their job is to guard 200 empty houses left behind by villagers who migrated south for winter. Twice a day, they must check for intrusion or theft. Thuli and Kalima are the same age, they have always lived in Dhor, and they even shared a husband. This is where similarities end. Thuli's husband married Kalima without telling Thuli. They are closer now but once were rivals. Thuli was a folk singer and lives like an artist. She is a chain smoker, an alcoholic, and detests housework. Bad health limits her mobility. Kalima is dedicated to her house and animals. She listens to the radio to catch up with the outside world. On the phone with her daughter, she orders shoes, food, and vitamins. Kalima looks forward, while Thuli is stranded in the past. At the end of the day, the women meet and drink and pore over the problems of old age. They interpret each other's dreams and pray for good health or a painless death. Setting differences aside, they have to collaborate for duty. When they find some houses have been robbed, they fear the village committee will fine them and fire them from the job next winter.

## DIRECTOR'S STATEMENT

In Nepalese society, Thuli and Kalima are considered 'low caste' and 'untouchables', a group that is 13% of the population. But their lives have not been depicted in films and we want to contribute to filling this gap. In both our families, there are people just like Thuli and Kalima who refuse to leave the village. Across Nepal, there are millions who, for many reasons, choose to live in the village. Yet film and media always depict rural people as foolish and uneducated. We want to offer a more mature portrayal and convey deeper, human sides of rural life in our film. We found out about Thuli and Kalima from a news report in 2018. Immediately we realized their lives tell a many-layered story about Nepalese society. We then decided to spend the winter with them to make this film. Documentary culture in Nepal is limited to video news and organization profiles. We want to change this perception. Therefore we want to make a documentary film that is both cinematic and socially engaged.

## TREATMENT

In late autumn, the families of Dhor are trekking south to escape winter, leaving their locked houses behind. Thuli and Kalima are tasked to guard the whole village. As winter sets in, the alcoholic Thuli often falls sick and misses her rounds. Kalima's tries hard to give cover but is kept busy by her cows, her goat, her household chores. Snowed-in and isolated, the women give each other company and talk about the good old days. Thuli is mostly aloof and spends her time drinking and singing in the memory of their husband, and wishes she too were dead. Kalima has a daughter, with whom she's often on the phone, and looks forward to better days. In the worst snowfall of the winter, Thuli's sickness reaches the lowest point and she disappears from the valley. At the same time, Kalima's cow gets lost and doesn't come back for days. Kalima learns her daughter will travel to India, but there is still no news of Thuli. Continuous snow prevents Kalima from guard duty. Later she discovers that a few houses have been robbed. During a spell of better weather, Thuli returns. So does a house-owner who demands his lost potatoes be compensated. Thuli and Kalima outsmart him for the time being but worry that the village committee will fine them. Kalima, unable to call her daughter in India, hears radio news about road accidents. The cow again goes missing and Kalima fears it is killed by wolves. Thuli again indulges in drink and misses her rounds. More intruded houses are found, belongings are missing. In spring the villagers come back to Dhor. Now Thuli and Kalima must pay fines for losses. Worse still, the village committee will decide whether to retain them for next winter or fire them.

## PRODUCTION COMPANY

### Salpa Films

Salpa Films (Nepal) is an independent film production company based in Kathmandu, Nepal. It was founded in 2017 by director and producer Rajan Kathet. Salpa Films will be the main Nepali production company for *No Winter Holidays*.



#### DIRECTOR & PRODUCER

Sunir PANDEY  
sunir129@gmail.com



Rajan KATHET  
salpafilms@gmail.com

Bare Trees in the Mist | Director, Writer | 2019  
Split Ends | Director, Writer, Editor | 2016  
Serdhak | Director, Writer | 2015

# POST- PRODUCTION

# FUND

# Cats' Apartment

South Korea | Korean | 95min | DCP  
Environment&Nature, Social&Human Interest



In a soon-to-be reconstructed apartment complex, stray cats used to live in peace thanks to the residents who took care of them.

All the residents have now moved out, but the cats still live there.

When the reconstruction begins, what will happen to the cats left behind in the apartments?

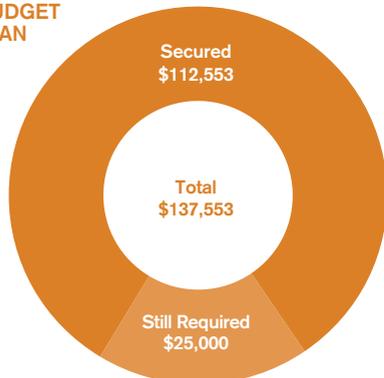
## GOAL

Film Festival, Sales&Distribution

## PRODUCTION SCHEDULE

Pre-production	2017.01 – 2017.04
Production	2017.05 – 2019.11
Post-production	2019.12 – 2020.06
Completed	2020.09

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$8,386
KOFIC	\$50,000
Seoul Film Commission	\$16,667
SJM Foundation	\$37,500

## SYNOPSIS

In eastern Seoul, a large apartment complex is going to be rebuilt soon. Residents had desperately wanted reconstruction and as soon as it was approved, they moved out to expedite the process. For a little while, stray cats took over the apartments as no one was living there. It was peaceful and silent. Meanwhile, residents start to gather and organise out of concern for the cats who will not leave the apartments.

They try to come up with the best ways to make the cats happy.

What will happen to the cats who hate to leave their homes?

## DIRECTOR'S STATEMENT

Urban expansion has made redevelopment and reconstruction become a part of our daily lives. Reconstructing large-scale apartment complexes, in particular, has become the talk of the town as it benefits self-serving apartment owners. *Cats' Apartment* poses a pertinent question: shouldn't we regard cats as residents of apartments as well? There are as many different kinds of lives as there are human beings in apartments. The film looks into vanishing apartments through the perspective of cats.

## PRODUCTION COMPANY

Mot Films | [jayzoo@naver.com](mailto:jayzoo@naver.com)

mot films was founded by director Jeong Jaeun in 2012.

The company produces documentary films to promote consistency and continuity.

It produces various exhibition videos and archive videos about construction and urban environments, as well as feature-length documentary films. Mot films also wants to support and contribute to documentary film planning and production by new directors, based on the company's experience in production.



## DIRECTOR

JEONG Jaeun  
[jayzoo@naver.com](mailto:jayzoo@naver.com)

Butterfly Sleep | Director | 2018  
Ecology in Concrete | Director | 2017  
City: Hall | Director | 2013  
Talking Architect | Director | 2012  
The Aggressives | Director | 2005  
If You Were Me - The Man With An Affair | Director | 2003  
Take Care of My Cat | Director | 2001

## PRODUCER

JUNG Heetae  
[hite21c@hanmail.net](mailto:hite21c@hanmail.net)

319 2020-09-19 | 20:00 - 21:36



MEGABOX BAEKSEOK 1

608 2020-09-22 | 14:00 - 15:36



MEGABOX BAEKSEOK 3

# I am Chosun People

South Korea | Korean, Japanese | 94min | DCP  
History, Social&Human Interest



There are Korean residents in Japan, who have suffered from colonization and division, trying to live with dignity as Koreans. The film finds hope of life within them.

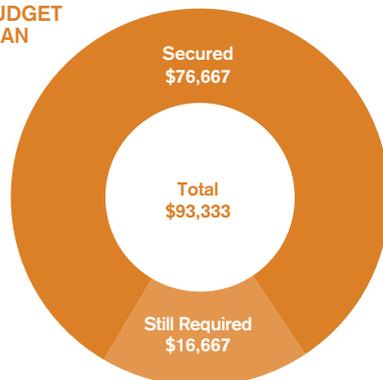
## GOAL

Film Festival, Sales&Distribution

## PRODUCTION SCHEDULE

Pre-production	2016.01 – 2016.05
Production	2016.11 – 2020.02
Post-production	2020.02 – 2020.08
Completed	2020.08

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$55,832
DMZ International Documentary Film Festival	\$16,667
Jeonju International Film Festival	\$4,167

## SYNOPSIS

The first time I met Koreans living in Japan was on Mt. Geumgang in 2002. They were “Zainichi” Koreans, who were moved (or forced to move) to Japan during the Japanese colonization. They said they have been to North Korea several times but never been to the South. I wanted to know about Korean residents in Japan, so I went to Japan to meet them in person. Having seen them for 15 years, now I learned the side of history of colonization and division that I never knew before.

They explain why they are trying to live confidently as Koreans even when facing discrimination in Japan.

## DIRECTOR'S STATEMENT

The film aims to look at the lives of Koreans living in Japan, who have suffered from colonization and division, and to support their willingness to live with dignity as Koreans.

## PRODUCTION COMPANY

M&CF, Docucow | eunsungpd@gmail.com



### DIRECTOR

**KIM Cheolmin**  
chungchun.kim@gmail.com

The Anxious Day Out | Director | 2014  
The reason Why I step | Director | 2011



### PRODUCER

**CHO Eunsung**  
eunsungpd@gmail.com

Citizen Roh | Producer | 2018  
Strangers on the Field | Producer | 2014

407 2020-09-20 | 14:00 - 15:37  
MEGABOX BAEKSEOK 1



713 2020-09-23 | 16:30 - 18:07  
MEGABOX BAEKSEOK 2



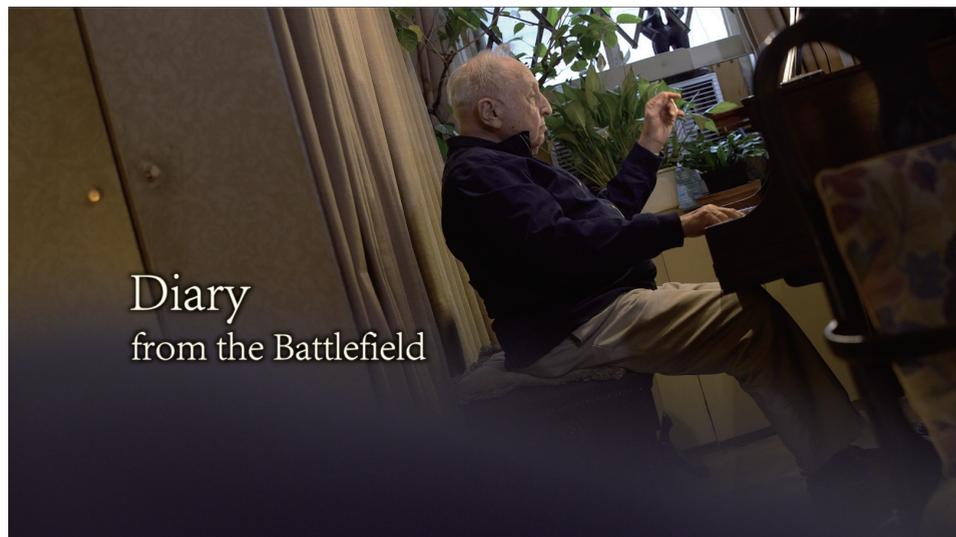
DMZ DOCS  
PITCH

PRODUC  
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PITCH

# Diary from the Battlefield

South Korea | Korean, English | 90min | MOV  
Art&Culture, History, War&Conflict



## Diary from the Battlefield

A pianist who went to a war on his 24th birthday.  
Records from the Korean War that he left in his two diaries.  
A story of war, youth and piano captured by diaries and documentaries.

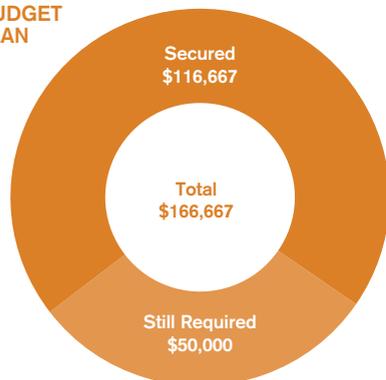
### GOAL

Financing, Sales&Distribution, Pre-sales

### PRODUCTION SCHEDULE

Pre-production	2019.04 – 2019.08
Production	2019.08 – 2020.10
Post-production	2020.08 – 2020.12
Completed	2020.12

### BUDGET PLAN



### FUNDING SOURCES

Osan City, Gyeonggi Province	\$116,667
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### SYNOPSIS

Seymour Bernstein is a pianist living in New York, now a 93-year-old man who thinks more about his days gone by than the days that lie ahead of him. 70 years ago, he served in the Korean War as an American infantryman. The war showed him a lot of things. People lived in dire poverty, children starved, and cities fell into ruin. "I will never hold a gun!" He would somehow manage to carry a heavy grand piano on a truck instead of a gun, and perform on the front lines. He played more than a hundred times for eight months. He could hear blasts while performing. He would keep a diary whenever he found spare time. The Korean War that the young blue-eyed pianist had gone through is recorded in his two diaries. Until now, he had never thought that the war affected his life and music. Why hasn't he opened the diaries, not even once? Why did he burst into tears seeing those diaries? He then realizes that he needs to confront the memories he had buried within in his diaries.

### DIRECTOR'S STATEMENT

On April 24th, 1951, on his 24th birthday, Seymour Bernstein was dispatched to the Korean War as an infantryman in the U.S. 8th Army. He performed more than a hundred times for eight months across battlefields. He would play Chopin even when cannonballs were flying above his head, and even when he could hear a burst of nearby gun fire from Chinese soldiers. At night, he kept a diary of what had happened that day. The vivid memories of those times are in his two diaries. *Diary from the Battlefield* was planned in order to commemorate the 70th anniversary of the Korean War in 2020. He recalls the memories of war that he had wanted to forget, so much so that he had never seen those diaries properly until he turned 93. The film is about war, youth and piano that the diaries and documentary record. War and art - these two themes greatly impress human beings regardless of race or language. Seymour Bernstein is now waiting for the day to play in a peaceful Korea again. His play is going to give people who wish for peace the energy of healing and recovery.

### PRODUCTION COMPANY

INNOSTORY. LTD | [origin0110@hanmail.net](mailto:origin0110@hanmail.net)

Founded in 2009, the broadcasting production company plans and produces documentaries focusing on various themes and topics such as history, human, music, movie and animation, broadcasting them on cable networks.



### DIRECTOR

**YANG Jinyong**  
[jinyong130@gmail.com](mailto:jinyong130@gmail.com)

To the Rescue | Director | 2019

2019 Korean Independent Producer & Director's Association - Grand Prize  
2019 Korean Producer & Director's Association - Best Picture

Bronze Sword | Director | 2017

2017 Korean Independent Producer & Director's Association - First Prize

Tree | Director | 2015

2015 Korean Independent Producer & Director's Association - Grand Prize



### PRODUCER

**KIM Hyunsu**  
[bluentree2009@gmail.com](mailto:bluentree2009@gmail.com)

An Old Man on the Couch | Producer | 2016

Regarding Men | Producer | 2012

A Beautiful Childhood | Director, Producer | 2001

2001 Seoul International Film Festival

# Homeground

South Korea | Korean | 90min | DCP  
Gender&Sexuality, Place, LGBTAIQ



For the lesbian community, finding a 'Homeground' space more comfortable than their own homes has been an ongoing struggle ever since the 1970s.

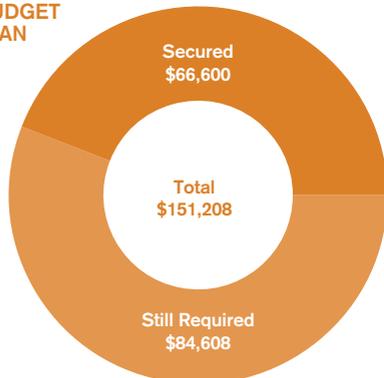
## GOAL

Co-producer Scouting, Financing

## PRODUCTION SCHEDULE

Pre-production	2019.01 – 2019.08
Production	2019.09 – 2020.11
Post-production	2020.12 – 2021.04
Completed	2021.06

## BUDGET PLAN



## FUNDING SOURCES

2018 DMZ Docs Fund - Development Fund	\$4,100
Seoul Film Commission	\$12,500
KOFIC	\$33,333
KOCCA	\$16,667

## SYNOPSIS

'Chanel' was a women-only cafe located in Myeong-dong, Seoul in the 1970s. It was a hideout for young lesbians who used to be called Ms. Skirt and Mr. Pants. But in 1976, the place disappeared leaving a group photo of women in handcuffs after a 'random' search of businesses by the police. 20 years later, 'Lesvos', the first Korean lesbian bar, opened its doors in Gongdeok-dong, Seoul in 1996. It gained a lot of traction from lesbians who had been searching for their own spaces. 'Lesvos' soon expanded its business to Sinchon, inspiring dozens of lesbian places to open up. Teenage lesbians at that time went on a stage at 'Sinchon Park' where they would imitate boyband dance moves and become Jang Woo-hyuk (a member of a Korean boy band, H.O.T.) or Eric (a member of Shinhwa), exposing their own identity beyond their gender.

Yunkim Myeongwoo, a woman aged 65, is one of three bosses of 'Lesvos' who came out as a lesbian. She remembers the community in Myeong-dong in the 1970s as, "the only place she could breath." She says that lesbians still do not have enough places to go freely. She opens up 'Lesvos' again in Itaewon, Seoul in December 2019, which had closed in 2009. Yujin, a 30-year-old woman, spent her childhood at 'Shinchon Park.' She remembers the park in the 2000s as, "an unbelievable dream place." She opens up a K-pop dance studio, 'Luddan,' in Mangwon-dong, Seoul so that the queer community can dance while being themselves.

Yunkim-Myeongwoo and Yujin, are two people with the memories of Korean lesbians' history and places.

'Lesvos' and 'Luddan,' queer places run by those two people.

Can these places become a home ground for the queer community in 2020?

## DIRECTOR'S STATEMENT

I've been to numerous rooms while making the documentary short film *Queer Room* in 2018. For some, it was makeshift tents in their living room that served as the backbone of their lives, and for others, it was a rented house where they could not use their own names for a contract. Collecting stories of 'rooms' that are at the boundary of places for sexual minorities, I've imagined rooms from the outside. That is because we cannot always stay in the room, and we evidently have a life outside the room. So, I started to search for and record the history left in queer places for lesbians. People's hearts open doors to new places and spaces, and situations that cannot be controlled force doors to close. Numerous stories have been written when such doors open and close. The stories create a crack in a seemingly strict city, and this film intends to collect such memories from spilling from the cracks in order to shed a new light on the city.



## DIRECTOR

**KWON Aram**  
speakkoutlouder@gmail.com

Queer Room | Director | 2018  
463 Poem of the lost | Director | 2018  
To become 2 | Co-director | 2013

# Lady Trash

South Korea | Korean | 78min | DCP

Environment&Nature, Gender&Sexuality, Lifestyle, Social&Human Interest



Veteran environmental activist Geum-ja leaves the organization where she worked for more than 10 years. Now she seeks new changes with her friends in her neighborhood.

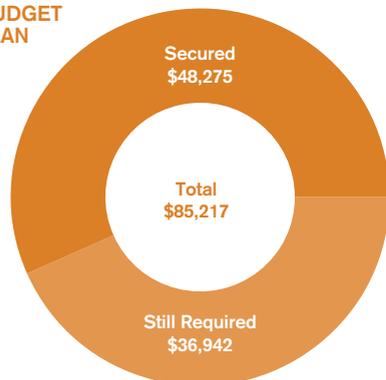
## GOAL

Funding, Financing, Film Festival, Pre-sales, Sales&Distribution, Promotion&Marketing

## PRODUCTION SCHEDULE

Pre-production	2018.07 – 2019.02
Production	2019.03 – 2020.12
Post-production	2020.11 – 2021.02
Completed	2021.03

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$9,108
Book Sense	\$1,667
Korea Safety Health Environment Foundation	\$16,667
Ministry of Environment	\$8,333
Seoul International Women's Film Festival	\$12,500

## SYNOPSIS

A so-called 'waste geek', Geumja longs to fix waste pollution problems. She leaves the environmental organization where she has been working for more than 10 years.

Although she is a veteran environmental activist with a brilliant career, featuring multiple great achievements such as highlighting the issue of harmful substances in sanitary pads and the legal banning of microplastics in cosmetic products, she struggles to remove plastic bag usage at the local market in her own neighborhood.

Geumja's first attempt to reduce plastic bags in Mangwon market, the campaign "Almang" fails miserably. Mangwon market's merchants often treat her as a weirdo and wonder why she is doing such things when she works for neither the Ministry of Environment nor the local government office.

Alzzas - her friends helping her with the campaign - cannot deal with her bulldozer-like personality. To refresh herself, she goes on a trip to Kenya and India, but even there she goes around garbage dumps and local markets all day long. She witnesses fruits piled up on fig leaves instead of plastic containers, a milk dispenser - Milk ATM - for people with their own bottles, and environmental activists from all over the world. Witnessing such alternatives with her own eyes motivates her tremendously. She returns to Mangwon-dong and starts new activities: promoting grocery bags instead of plastic bags, carrying travel mugs and private utensils, and opening a refill shop in a local market café. Can she make real changes to the market this time?

## DIRECTOR'S STATEMENT

Geumja is a 'waste geek' who always thinks of ways to reduce trash and goes wherever needed if there is a waste problem. And I am a Geumja geek who follows her. The most troublesome kind of waste is non-biodegradable, plastic waste. Plastic usage is not only a problem for our neighborhood in Mangwon-dong but also for all mankind. We all know plastic is the main culprit of environmental pollution. We also know that global warming is causing glaciers to melt. Nevertheless, the environmental movement is so slow. We are already too used to the convenience of plastics. I have seen other waste geeks claiming that only the essence (Al-mang-yi in Korean) needs to stay and the package has to go away. They are trying to make Mangwon Market a plastic-free market. What motivated and empowered them to act? Through this film, I would like to say these movements by scattered individuals will eventually create a bigger change to the huge plastic usage problem.

## TREATMENT

#The Birth of Plastic and the History of the Industry - It started with elephants and billiards. A substance was selected in a contest finding a substitute for billiard ball material replacing ivory. It was celluloid. Since then, as plastic has been industrialized, companies have created consumption culture for disposable products to enrich themselves. As a result, the instant disposable item usage culture has been created.

#Who is Geumja? - Geumja is a friend of mine and a long-time skilled environmental activist. Through her 'Pajama Campaign' and 'Plastic Attack Campaign', she led to a legal ban on 24-hour large discount store operation, legislation of stating supplement facts for sanitary pads, and banning micro plastics in cosmetics. I first met her for work. I was curious about her chasing plastic and garbage problems. So I suddenly started to follow her after she quit the green NGO and began to stand alone.

#Kenya and India, and an attempt by Geumja and 'Almang' after returning home - Geumja visited Kenya and India, where plastic bags are the most regulated, with her severance pay. She returned to Korea after she had witnessed selling of package-free items, only the essence 'Almang.' So she wanted to change her neighborhood. She formed a volunteer group called Almang and started a package-free campaign, but many people left due to her fire-like personality. Will Geumja be able to change the Mangwon market as she desires?

## PRODUCTION COMPANY

### A.3355

'Artist Group 3355' is an artist group, documentary film production and distribution company where artists from various fields practice. It focuses on the generational discourses, gender issues, and urban lives of minorities. It has held alternative screening projects such as the "3355 Film Festival", "Different Film Party" and "Seodaemun Citizens Film Festival" since 2012.



#### DIRECTOR

**YU Hyemin**  
yujc1084@gmail.com

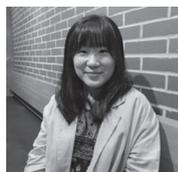
Lady Trash (short film) | Director | 2019  
Woman Is the Future of Woman | Director | 2018  
Fever | Director | 2013  
Noodle | Director | 2012



#### PRODUCER

**SHIN Hyein**  
hyeinshin@gmail.com

Lady Trash (short film) | Producer | 2019  
Woman Is the Future of Woman | Director | 2018



**KIM Moonkyung**  
misspla2019@gmail.com

# Patriotic Girl

South Korea | Korean | 90min | DCP  
Personal&POV



My parents, proud of themselves for contributing to the democratization of Korea, raised me as a patriotic girl. But as I grow up, I have discovered the contradictions of their patriotic myths, and I question what is really good for our community.

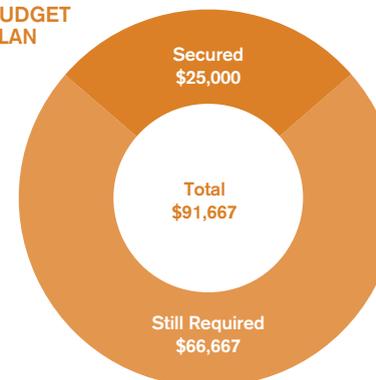
#### GOAL

Producer Scouting, Financing, Film Festival

#### PRODUCTION SCHEDULE

Pre-production	2019.03 – 2019.08
Production	2019.03 – 2020.12
Post-production	2020.12 – 2021.06
Completed	2021.06

#### BUDGET PLAN



#### FUNDING SOURCES

Self Secured	\$12,500
EIDF Young Pitch	\$4,167
Jeonju International Film Festival	\$4,167
KOFIC	\$4,167

## SYNOPSIS

I – the director and main character of Patriotic Girl – live with my father, an exemplary civil servant, and my mother, a women rights activist. When I was little, I had to go to protests because of my mom who thinks ‘patriotism’ is to fix iniquitous systems. I also had to take part in enhancing the country’s reputation faithfully due to my patriotic dad. My parents’ professions seemed incompatible, but they both believed in making a better country. I presented myself as a patriot out of admiration for my parents, but I discovered irony and dilemmas in their believed-to-be-perfect patriotism, and I struggle to go beyond their boundaries.

Then, when I became an adult, the impeachment and #MeToo social movements play out. My father faces a dilemma where he still needs to work for the incumbent government in the current situation. My activist mother walks on eggshells with protests as she is now a government official. Seeing them, I rethink and pose a question about ‘patriotism’. What kind of citizen should I become?

## DIRECTOR’S STATEMENT

Generation 386 has long been considered a symbol of liberalism in Korean society. However, those who used to cry for democracy on the streets 30 years ago have now become the older generation, and now the younger generations gather in the square raising a voice for a different world. From a pro-democratic resistance movement in 1987 to a candlelight vigil in 2016, Koreans have fought for change in the name of ‘public interest, justice and patriotism,’ but we’ve also lived with a lot of dilemmas and ironies. The film unfolds the ironic story of Korean modern history, beginning with ‘my’ family history. The film intends to pose the question of what kind of citizens each of us should become to avoid repeating the mistakes of previous generations. At the end of the deliberation, I hope we can dream of ‘a country that we can love’ at last.

## TREATMENT

One day, I found dozens of home videos stacked in storage. My patriotic childhood is in those videos: pledging allegiance to the national flag on my grandmother’s birthday, and the 2002 World Cup. My parents discuss the day my twin sibling and I were born when the military dictatorship was liquidated. They, as generation 386, are proud of the democratic nation they have built.

Contrary to the pride my parents feel, I encountered troubling incidents regarding government administration the year I entered college. My father was assigned to the Blue House, of all places. He commutes to work in the opposite direction of protesters in the candlelight vigil. My mother now has a quasi-civil servant status and it has become hard to consider her as an activist. Even in the face of a great turning point, the #MeToo movement, she cannot be at the forefront of change as before. Seeing them, I rethink about the ‘patriotism’ that they talked about.

They said they always dreamed of equality in South Korea. However, I was under pressure to be a ‘top citizen,’ joining the craze of foreign language high schools and had to take the college entrance exam three times. I explore the ironies in the name of ‘patriotism’ in the present by using evidence with videos I took when I was in a broadcasting club during my middle and high school years.

In 2020, the responsibilities of the government have grown bigger and bigger due to the border issues following the COVID-19 pandemic. My dad, who took part in the relevant task force during MERS in 2015, is proud of Korea’s disease control system which he helped build a foundation for. He says COVID-19 can also be fought with the attitude of ‘all-hands-on-deck.’ I, the director, ask him numerous questions that I have had about bureaucracy, as an excuse for a documentary. He

looks back on his life, which he has lived with a sense of purpose as a patriot.

New forms of social movements are needed as squares are now closed following the pandemic. However it seems like my mother used up all of her will to fight after the repercussions of #MeToo movements. She even wants to take a break by quitting her job, and now I might have to take over the baton. Beyond my parent’s patriotism, will I become a respectable citizen?



## DIRECTOR

**NAM Arum**  
namarum@gmail.com

Pink-femi | Director | 2018  
2018 Seoul Independent Film Festival  
2018 PyeongChang International Peace Film Festival  
An Excuse | Co-director | 2017  
2018 Seoul Independent Documentary Film Festival  
2017 Urban Film Festival – Grand Prize

# People of Earth

South Korea | Korean, Swahili, Amharic, Arabic, Spanish, etc. | 90min | MOV  
Social&Human Interest, Travel&Adventure



A poverty-stricken young man travels and meets people from all around the globe.

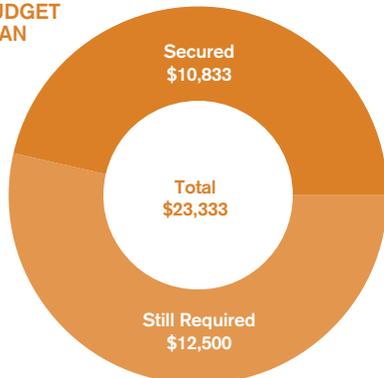
## GOAL

Producer Scouting, Co-producer Scouting, Financing, Film Festival, Sales&Distribution, Pre-sales

## PRODUCTION SCHEDULE

Pre-production	2017.09 – 2018.04
Production	2018.05 – 2020.08
Post-production	2020.09 – 2020.12
Completed	2020.12

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$10,833
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## SYNOPSIS

'A person who has traveled for a long time will live a life for the world and for others.' Can I, who is timid and selfish, become a little better person after traveling around the world? As a child, when I looked at the globe, I dreamt of traveling around the world. 'What kind of people do live on the other side of the globe?' My trip was delayed and delayed due to lack of money and time. While living in a basement, rooftop, barely managed to save money, and finally set out on the road. Toward Asia, America, Arabia, Africa. 827 days, 43 countries, 109,980km (Distance over to two and a half rounds of the earth). Daily budget of average 15\$. I set up tents in many places to save money. Imagining Che Guevara and Jack Kerouac's adventures, I went to remote places rather than tourist destinations. My travel was focused on "people" and I asked about their happiness and sadness, dreams and life to 280 people I met on the road. They told me their own stories. People were all different, but they were somewhat similar. The world was beautiful, but it was full of pain. The pain around the world was no longer just the pain of others. Getting shingles and suffering from bedbugs, experiencing violence from some police. Even after everything was stolen by a robber, my travel was continued. At the end of this travel, what would I find?

## DIRECTOR'S STATEMENT

'Humans and cultures disappear when isolated, but are reborn through encounters with other people and other cultures. If we do not recognize humanity in others, we will never recognize our own humanity.' - Carlos Fuentes

*People of Earth* is the story of the world and people met by a poor traveler. My trip was a process of breaking through fantasy, admiration, stereotypes and fear about this strange world. I crossed Nicaragua, Sudan and South Africa in conflict, and crossed the border with Venezuelan and Afghan refugees. I was often pickpocketed and scammed. And I faced racism, violence, and dangerous robbery. But I experienced that there are more good people than bad people in the world. I was able to return alive because of the kindness of many people. I met cultures and values different from the Korean society I lived in, and I became more open-minded. Through this film, I want to express the humanity and hope that exist even in the era of endless competition.



## DIRECTOR

YOOCHOI Neulsaem  
veritasaem@hanmail.net

The Siberia Traversing Diary of a Family from Tongyeong | Director | 2017  
The Road Songs | Director | 2014  
Sun of Labor2 - Days of Construction worker | Director | 2012  
A Trip to South Korea - People of Life | Director | 2011  
Maitreya Circus | Director | 2010

# Sukhavati: MADE IN ANYANG

South Korea | Korean | 100min | DCP  
 Art&Culture, Lifestyle, Personal&POV, Social&Human Interest, Sports



A fan club without a team: the nine year struggle to regain Football Club Anyang begins

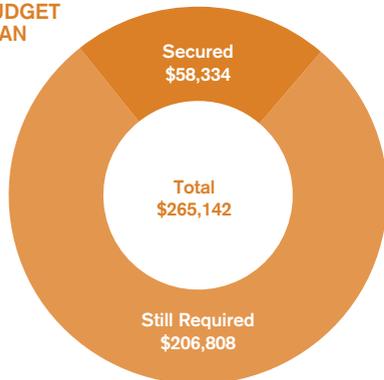
## GOAL

Co-producer Scouting, Production Budget, Film Festival

## PRODUCTION SCHEDULE

Pre-production	2019.07 – 2019.08
Production	2019.09 – 2020.12
Post-production	2021.02 – 2021.05
Completed	2021.05

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$16,667
KOFIC	\$41,667

## SYNOPSIS

“Extreme red is now purple.”

The banner hung on one side of Anyang Sports Complex, implies the fraught history of A.S.U. RED (hereinafter referred to as RED). RED was a fan club of the powerful K-League team Anyang LG Cheetahs. The Cheetahs had many star players like Choi Yong-soo and Lee Young-pyo, and won the league in 2000. However, after the 2003 season, LG suddenly decided to relocate its home base to Seoul. With the team gone, the fan club RED was also destined to disappear. However, they did not bow down to fate and so RED's fight began. They made a statement and announced their protest. They publicized the unfairness of the association. They burned LG products they owned and raised the red flags at national team matches. RED started the Anyang Citizen's Team movement. After nine years, finally, they found a team to cheer for, support, and become fans of — FC Anyang. FC Anyang's uniform color is purple. It represents the identity of the city Anyang, the largest grape producer in the central region of Korea. The fan club who conceived them is still called RED. “Extreme red is now purple.”

## DIRECTOR'S STATEMENT

The first impression of RED was actually funny, with their notorious red flags and cry for justice with incomprehensive catchphrases. They were regarded as freaks — “Wow, Korea has such hooligans?” — before the realization that they were a ‘teamless fan club.’ We learned the desperate stories inherent in their actions. RED was completely abandoned yet healed itself through a nine-year struggle. In Korean modern society, the law of capitalism acts as gravity pulling in every existence without exception. However, RED rejected this gravity. Out of defeat, they fought with big corporates and politicians, and emerged victorious. We had a question for them. “What was the driving force that enabled you to fight for nine years and not give up?” They say, “Well...? Alcohol?”

## TREATMENT

“It was shocking.”

Many different people remember the history of the notorious RED. Fans of other clubs and players at the time, such as Seo Jung-won and Lee Yong-pyo, can attest to that. Seo Jung-won was a hero of Anyang LG Cheetahs, but has become something of a public enemy due to entering a foreign league and then transferring to Suwon Samsung. RED burnt the uniform of Seo Jung-won during the game with Suwon Samsung. Soccer in Anyang was radical and unique.

At the end of 2003, Anyang LG Cheetahs announced it would move to Seoul. It was a dark time in K-League's history that hurt the entire soccer world. Lee Myung-bak, the Mayor of Seoul at the time, had to achieve something in sports, and LG wanted a bigger market.

As the move was finalized, RED's resistance began: burning LG products, storming the opening game of FC Seoul, street parades, and complaint performances at an international match. However such efforts did not bring the team back to Anyang.

Factories have flooded into Anyang since the Japanese colonial era owing to the city's convenient transportation and sufficient industrial water. The 1970s and '80s were the industrial city's heyday. Factories and unpopular public facilities that couldn't be built in Seoul easily were set up in Anyang, with large numbers of light-industrial manufactories supplying basic necessities such as toothpaste and canned foods. Anyang-cheon Stream had a bad reputation for its awful smell. Many people flocked to the city looking for jobs. Children of those laborers account for a large portion of people in RED.

“I did hate Anyang.”

A camera goes through what Anyang has lost: the city's grapes that used to be well-known throughout the nation, Shin film that used to be the largest film studio in Korea, many shamans near Surisan Mountain and the bleak landscape in Bakdal-dong as factories left the town. Kim Il-

joo, who had spent his childhood in the red-light district that emerged along with industrial areas, couldn't find one good reason to like the city, at least until he started to support FC Anyang with RED.

"Sukhavati, Anyang!"

On December 28th, 2012, FC Anyang was founded. These people now have 'my team' to cheer for. Choi Daeho, Anyang's mayor and club owner, exclaimed during the inauguration ceremony, "We must smash FC Seoul!" FC Anyang now has a forthcoming chance to enter the first division of the K-League and get 'revenge' in the 2020 season.

## PRODUCTION COMPANY

CinemaLab | [notfree1976@naver.com](mailto:notfree1976@naver.com)

CinemaLab is a film production company founded in 2015. It continuously strives to develop unique, fun, original films, which is the key motto of CinemaLab. Regardless of genre or subject, the company continues with this philosophy.



### DIRECTOR

**NA Baru**  
[nabaru2@naver.com](mailto:nabaru2@naver.com)

**Master of Korea | Director | 2018**

2019 Nancy International Film Festival

2018 Ministry of Science and ICT Minister Prize – Excellence Prize

**A Second March | Director | 2017**

March of Fools | Director | 2014



### SUN Hobin

[takeshi9@hanmail.net](mailto:takeshi9@hanmail.net)

**Myeoneuri: My Son's Crazy Wife | Director | 2018**

2018 Cultural Content for Gender Equality Award  
(Ministry of Culture, Sports and Tourism)

2017 DMZ International Documentary Film Festival

2017 Jeonju International Film Festival

2017 Chuncheon Film Festival - Grand Prize (Feature Length Documentary)

**GangJeong Interview Project | Director | 2012**

**Reds | Director | 2011**

2011 Seoul Independent Film Festival – Special Mention



### PRODUCER

**PARK Jinsuk**  
[notfree1976@naver.com](mailto:notfree1976@naver.com)

**Myeoneuri: My Son's Crazy Wife | Producer | 2018**

2018 Cultural Content for Gender Equality Award  
(Ministry of Culture, Sports and Tourism)

2017 DMZ International Documentary Film Festival

2017 Jeonju International Film Festival

2017 Chuncheon Film Festival - Grand prize



### LEE Hyolim

[immune7@naver.com](mailto:immune7@naver.com)

**Live Action | Director | 2017**

# A Table for Two

South Korea | Korean | 90min | DCP, MOV  
History, Gender&Sexuality, Social&Human Interest



There are only two people in the world: a mom and a daughter. For them, sitting across from each other at the table for a meal is the hardest thing to do.

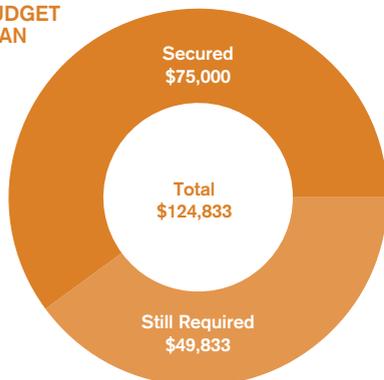
## GOAL

Co-producer Scouting, Financing, Film Festival, Sales&Distribution, Pre-sales

## PRODUCTION SCHEDULE

Pre-production	2018.06 – 2019.06
Production	2019.06 – 2020.12
Post-production	2021.01 – 2021.07
Completed	2021.07

## BUDGET PLAN



## FUNDING SOURCES

KOFIC - Development Fund	\$4,167
KOFIC - Independent Documentary Production Fund	\$66,667
KCA - Documentary Development Fund	\$4,166

## SYNOPSIS

A mother holds her breath at the table. Her daughter is so sensitive that she could even feel the slightest sound of her mom's breath. Both of them hurry their meal, but all of their senses are at the bathroom. The daughter needs to take a pee, but she cannot get up. As soon as she goes to the bathroom, her mom's heart will be torn apart - she will think her daughter is throwing up what she just ate.

Pictures of them smiling hang around the house, seemingly happy on the surface. The daughter decides to break the daily silence. She gets into a new daily routine away from the place and the world of her mom. The mother looks back on what happened to herself and her daughter for the first time in ten years.

## DIRECTOR'S STATEMENT

It was in June 2019 when a charter school in Muju requested the screening of *For Vagina's Sake*. At the end of its Q&A session, I was asked about my next project. I told them I was making a film about eating disorders. Then Park Sang-ok, the vice-principal of the school, caught me as I was heading out of the school. Her half gray short-cut hair, wide smile and big bright eyes told me her history passing through contemporary Korea as she had dived into the workers' rights movement. She said, "My daughter has been suffering from anorexia for more than a decade." I stopped all interviews for the next project I was preparing, and started filming the two. Observing their lives led me to see human desire for relationships and acknowledgment. Also, I discovered human will for survival beyond the disease of starving without eating and the disease of eating until she vomits again. This film will break misunderstanding and prejudice of eating disorders. It is not about the look but overcoming the disease and the process of healing is to restore human dignity.

## TREATMENT

[Daughter]

No mother has a more glorious past than my mother. My mom got into an elite university in 1983, but she gave up all the privileges she could enjoy and entered a china doll factory to promote the rights of laborers. She organized female laborers and she even became the first person to occupy the National Assembly Member's Office in the history of the female workers movement. There is even a novel based on my mom's remarkable performances, an interview that went viral, and a TV documentary about her. All of her yesterdays were glorious. Maybe, the reason why the potential of my great mother was destroyed is because I was born.

[Mother]

I am the vice-principal of a school. There, I see depressed children, survivors of school violence and children who attempted suicide. People might see them as troublemakers but to me, they are children with potential. I try to look for the good side in them. I listen to their complaints and concerns all night long. But the only thing I cannot stand is my daughter's disease. I don't see any potential in her. She herself is the 'disease.' A decade ago, I felt ashamed - that my daughter had developed the disease.

[Daughter]

Mom tried to stop me. She wanted me to continue studying with her money. Leaving her behind, I moved to Seoul and got a job as a kitchen assistant in a vegetarian restaurant. I enjoy picking quality ingredients and cooking in various ways. My love for food started 12 years ago, when I got anorexia. The year I turned 15, I refused to eat until my body became undernourished and my brain shrunk accordingly. Two years after being in and out of a closed ward, when my symptoms changed from anorexia to bulimia, I used to eat all day long and thought of food even while

throwing up all night long. To me, food was my mom. A mother who was untouchable, who would never look into my eyes. A mother who shut the door and went away when I got my period for the first time, and who would mark the incorrect ones first when I gave her my assignments. A mother who seemed always burdened and tired due to taking care of another life – me.

[Mother]

I am aware that I was more like a father than a mother to my daughter. I was a guardian giving her clothes and foods and making her safe just enough not to be bitten by an animal. If she were a son, not a daughter, it would have been a little different. Every time I look at her, I thought of the young me who was never safe and always in danger. Can something be done now? I look into a diary that my daughter kept during her most difficult time struggling with her disease. I look into my counseling logs.

[Daughter]

I am escaping from my mom's world – her house, places, people, past, anxiety and scars. Even though I live in a semi-basement house in Seoul, working as a kitchen assistant and smell like food and sweat, I make my own money for weekly counseling therapy. For the first time, I feel a sense of accomplishment seeing people's comments on my cooking on social media. Away from my mom who never looked at me, and away from her anxious looks, I meet people who like my cooking and I lead my own life. Maybe, this time might build my confidence and the day may come when I can have a real meal with my mom.

## PRODUCTION COMPANY

**Keam Productions** | [keam.productions@gmail.com](mailto:keam.productions@gmail.com)

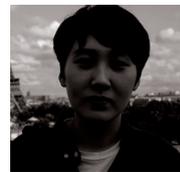
Founded in 2016 as a documentary production company. In May of the same year, it produced *People in Hyehwa-dong* for Jaeneung Educational Institute's JCC museum and ever since it produced multiple documentaries for arts and exhibitions. *For Vagina's Sake*, a documentary about the female body and menstruation, was released in 40 theaters nationwide in January 2018 and was shown at about 100 community screenings.



### DIRECTOR

**KIM Boram**  
[keam.production@gmail.com](mailto:keam.production@gmail.com)

*A Silent Night* | Director, Writer | 2020  
*For Vagina's Sake* | Director, Editor | 2017  
2017 Seoul International Women's Film Festival - Okrang Prize  
2017 Seoul Independent Film Festival - New Vision Award



### PRODUCER

**PARK Jihye**  
[jipark3651@gmail.com](mailto:jipark3651@gmail.com)

*The Dogs of 1958* | Producer | In Development  
*A Silent Night* | Producer | 2020  
*Beautiful* | Producer | 2011  
*Blue Desert* | Producer | 2011

# Airborne

India | Hindi | 80min | MOV

Environment&Nature, Faith-Religion, Social&Human Interest



The story of Delhi's apocalyptic air and escalating communal violence is woven together by an unlikely figure – the black kite, and its human entanglements.

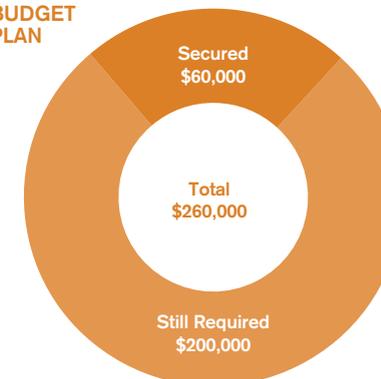
## GOAL

Co-production, Financing, Broadcasting

## PRODUCTION SCHEDULE

Pre-production	2019.02 – 2019.12
Production	2020.01 – 2020.12
Post-production	2021.01 – 2021.07
Completed	2021.08

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$20,000
2020 Catapult Film Fund	\$20,000
2019 IDFA Bertha Fund - IBF Classic Development	\$5,000
2019 Sundance Institute Documentary Fund - Development	\$15,000

## SYNOPSIS

Nadeem and Saud grew up in a working-class Muslim neighborhood with narrow, dingy lanes. As children, they lay on their terrace, gazing up as the elders in their family tossed raw meat skyward for hundreds of kites. Muslims believe the act of feeding birds-of-prey washes away the sins of the meat-tosser.

When the brothers first found an injured kite, they took it to a bird hospital. The hospital, however, refused to treat it – because it was a “non-vegetarian” bird. At the time, the teenage Nadeem and Saud were training to be professional bodybuilders. They used their informal knowledge of muscles and tendons to care for the bird on their own. Since then, they have operated on and rehabilitated over 15,000 birds in their tiny garage-basement. India recently turned sharply towards religious majoritarianism. Last year, the government introduced a Citizenship Act that threatened the rights of India’s 182 million Muslims. Widespread protests rocked the country. The brothers found themselves torn between their kite duties, unsure of whether to join the thousands protesting. Both their wives decided to join the street protests, even as the brothers themselves stayed back. After two months of street protests, things took a horrifically violent turn. Mobs in Delhi killed over 50 people, mainly Muslims. The brothers spent many nights patrolling their neighborhood in fear of encountering blood-thirsty mobs.

Alongside this was the alarming rise in mysterious kite injuries. Delhi has the highest density of these raptors in the world. More injured kites arrive at their bird hospital every day with inexplicable cases of blindness and neural deformities.

The combined stories of this human-kite ensemble paint an untold picture of life in the world’s most hazardous urban environment.

## DIRECTOR'S STATEMENT

My first film *Cities of Sleep* explored Delhi through the lens of sleep. By focusing on the ‘sleep mafia’ of Delhi (these are people who control who sleeps where, for how long and what quality of sleep - for the homeless), I leveraged sleep as a political, philosophical, and aesthetic category through which to consider the city. As a method, I am deeply interested in looking at the everyday banal phenomenon that usually occupies the fringes of our vision - as objects of rigorous study. Through this film, I want to enchant the sky. I want audiences to instinctively look up – to think of the sky and the birds in it as novel wonderfully alien things. At the most nascent level, my interest in the ‘more-than-human’ began during a fellowship at Cambridge University last year, under a research project called ‘Urban Ecologies’. This was/is a cutting-edge project studying urban ecology across different cities in India. I began developing a deep interest in the behavioral and evolutionary changes in animals in Delhi, prompted by air pollution.

Coupled with this was a deep sense of dread that many of us were feeling towards the rabid majoritarian right-wing turn the country had taken. Focusing hard on the figure of the black kite alone, opened up currents of not just ecology and environment, but also the most pressing socio-political dramas of our times.

My interest is not in making conventional ‘nature-based’ programming, nor an ‘animal/wildlife’ documentary. My focus is not limited to the life of the human protagonists neither the avian ones, but to map broader changes that are happening to the city itself. The city itself - replete with the many human-animal ensembles in it – features in the film as a character.

## TREATMENT

The film’s visual grammar draws largely from observational and verité styles, peppered with some essayistic sequences used to visualize the brothers’ childhood dreamlike fascination with black kites.

The thick, grey, monotone smog enveloping the Delhi sky has become a visual template for the near-apocalyptic scenes emerging from cities in Asia recently. By October each year, a thick

blanket of smog descends on the city, triggering a public health emergency.

The sun gets reduced to a diffractive smudge of pale light, and the city soundscape is filled with the coughs and wheezes of dogs, cats, humans, and other animals. Visually indexing this experience is a founding part of the film’s look. The opening sections include sensory recollections of the brother’s childhood, elaborating on their fascination with raptors. The kite is visually presented as an object of enchantment. This includes stylized sections with lyrical, slow-motion shots that also give an account of Delhi’s changing ecology. The kite-in-the-sky is visualized just as the human eye sees it – a dot on the horizon. Visually, the film will not aspire to the aesthetics of usual nature or wildlife documentaries. There will be NO extreme telescopic close-ups of the flying kite.

The bulk of the film will feature Saud and Nadeem’s everyday life in their slum locality, the dilapidated basement, and their daily interaction with the kites. No talking-head direct interviews will be used.

A significant chunk of the film also captures the political tumult and the threat of immediate impending violence. As the political atmosphere becomes tense, the camera stays intimately close to the family. It stays close during nervous family dinners, during panic-stricken conversations, during moments of levity, and various other moments as the family feels the reverberations of the political situations outside. Broader political turbulences of the country are experienced only through the tight lens of the family’s experience of them.



### DIRECTOR

Shaunak SEN  
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Cities of Sleep | Director | 2015

2016 Taiwan International Documentary Festival - Merit Prize, Next Generation Award



### PRODUCER

Aman MANN  
aman.mann.2808@gmail.com

Cities of Sleep | Associate Director | 2015

2016 Taiwan International Documentary Festival - Merit Prize, Next Generation Award

# Chronicle of a Year

Kazakhstan | Russian, Kazakh | 75min | DCP, MP4  
Art&Culture, Personal&POV, Social&Human Interest



A young Olympic champion has been murdered. In the heart of the Kazakhstan's largest city a civilian movement stirs in response. In this country of totalitarian past and autocratic present, strong young voices begin to break the thin air of inertia. Is this how civil society is born?

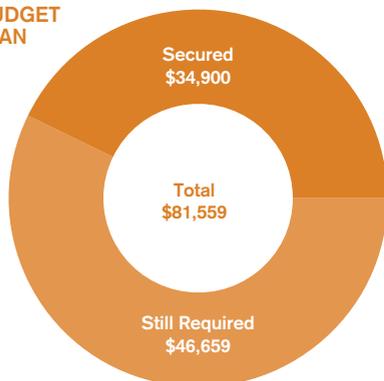
## GOAL

Co-production, Financing, Broadcasting, Film Festival, International Sales&Distribution

## PRODUCTION SCHEDULE

Pre-production	2018.06 – 2018.08
Production	2018.07 – 2020.08
Post-production	2020.09 – 2021.01
Completed	2021.02

## BUDGET PLAN



## FUNDING SOURCES

2019 Best Pitching at Baltic Pitching Forum - Current Time TV Award	\$2,000
InterNews Kazakhstan	\$22,000
Prague Civil Society Centre	\$10,900

## SYNOPSIS

The film follows a difficult year in a country stuck between reality and fictitious state-built narrative. Thirty years after the collapse of the Soviet Union, Kazakhstan remains a repressive state, yet its younger generation has long outgrown this agenda. Starting with a tragic murder of a talented young athlete the year culminates in unprecedented events. The murdered self-made champion had shown how hard work can achieve the undoable even in a country with no functioning social institutions. The absurdness of his death as a result of robbery fuels the coming turmoil. The director's attentive and intimate camera travels around her hometown. It sneaks into the closed meetings of a new civil movement that emerged after the tragedy. It passes protests against fraudulent elections and dives into secret corners where activists prepare for art actions and demonstrations. We come close to the youth and feel their fears, hopes, and inner challenges. Even without much experience, they know what is unacceptable.

## DIRECTOR'S STATEMENT

My peers and I live in a space of duality, a space where the State creates a fabricated, abstract, and grotesque reality of its own, and pours money into supporting this fiction. It builds a rough illusion of happiness and prosperity reviving the Soviet propaganda heyday. But we can see the real structures under the glossy surface. I want to make this film to capture the portraits and events of our life as it is - controversial, unsettled, and precarious. This story must be told through a documentary camera, with its ability to get very close to the players of major events. I am the right person to tell this story because, as the events in my country unfolded, I found myself at their heart with a camera in my hands right from the start, driven by the urge to understand what was going on, and can guide the viewer through them. My friends, colleagues, and loved ones were directly involved in these events and became their active participants. Being a part of the community of activists and artists, I am able to film them at an eye level.

## TREATMENT

Sizzling hot and muggy evening Almaty. People with flowers are gathering near the sports ground. The fence is covered with drawings and photos, candles and toys on the pavement. We hear whispers, repeating the tragic details of what happened. An Olympic champion was killed. He was known for his beautiful victories on the ice, and he was fatally stabbed by robbers who tried to steal mirrors from his car.

Young actors gather on stage of a local theatre. They read texts that people post on social media in reaction to the tragedy. "It is not only his death that we are mourning, but also the realization that we are paralyzed by helplessness."

Here comes GULSHAT. She gathers an initiative group of a new civil rights movement. The participants are successful people, top-managers willing to devote their time to the cause that promises change. Here we see DIMASH for the first time.

THE SECOND part of the film is an explosion of critical events: the president's resignation after 30 years of irremovable authority, renaming the capital in his honor by his protege, spontaneous protests. The story now turns to young activists – we meet them in courtrooms while their peers are being persecuted for holding banners in the streets. Here we see ASEM, she reports from the courtroom for several media. In the chaos of unfolding events, our protagonists express their unfiltered thoughts and intentions. Conflict inside the movement breaks out.

IN THE THIRD part all the characters reveal themselves to the fullest extent. "The elders" try to set up a demonstration, but it results in individual interrogations. The friendship between activists and the authorities does not work out. "The young" decide to form a movement of their own. All summer they prepare for their first protest. Demonstrations are officially prohibited, but they decide to come together and march anyways.

It's a national holiday, and the city celebrates. Our characters meet in a street cafe, join two tables

together. Dimash is smoking non-stop, surrounded by a couple of dozen of journalists. "I think I have trouble with my heart, feels like it's squeezing on the left side", – he suddenly says right into the camera. He freezes for a second, then stands up fast and goes to the center wrapping himself in a black flag with an open eye drawn on it. The rest follow instantaneously.

## PRODUCTION COMPANY

### TIHIY SVET (QUIET LIGHT)

The documentary studio TIHIY SVET (QUIET LIGHT) was founded in 2015 by Katerina Suvorova. The studio works on films that promote civil society development topics, relations between people and the environment and bring public attention to issues of social injustice in various fields, in the formats of cinematic documentary films, as well as videos for social campaigns.



#### DIRECTOR

**Katarina SUVOROVA**  
katyasuvorova@gmail.com

QYZBOLSYN – Let it be a Girl | Director | In Development  
FACE THE MUSIC | Director | 2018  
2019 ArtDocFest  
2019 DMZ International Documentary Film Festival  
2019 One World Film Festival  
2018 Central Asian Documentary Film Festival  
2017 Jihlava International Documentary Film Festival -  
Testimony on Nature Special Mention  
Sea Tomorrow | Director | 2016  
2016 Locarno Film Festival  
Mediastan | Co-Writer | 2014



#### PRODUCER

**Viktoriya KALASHNIKOVA**  
vikt.kalashnikova@gmail.com

QYZBOLSYN – Let it be a Girl | Producer | In Development

# Kamay

Afghanistan | Persian, English | 90min | DCP  
Art&Culture, Gender&Sexuality, Personal&POV, Social&Human Interest, War&Conflict, Youth&Children



After a young girl from the mountains of central Afghanistan mysteriously commits suicide inside Kabul University, her family's calm rural life enters into a painful event and exhausting process. Her parents are now looking for justice in one of the most corrupt judicial systems in the world; while Freshta - their younger daughter - attempts to gain admission to the same university, to complete what her sister had started.

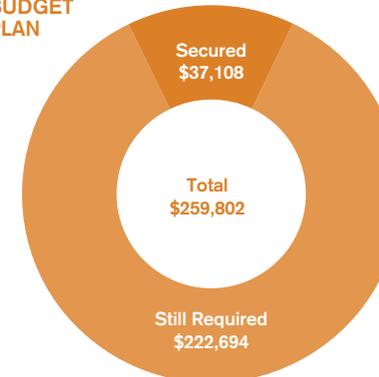
#### GOAL

Co-Production, Financing, Broadcasting, Film Festival, International Sales&Distribution, Pre-sales

#### PRODUCTION SCHEDULE

Pre-production	2017.11 – 2018.07
Production	2018.08 – 2021.07
Post-production	2021.08 – 2021.11
Completed	2021.12

#### BUDGET PLAN



#### FUNDING SOURCES

Crowd Funding and cash investment	\$17,992
IDFA Bertha Fund	\$19,116

## SYNOPSIS

Zahra Khawari, a young girl from a rural family in Daikundi Province, was pursuing a degree in veterinary science at Kabul University when she mysteriously committed suicide inside a student's dormitory, due to the pressure by her advisor and rejecting her thesis several times.

Freshta, Zahra's younger sister who is 21, is trying to pass the entrance exam to gain admission to the same university so she could complete what Zahra had commenced. However, Freshta encounters significant opposition from her family.

Besides the possibility of her experiencing the same fate as Zahra's, her parents Hawa and Younes are also concerned about the complicated security situation in Kabul. Given what happened to Zahra, Freshta struggles in figuring out how to convince her parents to leave for Kabul.

In the meantime, after two years of relentlessly pursuing Zahra's case in the judicial system, Hawa and Younes have got nothing but only the daunting journeys from the central province of Daikundi to Kabul, also known as the death highway - a dangerous and exhausting 24-hour route, passing through areas fully controlled by the Taliban terrorist group.

## DIRECTOR'S STATEMENT

We belong to a part of the history that is really difficult to describe, where even the reality seems invalid. There are lots of untold stories in Afghanistan hidden behind war journalists' headlines. If there is a chance, the least we can do is to tell these stories.

What differentiates this story is the radical objection of Zahra, who protests by committing suicide. After this incident, the family's reaction makes this issue even more serious. Freshta is aiming to continue Zahra's way and finish her work. The strong commitment by their parents does not only highlight this case, but also advocates for the countless other girls who are struggling with the same circumstances. It is admirable for those who come to Kabul with a thousand hopes and difficulties with their studies.

While Zahra's family is looking for justice in one of the most corrupt countries in the world, we are now an inevitable part of the subject. This is our relation with the film, to translate these stories into cinematic language.

## TREATMENT

On a cold winter afternoon in Bamyan province, Freshta is waiting for the van to join the journey, heading to Daikundi province. Scattered images of her elder sister Zahra, who was studying at Kabul University, go through her mind until she gets home. At home, each member of the family is busy with their daily chores. Freshta uses her sickle to look for a local herb named "Kamay", and she remembers Zahra again because the subject of Zahra's dissertation was about this local herb. Freshta wonders for what on earth her professor would have rejected Zahra's research topic? Zahra's presence can still be felt in every corner of the house by things which belonged to her. Things such as her part-time embroidery, local herb that Freshta was picking, and her leftover clothes. The family discusses the probable reasons of Zahra's suicide at any given moment.

In fact, Zahra's death has caused anti-discrimination demonstrations at the university. The demonstrations shake the body of the corrupted system, but any immediate changes to the long existing ethnic discrimination at the institutional level are far from promised - discrimination from which Zahra had suffered a long time and ultimately led her to commit suicide.

Zahra's lawyer asks students to testify in court; but students are worried that this action might create some problems for them in the university. On the other hand, Freshta who wishes to study in the same field as her sister faces another challenge. In fact, her parents totally disagree with her decision since they do not want to witness another victim in the family due to the insecurity of the Kabul-Daikundi route and the racism at the university.

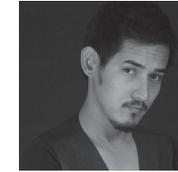
It is night and Freshta returns home from the university entrance exam preparation course. The car radio broadcasts updated news about Zahra's suicide.

Freshta's parents are informed at the last moment that the primary hearing of Zahra's case going to take place very soon. They have to pass the 24-hour windy road from Daikundi to Kabul.

While the parents are on their way to Kabul, Freshta's older sister, Ayn al-Hayat, is pulling water out of the well. The phone reception of Freshta's father is weak; he says he has not yet reached the territory that is under the control of the Taliban. Radio reports state that the Taliban have taken some hostages in the same territory lately. Luckily the parents pass the road safe and sound but Kabul city is in a total chaos when they arrive in, as the Taliban has just carried out another suicide-bombing.

Zahra's parents have a small piece of paper in their hands that declares that the professor is innocent, according to the judge and verdict. Ayn al-Hayat can extract only a few drops of water from the well after lots of pumping. Zahra's parents are angry with the court's initial ruling and have appealed.

The family is preparing food for the anniversary of Zahra's death. The guests have come and are reading the Quran. The atmosphere is a mixture of different incomprehensible sounds. Freshta and her other sister also bring food for the neighbors, then they go to Zahra's tomb. Freshta tells herself that she also might have committed suicide, if she were her sister Zahra.



### DIRECTOR & PRODUCER

Shahrokh BIKARAN  
shahrokh.bn@gmail.com

Kabul, City in the wind | Location Recordist | 2018  
The Mannequin | Film Score Composer and Sound Designer | 2018  
The Bird was not a bird | Film Score Composer and Sound Designer | 2015  
Half | Film Score Composer and Sound Designer | 2015



Ilyas YOURISH  
ilyasyourish@gmail.com

Kabul City in the wind | Location Manager | 2018  
The Other Side of the Coin | Producer | 2017  
The Difficult Battle | Producer | 2016

# My Mother is a Noh Actor

Hong Kong | Japanese | 75min | DCP  
Art&Culture, Personal&POV, Social&Human Interest



As a Noh actor and the sole heir of Living National Treasure, at the age of 40, Hikaru has to sustain the lineage of the art and her family by giving birth to a child, or to do it very differently from her mother.

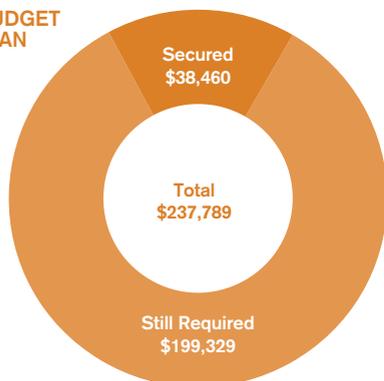
## GOAL

Co-production, Financing, Broadcasting, Film Festival, International Sales&Distribution, Pre-sales

## PRODUCTION SCHEDULE

Pre-production	2017.01 – 2017.11
Production	2017.12 – 2021.09
Post-production	2021.06 – 2022.03
Completed	2022.03

## BUDGET PLAN



## FUNDING SOURCES

C. C. Wu Cultural & Education Foundation Fund	\$38,460
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## SYNOPSIS

This is a film about a Japanese female Noh actor dealing with her struggles in both personal and professional life as she is finding her “self” other than her mother’s footsteps, in a male-dominated empire of Noh – a traditional performing art with 650 years of history.

It was never the plan of Uzawa Hikaru's grandfather, Uzawa Masashi – a Noh master, to let Hikaru’s mother Hisa, and later Hikaru perform on stage as a profession. Hikaru and Hisa are the only pair of mother and daughter among the handful of female Noh lead performers, which is known as “shite”, in Japan today. As a pioneer, Hisa has been recognized as a Preserver of Important Intangible Cultural Property (commonly known as Living National Treasure) by the Japanese government. Since Hikaru’s stage debut at the age of 3, she has been promoting the tradition and later performed worldwide. Yet both Hikaru and Hisa have to constantly stay alert and fight in the male-dominated industry.

Unlike her mother, Hikaru didn’t get married and gave birth at 30. Her audience is looking for more innovative expressions of art. She intends to advance her career by starting her own theatre company and to be independent of her mother. Like many women at her age, she feels the need to get pregnant for the expectation of her husband’s family, as well as from her mother to sustain the Noh lineage of Uzawa. However, at the age of 40, she is facing a dilemma that pregnancy would delay her career plans. While charting what a woman “shite” can do in the modern world, Hikaru is being constrained by a woman’s role in Japanese society, as a mother, a daughter, and a wife.

## DIRECTOR’S STATEMENT

Traditional performing arts are something I am currently most concerned about. In Asia, there is the largest number of Intangible Cultural Heritage inscribed by UNESCO, all facing the challenge of sustainability. Some people might find them very far away from their lives. I hope my films can shorten this distance for them, and serve as a record of human’s invaluable cultural heritage. This film is my third work on Asian traditional performing artists, the previous two focused on Chinese Opera artists in Hong Kong and China. In this third film of mine, I have embarked on a journey to Japan, a very different society from Hong Kong and China.

Noh is one of the first batch of Intangible Cultural Heritage inscribed by UNESCO. By looking at the experience of Hikaru, this film will explore the difficulties and challenges that young female Noh actors face, and how they deal with the male-dominated Noh world that they consider unfair. Also the way they understand tradition, art, dream, life, and the self.

I first met Hikaru in 2012. She later performed in my theatre projects in 2017 and 2018. I want to explore how theatre elements can play in this film, to tell the story from the stage to daily life about her and her dialogues with her mother Hisa in the art of female Noh actors onstage, and the role of a daughter, a mother or a wife offstage. I hope this could help the audience to understand their experiences regarding their gender-framed careers and women’s role in society.

## TREATMENT

The film will tell the personal story of Hikaru through the intimate lens looking into her real life as well as her Noh theatre performances. Interweaving these scenes, the director wants to explore how theatre elements can play in films, to tell the story of Hikaru, and her dialogue with Hisa about Noh actors onstage and the life of a daughter, a mother, and a wife offstage.

Poems play a very important role in Noh performance. It is observational and pure. The showcase of the play segments will strive to show the integrity of the art, just enough to explain the historical lines of poems and their philosophical meaning to allow the audience to appreciate the art form with enough understanding. We will use the content and lines of some Noh plays, associating with the real story of the characters.

There are only a few documentaries capturing Noh, most of them are introducing this ancient art form but seldom featuring a Noh actor. Our lens will follow Hikaru and Hisa intimately, as well as

the rehearsals and sequences of rituals involved in preparation of the costumes, dressing, and prayers before wearing a mask, to be shown like anatomy in front of the lens. These elements will be staged beautifully in collaboration with Hikaru's advice fitting into the film.

Music is another important element. In the theatre project directed by the director in collaboration with Hikaru in 2018, together with co-director and composer Nerve, they created a hybrid performance with cross-cultural and cross-genre experimentation. This play required in-depth knowledge in the traditional performing arts in response to the contemporary world, on how they foster the art forms that they have inherited and have been representing; and how they venture for their own paths in the context of contemporary society.

## PRODUCTION COMPANY

### A Priori Image

Founded in 2012. A Priori Image, which is a collective creative group focuses on documentary making, involve creative talents from diversified media. We believe, creativity is "A Priori", it is without boundary and out of convention. Produced numerous award-winning documentaries *Fish Story*(2013) and *Snuggle*(2016), awards as Best Documentary in the 8th Xining FIRST International Film Festival and Film of Merit from the 23rd Hong Kong Film Critics Society Award respectively. Latest production *Bamboo Theatre*(2019) received nomination for Best Documentary at the 56th Golden Horse Awards, nomination for Best New Director at the 39th Hong Kong Film Awards, Special Mention Award at the 2019 Hong Kong Film Directors' Guild Awards and Film of Merit at the 26th Hong Kong Film Critics Society Awards.



### DIRECTOR&PRODUCER

**CHEUK Cheung**  
cheukcheung@a-priori-image.com

#### Bamboo Theatre | Director | 2019

2019 DMZ International Documentary Film Festival

2019 Hong Kong Film Critics Society Awards - Film of Merit

2019 Hong Kong Film Directors' Guild - Special Mention Award

#### Snuggle | Producer | 2016

2016 Hong Kong Film Critics Society Awards - Film of Merit

#### My Next Step | Director & Producer | 2015

2017 CAAM Fest

#### Fish Story | Associate Producer | 2013

2014 Xining FIRST International Film Festival - Best Documentary

#### My Way | Director & Producer | 2012



### PRODUCER

**Ken HUI**  
ken@picapicamedia.com

#### Snuggle | Producer | 2016

2016 Hong Kong Film Critics Society Awards - Film of Merit

#### Hong Kong Trilogy | Producer | 2015

2015 Toronto International Film Festival

#### Bends | Producer | 2013

2013 Cannes Film Festival

#### Fish Story | Associate Producer | 2013

2014 Xining FIRST International Film Festival - Best Documentary

#### My Way | Associate Producer | 2012

# Ningdu

Hong Kong, USA, The Netherlands | Chinese | 94min | DCP  
Experimental, History, Personal&POV, Youth&Children



Caught between semi-gods and mass madness, in a world of propaganda images, surrealist collage and pop-art animation, the LEIs struggle to live through China's tumultuous movements of the 1950s - 1960s.

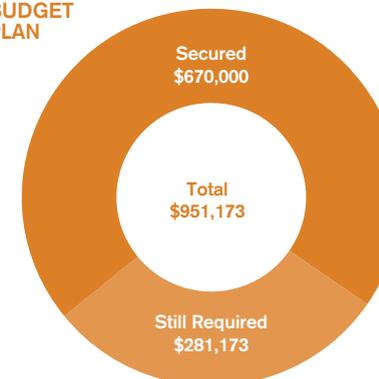
### GOAL

Co-production, Financing, Broadcasting, Film Festival, Pre-Sales

### PRODUCTION SCHEDULE

Pre-production	2013.03 – 2017.07
Production	2017.08 – 2020.10
Post-production	2020.11 – 2021.04
Completed	2021.05

### BUDGET PLAN



### FUNDING SOURCES

C-Ray Studio	\$670,000
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## SYNOPSIS

Maomao recalls the struggles of his family amid China's tumultuous 1960's period. When Dad is compelled to work in the countryside, the already sick Mum passes away. As the system refuses Dad to live with his children, the three kids are kept in an orphanage. Locked in cages, Maomao and his two sisters become birds. Around them, masses are burning iron and steel. They start gigantic constructions that infuriate the River Dragon. A carp that turns into a woman helps the children to regain their human shape and settles with them at home, becoming their adoptive mother. When Dad is finally back, harmony and happiness arouse in this new family. Shortly after the Cultural Revolution starts, the house is blown away. The sisters are pushed to fly away. Dad and the kids are separated again. In the fields, people are burning flags and transforming into insects, while giant fruits and vegetables invade the world. Above, Gods of clouds observe the chaos. Maomao and his new Mum are sent to the countryside where they try to adapt, while Dad in another village is asked to confess his political past. They wait for the day to reunite...

## DIRECTOR'S STATEMENT

In 2013, I read my father's article about an oral history *The Changes of My Family* and began to interview my family members about their memory. Like all my generation who lacks historical education, I looked for identification by exploring the past of my family. When I listened to them, I realized that everyone had a different story about the same time. I try to understand history by reading them. In *NINGDU*, all characters, mountains and rivers are made of modeling clay. The texture and colouring of the image will give a nostalgic feeling. If the cinema uses the language of dreams, the greatest charm of animation language is 'dreaming in a dream.' I continue the stylistic approach that I employed in my first feature *BREATHLESS ANIMALS* — collage images of the historical archives like the China Pictorial magazine and old black and white family photos. I hope that *NINGDU* will be a brave step for me, and a projection of the dream for those who will see it.

## TREATMENT

Maomao recalls the struggles of his parents, his sisters, and himself during the chaotic social and political times of the 1950s and 1960s in China. Suspended between a fantasy world and the historical reality, the story takes place in a world mixed with contemporary surrealism and pop artefacts, Communist images and a touch of Chinese legends.

Following the Chairman's call to learn from and to support the farmers, Dad is sent to work for the masses in the countryside, leaving behind the already sick Mum and three children in a town called Ningdu. While he is away, Mum gets worse and soon passes away. Dad rushes home for the funeral, but is asked to go back to his designated village after spending only three days there with his kids. Heartbroken, he has no choice but to leave the three kids alone in an orphanage. Now locked in cages and no longer considered as human beings, the little kids turn into birds.

Around the family, and all over the country, the masses are burning iron and steel. They also start gigantic constructions of bridges, dams and roads. While destructing the environment, they infuriate the River Dragon.

Time passes. One day, a beautiful carp appears who turns into a generous and protective woman. She helps the children to leave their cages, return to their human shape and come back home where she rebuilds life with them as an adoptive mother. Later, Dad is finally sent back home. The new family settles back in their dear home and starts a new life. In the summertime, the whole family goes to see an outdoor movie. Separated from the others, little Maomao stands alone in the crowd, completely amazed by the *Monkey King* on the big screen.

However, happy times are always short. A new wave of movement arrives and again destroys families and individuals. The Lei's house is blown down. Dad is forced to confess in a locked stall, due to his political past of working in a bank of the defeated Nationalist party. The two sisters get wings like birds again and are pushed to fly away. Maomao and his new Mum are sent together to

a small village called Gu. Once more, the family is separated. In the fields, people are burning flags and transforming onto a wave of little insects, while giant vegetables and fruits invade the world. Above them all, the Gods of the clouds observe the chaos.

Little by little, Maomao and his new Mum try to adapt the life in Gu village. During the day, his new Mum learns to do farm work. In the evening, Maomao, now 12 years old, teaches farmers to read, write and sing *The Internationale*. Once on the way home at night, Maomao accidentally falls into the river. Another time, the new Mum slips on the road and breaks her wrist. After all the difficulties and dangers, the family is finally reunited. In order to celebrate, teenage Maomao goes happily by bike to buy meat with 2 dollars. However, when he arrives at the butcher's shop, he discovers that the money is gone...

Time flies. The kids are all grown up, while the parents have become old. Today, when they get together and look through the old photo album and talk about the past with affection, the memories, along with the old house in Ningdu, are like a dream. But there are some wounds that can never be healed...

## PRODUCTION COMPANY

### CHINESE SHADOWS

Hong Kong based production company, CHINESE SHADOWS represents the new generations of Asian directors by introducing their work to the world and produces Asian films with an international reach. Since its creation in 2008, CHINESE SHADOWS has been involved in the production of some of the most talented Chinese directors, including Wang Xiaoshuai, Lou Ye, Lu Chuan, Li Yu, etc. The current line-up includes coming projects by documentary master Wang Bing, artist Lei Lei, and Indonesian helmer Eddie Cahyono.



### DIRECTOR

LEI Lei  
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A Bright Summer Diary | Director | 2020  
2020 Rotterdam International Film Festival  
Breathless Animals | Director | 2019  
2019 Berlinale Forum  
Hand Colored NO.2 | Director | 2017  
Recycled | Director | 2013  
2013 Holland International Animation Film Festival Grand Prix of Short & Non-Narrative  
This is Love | Director | 2010  
2010 Ottawa International Film Festival Best Narrative Short Award



### PRODUCER

Isabelle GLACHANT  
chineseshadows@gmail.com

Chinese Portrait | Producer | 2020  
2018 Busan International Film Festival  
Marlina, The Murderer in Four Acts | Co-Producer | 2017  
2017 Cannes Director's Fortnight  
Red Amnesia | Producer | 2014  
2014 Venice Official Competition  
11 Flowers | Producer | 2011  
2011 Toronto International Film Festival  
Shanghai Dreams | Executive Producer | 2006  
2006 Cannes Jury Award

# Our Second Home

Hong Kong, Taiwan | Cantonese, Mandarin | 90min | DCP  
Lifestyle, Personal&POV, Social&Human Interest, Politics



Far from the glitter of the Hong Kong skyline, a small tranquil village of fishermen is struck by the arrival of the outer world into their daily lives. When street protests and political views divide the elders from the young, is there still anything that can keep the community together?

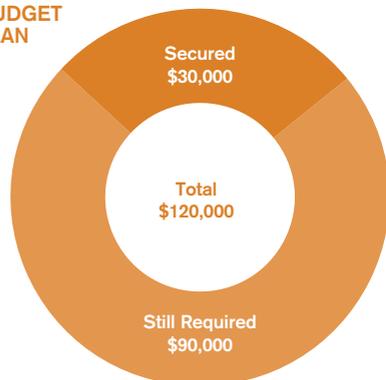
## GOAL

Financing, Broadcasting, International Sales&Distribution

## PRODUCTION SCHEDULE

Pre-production	2019.07 – 2019.10
Production	2019.11 – 2021.04
Post-production	2021.04 – 2022.02
Completed	2022.02

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$30,000
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## SYNOPSIS

In Cheung Chau, one of Hong Kong's outlying islands, a village of fishermen has experienced the economic miracle of the city only from afar. To the outsider's eyes, it may seem like this village has kept an old-fashioned look, but for those who have spent their lives here, Cheung Chau has undergone profound changes through the economic rise and fall of this metropolis. On these shores, the Yau-Tai or Peaceful Day food stall provides a glimpse of local life; it is a microcosm reflecting many of Hong Kong's realities. In early 2019 a proposed extradition bill by the Hong Kong government causes huge protests among residents, and the tranquil microcosm of the food stall is shaken. Fewer and fewer tourists make the journey to Cheung Chau, and the business is profoundly affected. Younger customers such as Heavy Beauty support the protests, while the older generation, including the boss A-Cheung, side with the police and the government. This generational gap and the ensuing disagreements start to drive a wedge between the generations, and the "Peaceful Day" friendly vibe starts to become threatened. Was the Peaceful Day just an illusion?

## DIRECTOR'S STATEMENT

I decided to tell the story of how the lives in and around the Yau-Tai food stall have changed over time. I want the audience to take a journey with me in this film, and to witness how the world around us changes society and therefore the people inside it. We especially notice these changes when it is the people closest to us. In a microcosm where tradition and modernity clash, and where the boundaries of the family are redefined, I want to explore the feelings that bring us together and that sometimes also force us apart. Do relationships that were born and nurtured in a physical space live on after and outside that space? Or are these relationships bound to their place of birth, destined to exist briefly and remain only in our memories?

## TREATMENT

In one of the outer islands of Hong Kong, a village of fishermen called Cheung Chau has experienced the economic miracle of the city from afar, and yet it has profoundly changed with the arrival of Chinese tourists, looking for one of Hong Kong's hidden spots. On the shores of Cheung Chau's port, the Ri-Tai or Peaceful Day food stall is a microcosm reflecting many of the village's realities, an absurd play about life in a city-state that gathers all sorts of people. In this small food stall, there is in fact almost no food at all, as most of its business now comes from the sale of drinks and beers, and a few snacks to go with it - such as dry seafood. This shrinking menu is a sign of the times; the new Chinese tourists coming into town are only looking for quick snacks, and the old customers come there only for drinking. Its owner, A-Cheung, is unlike any other boss in Hong Kong, as he spends most of his days playing mahjong or poker with the customers, looking at horse races on the small TV screen of his stall, and looking at him one wonders if he is really making any money after all or he is just trying to find a way to spend his spare time. Surely, in the eyes of the visitors passing by his stall, A-Cheung's exaggerated smiles and indifferent looks are for sure out of the ordinary.

One of his most loyal customers is HEAVY BEAUTY, a girl 40 years younger than him who has been coming to the food stall for more than ten years with her friends. "This is our second home," she says, a place where people of different generations and backgrounds gather their memories and the culture of this small village. With no blood ties, but a common sense of belonging, they share their stories, the stories of Cheung Chau. In early 2019, however, a proposed extradition bill by the Hong Kong government causes huge protests amongst Hong Kong inhabitants, and the tranquil microcosm of the Peaceful Day food stall is shaken. Not only are fewer and fewer tourists come to Cheung Chau, making A-Cheung's revenue shrink, but the younger customers such as Heavy Beauty support the protests, while the older generation, including A-Cheung, support the police and the government. This generational gap and the ensuing fights push the people surrounding

the “Peaceful Day” food stall further from each other. Their old way of life cannot coexist with the present social clash, and the “Peaceful Day” family is about to break up.

Through the past year, the relationship between A-Cheung and Heavy Beauty, one of his most loyal customers, has profoundly changed. Just like her, younger customers are now less willing to visit the food stall, and some have even decided to move elsewhere.

In early 2020, on the occasion of the Chinese New Year, Heavy Beauty and some of her friends still decide to pay a visit to A-Cheung. Some of them even bring their kids to the stall. Something has changed between them, but some sort of kinship still exists between the members of this weird community.

Just when they seem to have found a way to coexist, another threat arrives into their life: the spread of the corona virus forces everyone into their homes. Changzhou becomes deserted and A-Cheung and his customers are nowhere to be seen. Was the Peaceful Day just an illusion that had to clash with harsh reality? Is this a simple and honest way of life destined to disappear from Hong Kong?

With this film, I want the audience to take a journey with me and explore how the outside world changes our society and the people that are closest to us. In a microcosm where tradition and modernity clash, and where the boundaries of the family are redefined, I want to explore the feelings that bring us together and also force us to separate from each other. Is there a physical space where all of us can be connected, or is it destined to exist briefly and only remain in our memories?

## PRODUCTION COMPANY

### Volos Films

Founded in 2018, Volos Films is committed to producing international content across Europe and Asia, bringing the voice of emerging talents in different genres to audiences between the two continents. On-going projects include Berlinale Teddy Award-winner Huang Hui-Chen's new documentary *Loma-Our Home* (Paris Coproduction Village, Tokyo Talents) co-produced with 24 Images (France) and executive-produced by Hou Hsiao-Hsien, Jow Zhi Wei's *Tomorrow is a Long Time* (Jerusalem Film Lab, Talent project Market 2017), and *FAR AWAY EYES* by Wang Chun-Hong (FidLab 2019 MicroClimate Prize).



### DIRECTOR

**Frankie SIN**  
hoyeung\_sin@yahoo.com.hk

*Le jardin secret des enfants* | Director | 2016  
*SHENTI* | Director | 2015  
*SHIGAO* | Director | 2015



### PRODUCER

**Stefano CENTINI**  
stefano@volosfilms.com

*Tomorrow is a Long Time* | Producer | 2020  
*A Holy Family* | Producer | 2020  
2018 Golden Horse WIP Project Market - TAICCA Creative Award  
*LOMA-Our Home* | Producer | 2020  
*Absent Without Leave* | Producer | 2016  
2016 Busan International Film Festival  
2016 Singapore International Film Festival - Asian Visions, Audience Choice Award, Winner  
Best Asean Documentary  
*Nia's Door* | Producer | 2015  
2015 Busan International Film Festival - Sonje Award Best Asian Short



**Rebecca JIANG**  
rj@nineriverfilms.com

*The Ring* | Director, Writer | 2013  
2013 Shanghai International Film Festival  
*Happy Valentine* | Director, Producer | 2012  
2012 Hong Kong International Film Festival



**Peter YAM**  
pocyam@gmail.com

*The Cube Phantom* | Producer | 2020  
2020 Rotterdam International Film Festival  
*Lost in Fumes* | Producer | 2017  
2017 Hong Kong Film Critics Academy Award - Recommended Film  
2018 Taiwan International Documentary Film Festival - Chinese Documentary Award  
Special Jury Prize  
*Yellowing* | Producer | 2016  
2016 Yamagata International Documentary Film Festival - Ogawa Shinsuke Prize  
2016 Nominated for Golden Horse Best Documentary  
Nomination First Rounds for 91st Academy Awards Best Documentary

# Prabha

India | Hindi, Marathi, English | 70min | DCP  
 Social&Human Interest, Ageing, Women Empowerment, Hero's Journey



This is the story of an extraordinary, six-decades-spanning relationship between 83-year-old Prabha and Shakuni (Beloved), her 85-year-old vintage car Austin Seven 1934 and the stakes she is willing to take to bring it back to life.

## GOAL

Co-production, Financing, Broadcasting, Pre-Sales

## PRODUCTION SCHEDULE

Pre-production	2018.05 – 2019.06
Production	2019.07 – 2021.01
Post-production	2021.02 – 2021.07
Completed	2021.07

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$30,000
In-kind Contribution of the Collective	\$20,000

## SYNOPSIS

This film is a peek into Prabha's wonderful little world and a rumination on her refusal to be dismissed by age&vulnerability.

Prabha was born into a conservative family in 1937. One of the six siblings, she was forced to discontinue her education after school and was expected to get married. Perturbed by the obvious family intent, Prabha leaves home at 21 and charts an independent path, an unprecedented rebellion especially for that time.

She worked three odd jobs to put herself through college and got passionately involved in car rallies, often being the only female participant she would be asked to take her application back by organizers who were apprehensive of a female driver getting enrolled in extremely challenging car rallies.

'Shakuni' turns out to be more than a car; it filled an emotional void for her, became the only member in her happy family, and gave her a sense of purpose, identity, security, and belonging. They spent 64 years together taking part in numerous car rallies, winning hearts and awards alike; traveling thousands of kilometers across India co-sharing days, nights, and seasons. Her incredible passion for the automobile even repurposed her spirit of welfare and love for people. She relentlessly works, voluntarily, as a traffic controller for the last 20 years, managing traffic at busy junctions, schools, and community playground in the city of Pune. The cause has made her a local celebrity and got her numerous accolades. Active, agile, and exceptionally driven, unlike people of her age, she makes sure that she is a lady of substance, relevant, and increasingly indispensable to the community with her singular identity.

Prabha lives alone in a tiny house, a museum of old trophies and car memorabilia, with engine parts sprawled across her living room. A blunder made by a mechanic two years back put an abrupt halt to this unique saga, making Prabha turn her life into a quest of reviving Shakuni and participating in the biggest vintage car rally in India 21 Gun Salute Rally, Delhi. Shakuni has been almost made redundant by the progressive evolution of automobile technology and its survival does not seem to be an easy challenge. However, Prabha is making all efforts in her complex negotiation to put her beloved back on the road.

Just when she starts getting forward in the journey, the fatal COVID-19 pandemic has stopped everything. Prabha for the first time, in decades, is confined to her house. She is, without her rigorous routine, haunted by the panic that she is going to be redundant soon! Shakuni might not get back to life! This abrupt jolt has made her quest even more metaphoric. Prabha and Shakuni become one in the attempt to fight against losing purpose and being made redundant during the fear and anxiety the world is going through right now. The film explores an existential impasse of a lonely woman who carved out her incredible independence, choices and found her love and passion in a car that lived with her for six decades.

## DIRECTOR'S STATEMENT

A chance encounter led to an immediate friendship with Prabha three years back. Prabha lives 500 meters away from my film school hostel, I met her while volunteering for a local NGO. Her openness and warmth drew me in and by the time I knew her story I was in complete awe. We kept meeting for tea and lunches. Soon, I was chaperoning her for social events she would get invited for, we would go for long walks and spend evenings together. I also became her personal videographer, almost the only regular human presence in her personal life. Friendship with Prabha grew, as my film school would go through long hiatus of strikes and inactivity and I would spend those days staying with Prabha, visiting local sweet shops, and going for occasional long drives. Prabha and I have become family, a mutually acknowledged admiration which has given me complete access and acceptance from her end.

In terms of my personal journey as well, I identify with Prabha for I am the first woman from my family to graduate college and the only person in my family and among my relatives to pursue a

passion and not a job for sole socio-economic gains. I identify with the drive to create something meaningful in life and the never-ending curiosity towards avenues unexplored My personal connection with Prabha is accentuated by my immense interest in her as a storyteller. Hers is an immensely rich, multi-faceted character-driven story that resonates with the larger existential meaning-making and inspires me endlessly. For the same reason, I believe I can do justice to her story. Our journey has become about two women trying to get her car Shakuni fixed and making a film along the way.

## TREATMENT

The bulk of the film is shot in fly-on-the-wall observation mode, with no direct interviews or talking heads. Prabha's journey of getting the car fixed against all odds serves as the narrative backbone, with its failures and successes informing the emotional arc of the film. The film follows two worlds of Prabha, the dynamic and busy 'outer world' where she is exceptionally active, a familiar pleasant presence to hundreds of daily passers-by and the wonderful but lonely 'inner world' of Prabha, where small everyday activities and meticulous record-keeping are sacred rituals of keeping up with a rapidly alienating world. I shall be using her old interviews, pictures, and videos to create a sense of the past as well as its contrast to the present. Her intimate conversations with other people where she goes into wonderful details about her younger days, especially interactions with her hairdresser, often reveal wonderful memories of her life. Radio commentaries from her rally days will form the soundscape of her past. The interweaving of Prabha's present along with her fascinating history and memories will underline the real significance of her quest, her refusal to be passive and redundant. Shakuni is visually treated as the other protagonist, as important as Prabha, and a parallel is drawn between her and Prabha. The soundscape will mostly use diegetic sounds. The commotion of traffic and shrill sounds of the car workshop in contrast with the relative quiet of Prabha's house will add to the opposing rhythms of the two worlds she inhabits. Prabha listens to old Marathi songs to help her sleep, these songs become a regular motif in the film. Prabha also sings a hugely popular Hindi song "Mere Sapno ki Rani" ("Girl of my dreams...") for Shakuni, which talks about her wait for it. The song becomes a regular motif and will act as the soundtrack to her journey to Delhi.

## PRODUCTION COMPANY

### Bricolage Collective Films

Bricolage Collective Films aspires to facilitate collaborative independent filmmaking, with its focus on fiction as well as non-fiction. *Prabha* is their first feature length documentary.



### DIRECTOR

Vinita NEGI  
bricolagecollectivefilms@gmail.com

Free Electrons | Director, Cinematographer, Producer | 2021  
CatDog | Editor | 2020  
Rendezvous Underground | Director, Cinematographer | 2019  
Riverbanks | Editor | 2016

# Silent House

Iran | Persian | 95min | MP4

Art&Culture, Biography, History, Lifestyle, Personal&POV, Social&Human Interest



*Silent House* is a personal film that explores pre-and-post-Revolutionary Iran through a traditional, Tehran-based family living in an old house that someday belonged to the fourth wife of Reza Shah (the Shah of Iran 1925-1941). The film weaves together a rich tapestry of social and political themes by charting the changes experienced by one upper-middle-class Iranian family following the 1979 revolution until the present time through a highly personal narration of two filmmakers, siblings. With the house itself as a silent witness, the family's story becomes a mirror for society and the family's house a metaphor for Iran.

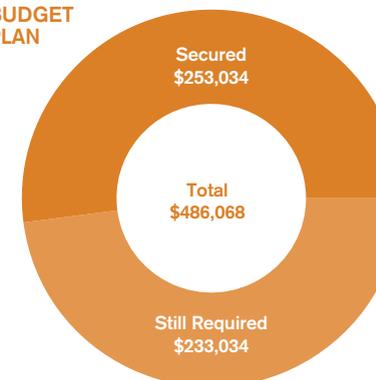
### GOAL

Co-production, Financing, Broadcasting, Film Festival, Pre-Sales

### PRODUCTION SCHEDULE

Pre-production	2013.01 – 2014.02
Production	2014.04 – 2021.01
Post-production	2021.01 – 2021.06
Completed	2021.07

### BUDGET PLAN



### FUNDING SOURCES

Self Secured	\$253,034
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## SYNOPSIS

*Silent House* is the story of three generations of an Iranian family who live in a hundred-year-old, exceptional and historical house. They struggle to live in a society that easily tramples on their dreams and hopes. The two filmmakers, me and my brother, follow our family's evolution over 40 years, from the 1979 Islamic revolution until the present time. We follow each member deep into the center of their everyday life and past, their pain and sorrow, joy and imagination, revealing a family that is as complicated and volatile as our country, Iran. We observe our family drift apart as the political world of the Middle East unfolds around them. Throughout the archival family footage including pictures, Super-8 and home movies, the film flashbacks to the darkest and most striking moments of our family's lives, going back in history and evoking memories of the past to bring back the spirit of the house.

## DIRECTOR'S STATEMENT

I immigrated to Canada in 2004 to study cinema there. When I was in Canada, I realized how little people know about Iran. I realized most people only know about my country through the news. However, the reality of what is seen in the news is very different from what we live in Iran. For instance, the Islamic revolution, war, sanctions, and strikes are just the headlines that everybody gets through the news but we live with them. They are a part of our lives. Sometimes our everyday lives. In 2011, I decided to go back to Iran to make my thesis film about my childhood house. Since then my brother and I have been filming our family. This is a personal film narrated by me, the third generation of women in this house. Lost hope, dramatic fate, suffering, and violated rights of oppressed people are what we, my brother, and I have witnessed for many years. But will this silent house keep us silent too? By telling our family's story, we try to break this silence, to give voice, and change destiny. We belong to a generation born during the war. This generation was faced with a variety of turbulences: the consequences of the revolution, war, economic crisis, sanctions, etc. In other words, we are not of a generation that became indifferent to its time.

## TREATMENT

Opening scene: a foggy day; an immense old mansion appears. The large garden reveals the building's unique architecture. My voiceover is heard in a tone of dreamy sadness. I talk about different generations of my family who live in this house. We see an image of my grandfather in the picture frame over the shelf of the old living room. My 86-year-old grandmother who lives on the main floor of the house- slowly gets up from her bed and walks toward the bathroom. I recount that she has been living half her life in this house. That she has witnessed so many things, from the collapse of an empire to the Islamic revolution to war and the emigration of her children and grandchildren. From the TV we hear the voice of a female singer. My 66-year-old uncle Mohammad sits on his bed as if not yet fully awake. We see Super-8 footage of the day the Shah left Iran; footage of the Islamic revolution happening near our house in the north of Tehran, which is quite unique. My mother was behind the camera and asked people questions. My voiceover is heard. I talk about how revolutionary she was. How she taught me revolutionary songs and took many pictures in the streets. Moreover, how my father was against any revolution, but never complained about my mother's work. My voice when I was a three-year-old girl is heard singing revolutionary songs. My voice is echoed by the image of protesters, angry women in a black chador. In the final scene of the film, small children are seen running in the garden. They are the children of my cousin who live in the United States and have come for a visit. I talk about the next generation who enter this house and bring hope with them with a view to the future. Will they be the next storytellers?

## PRODUCTION COMPANY

### Eli Image

Eli Image is an independent film production&distribution company that presents the newest Iranian documentary and feature films, also working with the new generation of Iranian filmmakers.



### DIRECTOR

Farnaz JURABCHIAN & Mohammadreza JURABCHIAN  
farnaz.jr@gmail.com & Jourabchian.m@gmail.com

Life: A Reza Lavassani's papier-mâché Installation | Director | 2019

Overruled | Director | 2016

2017 Afghan International Film Fest - Best Documentary

2017 Tehran Sport Film Festival - Best Documentary

2016 Beirut International Film Festival - Best Director

2016 Hot Docs International Film Festival

2016 Nez International Film Festival - Critic Award

Final Encore | Director | 2013

The Last Image of a Memory | Director | 2012



### PRODUCER

Elaheh NOBAKHT

Beloved | Producer | 2018

2019 Berlinale

2019 Hot Docs - Best Audience Award

2019 Trento 67th Film Festival - Special Mention in Italy

2018 IDFA Mid Length Competition, Best Audience Award

It's a Dream | Executive Producer | 2016

# Voice of Baceprot

Indonesia | Indonesian, Sundanese | 90min | DCP  
 Art&Culture, Biography, Faith-Religion, Lifestyle, Social&Human Interest, Youth&Children



Voice of Baceprot, also known as VoB, is a three-member, hijab-wearing heavy metal band from Garut, Indonesia. The members are three schoolgirls: Firda (19), Siti (19), and Widi (19). This documentary will follow the daily life of VoB from the village they live in to the stages they perform on.

## GOAL

Co-production, Financing, Broadcasting, Film Festival, International Sales&Distribution, Pre-Sales

## PRODUCTION SCHEDULE

Pre-production	2018.06
Production	2018.06 – 2020.11
Post-production	2018.10 – 2021.03
Completed	2021.04

## FUNDING SOURCES

Self Secured	\$155,000
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## BUDGET PLAN



## SYNOPSIS

Three hijab-wearing Indonesian schoolgirls Firda (19), Siti (19) and Widi (19) formed a heavy metal band called Voice of Baceprot in 2014.

Indonesia is the world's most populous Muslim nation and also a place where pluralism and religion often rub against each other, and it's getting bigger.

Imagine a valley, sterile from an ear-splitting city, three young girls carry cheap electric guitars into a bedroom-turned-studio with a brick supported drum set. They practice music every day after school for two-three hours in their humble studio. No wonder they are better musicians compared to other teenagers their age. One day, Tom Morello (guitarist of Rage Against the Machine) noticed their already viral video performance of one of RATM's song. The band makes headlines everywhere.

Prayers from mosque orchestrated the activities of adolescents in the village. Some of them dream big, but most can only dream of escaping poverty by marriage. Firda, Siti, and Widi decide that they are also dreamers; to be professional musicians. They set an example to dream big to the adolescent villagers, that life is an endless choice. There's eager empowerment in the midst of metal genre stigmas.

VoB travels a long and winding road, from tiny stages, school gigs, and finally prestigious stages.

## DIRECTOR'S STATEMENT

I want to make a film about Indonesian youths in general. I see VoB as the youths' response towards what it means to progress in this modern digital society, and what it takes to break away from the existing moral standards. These kids learn music from the internet. In their far-flung village, accessing the internet means having to go to a specific spot where the reception is good enough, or stay late at the school to access them. They also learn from the books at the tiny library in their village.

I have have observed the beginnings of support from their friends who also want change to occur in their poor society. My question is: why are only three kids striving for those changes to happen? From the last two years of research and filming, I don't see any other teenagers who are open to changes except for the three band members. In Indonesian society, why do changes only happen in small sparks?

I remember one day, I was filming Firda playing her guitar on the stage at her schoolyard. She shouts into her microphone, "For you girls back there who are always kept away from the stage, I am here to stand on your behalf."

This film will also show the ridiculously huge size of Indonesia. This might look cliché, but we will travel hundreds of miles to accompany VoB as they buy strings for their guitar, and another hundreds of miles trip to reach their concert venue in the city. In the broader sense, the camera will show us the ironic gap between the villages and the city. On the other hand, it is also a film about minuscule details. The camera will witness the intimacy of friendship and family as each of the bandmates fear the same thing: separation from their family as their musical career is rising. The parents are concerned about the future of their daughters.

Widi, Firda, and Siti dream big, but they are also haunted by the anxiety of leaving their homes and families. In these intimate moments, the camera will be faithfully observant, close and personal, the music fades out to be replaced by the natural sounds around their village houses.

## TREATMENT

This is an expository documentary. Interviews with the VoB band members will be interspersed with the footage from the daily lives in the villages as well as the journeys from one concert stage to the next one. The vibe will be positive and musical with techniques such as fast cuts to express them. I want to show that despite the harsh life they endure, the VoB members keep on doing their music: simple studio set up and lousy instruments. Washing dishes and selling cakes have to be done as a

part-time job in order to be able to pursue their musical aspirations.

Just like most teenagers, VoB uses social media. I will show how they use social media to create a communal space with their fans. Through this communal space critical feedback is often heard, with many considering that VoB plays the music of the devil. This documentary will also feature the hysterical nature of social media.

VoB is always a magnet to the media whose intention is to put Islamic society, hijab-wearing women and metal music in one frame, but often unwilling to listen to what VoB actually want to say and who they actually are: three ordinary teenagers with anxieties of growing up. This documentary will be antithetical to those media, in which VoB is included in the process of reproducing the narratives about themselves. At the end of the film, I plan to hand the point of view to VoB. We will see VoB making films about themselves and their worlds, like a diary; they will interview each other, their parents, their manager, they will tell us their most personal words, often about the beauty and the pain of their teenage dreams.

## PRODUCTION COMPANY

### KawanKawan Media

KawanKawan Media is a production company based in Jakarta that strives to dedicate its audio-visual arts as powerful humanity experience with equal focus on artistic value and social content. Produced numbers of feature and short films such as *On the Origin Of Fear* (Bayu Filemon, Venice 2016) and *Ballad of Blood and two White Buckets* (Yosep Anggi Noen, Toronto FF 2018). In 2016, KawanKawan produced *Solo, Solitude* (Yosep Anggi Noen), premiered in Locarno's Filmmakers of the Present. In 2019, the company produced *The Science of Fictions* (Yosep Anggi Noen) which premiered in Locarno's main competition and won the Special Mention. Upcoming titles are *Autobiography* (Berlinale Co-prod Market 2019, Makbul MUBARAK), *The Songsmith* (TorinoFilmLab 2019, Bayu Filemon), *Jilah and the Man with Two Names* (Cinemart 2020, Yosep Anggi Noen), *Voice of Baceprot* (Yosep Anggi Noen), *You and I* (Fanny Chotimawh).



### DIRECTOR

Yosep Anggi NOEN  
yosep.anggi@gmail.com

**The Science of Fictions | Director | 2019**

2019 Locarno Film Festival

**Solo, Solitude | Director | 2016**

2016 Locarno Film Festival

**A Lady Caddy Who Never Saw a Hole in One | Director | 2013**

2013 Busan International Film Festival

**Peculiar Vacation and Other Illnesses | Director | 2012**

2012 Locarno Film Festival



### PRODUCER

Yulia Evina BHARA  
yuliaevina@gmail.com

**The Science of Fictions | Producer | 2019**

2019 Locarno Film Festival

**On The Origin of Fear | Producer | 2016**

2016 Venice Film Festival

**Solo, Solitude | Producer | 2016**

2016 Locarno Film Festival

# ROUGH CUT

# PRESENTA TION

# Burning Flower

South Korea | Korean | 80min | MOV  
Gender&Sexuality, Social&Human Interest



After living together for 50 years, a woman's life begins again following her husband's death.

## GOAL

Production Funding, Financing, Sales&Distribution

## PRODUCTION SCHEDULE

Pre-production	2018.10 – 2019.01
Production	2019.02 – 2020.04
Post-production	2020.05 – 2020.06
Completed	2020.07

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$20,000
2018 DMZ Docs Fund - Feature Project	\$16,667

## SYNOPSIS

A mountain village near the sky, Jeom-ni, Samcheok-si, in Gangwon-do

Lim Seon-nyeo, who married at the age of 17, is now 67 years old.

She was too poor to learn how to write or read.

"I didn't learn, so I just lived my life without thinking."

Her husband was diagnosed with gastric cancer and soon passed away. He left a will: "learn how to write and read." She was dependent on her husband for her entire life, but was now alone.

The fear of being left alone was there for a moment, however, she soon learned how to read and write. When she could read Hangeul (Korean alphabet) she sold a cow.

She began to re-build a house.

Her life began again.

## DIRECTOR'S STATEMENT

Her husband's death was a horrifying event to her. All her life, she had relied on her husband for literacy. Learning Hangeul (Korean alphabet) was a terrifying prospect, but so on, she learned how to write her name and how to read each alphabet.

In fact, she started doing things that she always wanted to do in her life. *Burning Flower* was her diary which she started writing after all those years. People started calling her name Seon-nyeo instead of "grandma." Her life shines again.

In *Burning Flower*, this illiterate old lady starts living her own life. She struggles and is scared of many things, but she moves forward gradually one step at a time.

It is time to give her warm support.

## PRODUCTION COMPANY

Big Fish Media | [guiny00@naver.com](mailto:guiny00@naver.com)

Big Fish Media was established in 2010 as an indie content production company. It produces documentaries and dramas.



### DIRECTOR

WON Hyeon  
[why245@gmail.com](mailto:why245@gmail.com)

Burning Flower | Director | 2020  
SUN | Director | 2016  
Captain Kang | Director | 2012



### PRODUCER

KIM Sunyoung  
[guiny00@naver.com](mailto:guiny00@naver.com)

Burning Flower | Producer | 2020  
Captain Kang | Producer | 2016

# I AM MORE

South Korea | Korean, English | 90min | DCP  
 Art&Culture, Gender&Sexuality, Social&Human Interest



Her/His dream was never to become a ballerino but to be a ballerina.  
 This is drag queen MORE's drag show for the world!

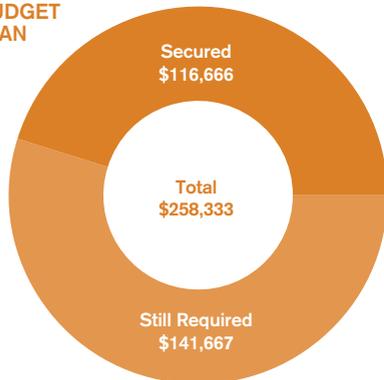
## GOAL

Funding, Financing, Film Festival, Co-producer  
 Scouting, Pre-sales, Sales&Distribution, Broadcasting,  
 Promotion&Marketing

## PRODUCTION SCHEDULE

Pre-production	2018.07 – 2018.12
Production	2019.01 – 2020.08
Post-production	2020.10 – 2020.12
Completed	2021.01 – 2021.02

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$12,500
2019 DMZ Docs Pitch - Best Production Pitch	\$25,000
Busan International Film Festival AND Fund	\$8,333
KCA Deveolpment Fun	\$8,333
KOFIC	\$33,333
Seoul Film Commission	\$29,167

## SYNOPSIS

The signage of Itaewon Club, Trance, turns on. At the center of the stage, diva MORE is there. When MORE, a pro-dancer for 20 years, dances, everyone screams with excitement. MORE's stage persona is both elegant and profane. After the show is over, people throw tips to the stage. They call him/her a drag queen. MORE, a transgender, has lived her/his whole life with discrimination and gazes of disgust. Serious depression and suicidal thoughts come and go routinely. MORE always says, "I want to live a beautiful life." Majoring in ballet, she/he dreamed of becoming a ballerina. MORE throws drag shows attempting to utilize her/his talent, but it is never fully satisfying. One day, while performing a drag show, her/his favorite actor and film director, John Cameron Mitchell, is at her/his performance. They share a deep conversation about art and work. John Cameron Mitchell leaves with a vague remark saying, "see you in the United States" to MORE.

## DIRECTOR'S STATEMENT

People called her 'he'. Even sudden violence or finger-pointing was because of 'him/her.' People blamed and ridiculed all as a matter of 'him/her.' But MORE just wants to live in her/his own beautiful way. MORE imagines the beautiful moment when all of her/his joy and sorrow melt away and becomes a sublime crystal. Once again, MORE is on stage. She/He has spent more than 20 years on the stage floor in Itaewon. Her/His identity is the object of entertainment while she/he suffers. MORE movements are tragic but beautiful, lonely but warm. MORE, this transgender drag queen artist calls herself/himself a 'furry fish(毛魚)', a pun using the same pronunciation of her/his name. This musical documentary, "I AM MORE", composed of her/his singing and dancing, wants to deeply touch the audience by showing an artist who protects and nurtures her/his own world despite many hardships.

## PRODUCTION COMPANY

Exposed Film | [exposedfilm2000@gmail.com](mailto:exposedfilm2000@gmail.com)

Exposed Film travels back and forth between Japan and South Korea. It has presented documentaries with film, music, art, performance, and animation artist collaborations on the traditional documentary narrative. Exposed Film believes a refreshing format and unique genre characteristics can gain the attention of the younger generation while documentary audiences become smaller and smaller.



## DIRECTOR

LEE Ilha  
[exposedfilm2000@gmail.com](mailto:exposedfilm2000@gmail.com)

Counters | Director | 2017  
 2017 DMZ International Documentary Film Festival  
 A Crybaby Boxing Club | Director | 2014  
 2014 DMZ International Documentary Film Festival - Opening Film

# Flickering Lights

India | Tangkhul | 100min | DCP, MOV  
Social&Human Interest



For decades, Tora, on the Indo-Myanmar border has been waiting for electricity. One day, news comes that electricity might arrive. Life flickers between hope and frustration, humor the only constant.

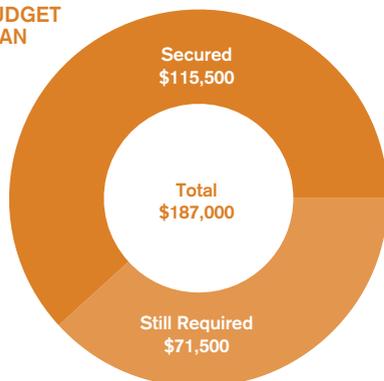
## GOAL

Financing, Broadcasting, Film Festival, International Sales&Distribution, Pre-sales

## PRODUCTION SCHEDULE

Pre-production	2015.12 – 2016.09
Production	2016.10 – 2019.04
Post-production	2019.05 – 2020.11
Completed	2021.03

## BUDGET PLAN



## FUNDING SOURCES

Self Secured	\$40,000
Bertha Foundation Production Agreement	\$10,000
Catapult Development Grant	\$20,000
Catapult Momentum Grant	\$15,000
Docs Port Incheon- Best Asian Project Award	\$14,000
IKON Docs Netherlands Co-Production	\$16,500

## SYNOPSIS

In the hills of northeast India, there is a village called Tora. It has bad roads, erratic transport service, a dysfunctional school, no hospital, no power supply, no mobile network, and no job opportunities. One day trucks with electric poles arrive in the village, and people begin to wonder if they might be actually getting electricity. The film draws us into the world of Tora, inviting us to experience the warmth and texture of life here. It follows Jasmine, a feisty and ambitious woman. She works tirelessly to be able to send her four children to a boarding school and give them a shot at a better future. She eagerly waits for electricity to arrive as she has a dream of buying a refrigerator and setting up a small hotel in Tora. Running in parallel is the story of the electrical work that happens in fits and starts. When people hear that electricity might arrive, their reaction is not one of excitement, but of indifference. They know that in this region, promises made by the government are seldom kept. Sure enough, there are long delays in the work because of economic blockades by political groups, incessant rains and inadequate labor, and quite often due to sheer lack of intent on the part of the electricity department. What unfolds is an absurd tragic-comedy - scenes of bumbling linesmen and skeptical villagers. Just when people dare to hope, there is another setback. The supporting characters are Ashang, the young city-bred lawyer and Village Chief who wants to establish himself as a leader who can get things done; and Khamrang, the 98-year-old who is a quiet witness to all the happenings in the village, and who believes that nothing will change. When will electricity arrive in Tora? The film waits to see.

## DIRECTOR'S STATEMENT

In Tora, we encountered a world barely touched by mechanization, where everything is dependent on sheer physical effort. People here have modern aspirations but have been compelled by circumstances to live in what seems like another era. What made an impression on us was the way in which they face the everyday vagaries with fortitude and laughter. Taking inspiration from this, we decided to look at issues that were serious, but imbue the story-telling with a lightness of touch. We worked with the belief and faith that in all its mundaneness, life throws up situations that have the power to reveal deeper truths. We tried to be patient and observant to receive those moments. As we began editing, we were drawn to the absurdities that in course of a scene transformed into a tragic-comedy. Sometimes conversations during a day of shoveling mud could nonchalantly speak of the misery of the soul, and at times, the sight of brand new electric wiring could bring immense joy to a heart.

## TREATMENT

The film invites us to experience the night — the darkness intercepted by small solar lamps is both depressing and magical. After another tiring day in the paddy field, Jasmine struggles to sneak in a few minutes of a Bollywood film on a battery-driven device, Grandpa Khamrang listens to the radio in fading light and Ashang wanders about in his courtyard alone, tending his bees.

The motley team of electricity workers arrives and some of the villagers get hired to help them. When the tools at hand are bowls and plates, the pace of work is dismally slow. Meanwhile, most of the people of Tora go on with their lives as usual while in nooks and corners in the village, poles are being put up and wires strung.

Grandpa watches the sloppy work and predicts that even this time the electricity will not come. Ashang, the Village Chief, tries his best to assuage egos and ensure that the work progresses, and in the midst of this Jasmine sees hope — When electricity comes, she will buy a fridge and set up a small hotel. That may be the end of her money woes.

Months pass. Christmas comes and goes, but the wait continues. And one day, when all had given up, electricity arrives. Soon after, Jasmine makes a trip to the town to buy her dream refrigerator. There are lights in every home, and people have got used to electricity. Jasmine's hotel is up and

running, business is going very well, but life has become hectic. One night, during a storm, a pole falls, and the wire snaps, plunging the village into darkness once more. Is this a temporary aberration, or are the people of Tora in store for disappointment again? Joy to a heart.

## PRODUCTION COMPANY

### Metamorphosis Film Junction

Metamorphosis Film Junction is a film company that was set up in 2003, working in filmmaking, photography, training and capacity building, and documentation. Our films have been shown at various film festivals and forums. A key aspect of our work has been outreach, ensuring that films are screened widely by and for the community. Our team has worked intensively in northeast India in the past 15 years. We mentored young filmmakers in Manipur and Nagaland over a period of three years under the OSD project of University of Melbourne, and facilitated making of independent documentaries by filmmakers of the region.



### DIRECTOR

Anupama SRINIVASAN  
anu.iwonder@gmail.com

Are You Going to School Today? | Director, Cinematographer, Editor | 2019  
2020 Real Time Film Festival Lagos - Best Film by a Female Director  
Nirnay (Decision) | Co-Director, Editor | 2012  
2014 Mumbai International Film Festival, Most Innovative Film Award  
I Wonder... | Director, Cinematographer, Editor | 2009  
2009 Yamagata International Documentary Film Festival  
On My Own Again? | Director, Cinematographer, Editor | 2007  
On My Own | Director | 2002



### DIRECTOR&PRODUCER

Anirban DUTTA  
anirban@metamorphosisfilms.com

The Last Run | Director | 2019  
Tale of Stamps | Director | 2016  
5, Exchange Lane | Director, Producer | 2015  
Beyond the Mountains | Director, Producer | 2011  
The Mud House | Director, Producer | 2010  
Shadows of Tehri | Director, Producer | 2003

# Four Journeys

The Netherlands | Chinese, English, Dutch | 90min | DCP, MP4  
History, Social&Human Interest



Being the second-born child, I was illegal due to China's One Child Policy. I travel back home to revisit my illegal childhood and the guilt I feel towards my parents, who paid a high price for my birth. While I'm trying to fix our broken relationship, they are pushing me to have children.

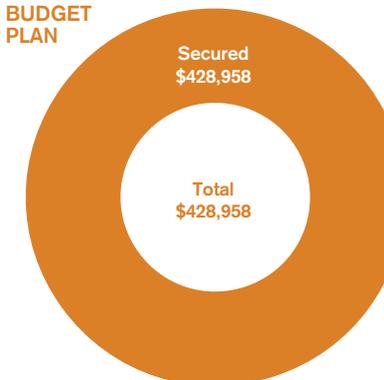
### GOAL

International Sales&Distribution, Pre-Sales

### PRODUCTION SCHEDULE

Pre-production	2019.01
Production	2019.04 – 2020.01
Post-production	2020.10 – 2021.07
Completed	2021.08

### BUDGET PLAN



### FUNDING SOURCES

Self Secured	\$428.958
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## SYNOPSIS

I was illegal due to China's One Child Policy. When I was born, my father had to pay a forfeit equal to 3 years worth of his salary, ending his political career. At the age of 31, after five years of living in Holland, I feel the desire to free myself of this guilt, to explore my sense of belonging and to repair my broken family relationships. I travelled back to China to visit my family in 2017. My parents have moved to a new apartment in Beijing, one that doesn't hold any memories, with no hint of the past. I do manage to find one family photo, which was taken in May 1986 in Tiananmen. When my mum was pregnant with me, my parents and my older sister traveled 2,600 miles to find a safe place for my birth. During their trip, they took a picture of Mao's portrait. In 2018, I travel back to China again. This time, my father is ill and I take care of him at the hospital. I find out that he cares much more about my sister than about me. I feel alienated. I learn more about my older brother, who drowned at the age of two. After he died, they decided to hide their pain and tried to forget him. I travel to visit my relatives and gather stories about my brother. Finally, I manage to find his grave in a wild forest, rather than in our family graveyard. I understand my family much better after these two trips, but both journeys lead to new questions about the past. Meanwhile, my family only cares about the future. They have started to urge me more and more to get married and to have children of my own. My family thinks a new child could resolve all these problems and create a new more positive situation, in the same way, that my birth closed the wound of my brother's death.

## DIRECTOR'S STATEMENT

Formally, this film is a personal memoir; I am the narrator, character, and cameraman, my camera is like a pen, recording my discoveries and thoughts during my research. This film focuses strongly on how I observe my family. My relationship with my parents represents two generations in contemporary China. My lens will also be focused on my mother and my sister, showing two generations of female voices under a political system that is dominated by men. I want to invite the audience into my family relationship as intimate spectators, to see my story from the inside, and to inspire their imagination. I pay much attention to the way politics affects peoples' personal lives. This is not exclusive to modern Chinese history, of course, but connects every political regime in the world. I feel this is something that we tend to overlook or disregard. I have professional work experience in the fields of graphic design and non-narrative video art. In my cinematic language research, I sometimes use graphic aesthetics within my cinematic language. I will use visual metaphors and repeating elements, close-ups, and shallow focus. The style will be humorous and playful.

## PRODUCTION COMPANY

Pieter van Huystee Film | [www.pvhfilm.nl](http://www.pvhfilm.nl)

In 1995, Pieter van Huystee started his own production company. Since then, he has produced many film projects and international co-productions, most of them documentaries with renowned Dutch filmmakers such as Johan van der Keuken, Heddy Honigmann, Renzo Martens, Leonard Retel, Helmrich, Boris Gerrets and young talented directors. Many of the documentaries and features are screened at festivals all over the world and have received numerous awards.



### DIRECTOR

Louis HOTHOTHOT  
[louishothothot@outlook.com](mailto:louishothothot@outlook.com)



### PRODUCER

Pieter Van HUIJSTEE  
[pieterdoc@gmail.com](mailto:pieterdoc@gmail.com)

They Call Me Babu | Producer | 2019  
2019 Dokfest - Best Documentary  
2019 IDFA  
Deaf Child | Producer | 2017  
2017 IDFA - Audience Award

# Last Days at Sea

Philippines | Tagalog, Bisaya | 80min | DCP  
 Environment&Nature, Personal&POV, Social&Human Interest, Youth&Children



Reyboy and I are united by our affection for the world. Before he leaves home to study in the city, we film precious moments of childhood before they become memories.

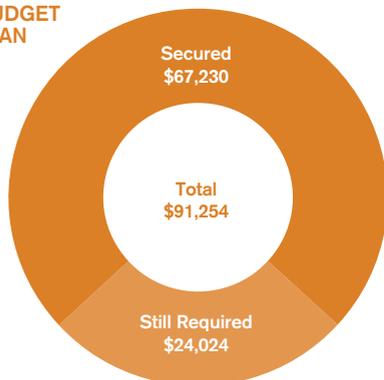
## GOAL

Sales&Distribution, Pre-sales

## PRODUCTION SCHEDULE

Pre-production	2017.01 – 2018.01
Production	2018.03 – 2018.06
Post-production	2019.01 – 2020.12
Completed	2021.01

## BUDGET PLAN



## FUNDING SOURCES

BODA Media Group	\$2,006
IDFA Bertha Fund Classic	\$10,500
Ninjadong Studios	\$17,200
Svemirko Audio Visual Art Productions	\$2,864
Svemirko Film Productions	\$34,660

## SYNOPSIS

I met Reyboy five years ago when I was hired to produce a video about how an isolated fishing village in the southern Philippines survives during devastating storms. All twelve years of Reyboy's life belong there — the water rippling past him as he swims in the sea, the salt appearing as sea droplets dry on his back, the games played in the forest with his cousins, and the nights spent under the stars imagining the world beyond his hometown. When I found out that Reyboy is leaving to study in the city as there is no high school in his town, I returned to the village. With a camera in hand, we recorded the little things we wanted to remember together. As the Summer ended and gave way to the rain, I walked with Reyboy as he prepared to leave his home. In small gestures, he learns how to say goodbye to the only world he knows. As we stand at an intersection, between remembering the past and facing the future, we pause to take a last look at this moment of life. We find the beauty in growing up, and the courage to say farewell to a childhood that will never return.

## DIRECTOR'S STATEMENT

When I first met Reyboy, I immediately saw his ability to feel wonder towards nature in its details. I recognized in him the openness and affection for the world that I once had, but lost as I grew up. Because of my desire to spend time with him and to understand how he changed over the years during which we were apart, I returned. In an attempt to keep a record of childhood before he leaves, we filmed his last days together at home. Slowly I came to understand the complexity of their lives. The fish catch is plentiful but unstable. Every day of work means risking death in the open sea. The fishermen shared with me how the waves and the sea have changed. It's more dangerous now because storms are stronger than ever, and they come even when it is not the season. In the process of getting to know Reyboy, I understood how "big issues" of the world affect people's personal lives in a personal way. Having no access to education and experiencing climate change has ultimately changed Reyboy's life. The grief of losing loved ones to the sea and the difficulty of saying goodbye to the only life you know forces you to grow up. I feared that as Reyboy faces the challenges of growing up, he will lose his affection for the world in the same way that I did. But Reyboy possesses a strength that is borne out of an understanding that life has difficulty, beauty, danger, and kindness. With this film, I try to make possible that which is impossible in real life: to freeze time, to hold a beautiful childhood in the palms of our hands before it is cast away when the time comes to search for a better future.

## TREATMENT

The film's structure follows the deepening of my relationship with Reyboy and the understanding of life in the village. After finding out about Reyboy's departure, through the film, we slowly understand the reasons for it. The film undulates between Reyboy's inner world and the outer reality of life in their village. This in-and-out is visualized through scenes of dreams and scenes of reality. Dreams are moments in the film that access memory and imagination of reality shared through conversations. The scenes are either still and contemplative to see reality differently; or flowing and vibrant giving a form to an inaccessible past. These scenes represent the way Reyboy and I relate to each other — forming a world of our own. From this, we surface to Scenes of Reality showing the toughness, and roughness of life in the village. Other scenes of reality are observation of how Reyboy moves among the adult world. Through this moving in and out between seeing the word with through dreams and scenes of reality, we get a complex picture of the life that Reyboy is currently standing in between. Through camera interactions, we see how Reyboy and his Aunties and Uncles relate to me. Telling stories to each other allow memories, and the anxieties of the future, to be told in a personal way. The unstoppable arrival of the future, marked by the finite summer, and the unmoving, liminal space between childhood adulthood- are two-time movements in the film. The changes in weather will be highlighted in specific scenes to mark the coming end of the summer season. The unmoving time-space is formed through scenes of dreams and the moments of contemplation.

## PRODUCTION COMPANY

### Svemirko Film Productions

Svemirko Film Productions was co-founded by Venice Atienza (Philippines) and WU Fan (Taiwan) with the aim to direct and produce creative documentaries with strong personal stories. Our current productions including Last Days at Sea (Venice ATIENZA), After the Snowmelt (Yi-Shan LO), and XiXi (WU Fan). Our projects have been invited to film markets around the world including Visions du Réel, LisbonDocs, Docedge Kolkata, Docs By the Sea Indonesia and CNEX CCDF. We are alumnae of IDFA Academy, currently part of the IDFA Project Space and CIRCLE - Women Doc Accelerator 2020. We are members of DAE- Documentary Association of Europe.



#### DIRECTOR

**Venice ATIENZA**  
veniceCatienza@gmail.com

**Bakter | Director | 2017**  
2019 Star Film Fest  
2017 Festival Internacional do Documentário Estudantil  
2017 Oaxaca Filmfest, Life Is Short Competition



#### PRODUCER

**WU Fan**  
jadewu1228@gmail.com

**The Scents | Director | 2019**  
**A Roof in Common | Director | 2018**  
**Koike Kouji | Director | 2015**  
2015 PTS View Point New Talent Award