Luang Prabang Film Festival
2017 Report
Dear Supporters,

The eighth annual Luang Prabang Film Festival took place from 8-13 December 2017, and was a bigger success than we could have imagined. Our audiences, our participating filmmakers, and our partners attending the event gave us incredibly positive feedback, and we are proud of what we achieved this year. I would like to give you an overview of the event’s high points, as well as some of the activities that occurred in the festival lead-up.

**Feature Films**

This year, we screened 32 feature films from all 10 ASEAN member countries, giving audiences a sense of Southeast Asia in all its diversity. These films, nominated by our trusted Motion Picture Ambassadors (film experts from each of the participating countries) represent the very best of the region’s cinema. We screened three Lao films this year, including: *The Anniversary*, a popular romantic comedy directed by Chilasak Saysanith; *Khuannang*, a drama directed by Somphong Phondy; and a Lao-Brunei co-production called *Rina 2*. Also partially shot in Laos was the documentary *Blood Road*. Other notable titles were the box office record-breaking Thai film, *Bad Genius*; Tunku Mona Riza’s poignant Malaysian drama, *Redha*, which won over audiences and was awarded this year’s Audience Choice Award; Ramona Diaz’s documentary *Motherland*, which focused on the world’s busiest maternity ward located in Manila and also premiered at Sundance; and Anocha Suwichakornpong’s *By the Time it Gets Dark*, which was Thailand’s selection for submission to the Foreign Language category at the 2018 Oscars. 22 of these feature films had directors, producers, or writers in attendance to present them and participate in talkback sessions.

**Spotlight on Thailand**

In the third year of our “Spotlight” program, we focused on Thailand, spending an entire day screening films from the country and holding a discussion on issues facing contemporary Thai filmmakers, as well as their industry's trends and inspirations (details below). *Bangkok Post* critic Kong Rithdee (who serves as our Motion Picture Ambassador for Thailand) led audiences through screenings of four Thai films, including: the 1954 classic of Thai cinema, *Santi-Vina*, which was recently restored and screened at Cannes, represented by Sanchai Chotirosseranee of the Thai Film Archive; *The Island Funeral*, written and introduced by Rithdee himself; *By the Time it Gets Dark*, introduced by Suwichakornpong; and *Cemetery of Splendor*, directed by Apichatpong Weerasethakul and represented by assistant director Sompot Chidgasornpongse. Each day, we also screened a selection of Thai short films.

**Short Film Programs**

There were four distinct shorts programs that screened during the festival: selections from the 2017 Vientianale, Viddsee Shortee Winners, the aforementioned Thai shorts, and the top eight films from the Youth and Agroecology Short Film Competition, held in collaboration with the Agroecology Learning alliance in Southeast Asia (details below). These films played everyday in the screening room for short films at our Day Venue, Sofitel Luang Prabang, allowing visitors to see both Features and Shorts at one location.

**Filmmakers**

We had over 80 invited international filmmakers, producers, actors, and other film industry insiders in attendance this year. These professionals took part in Q&As after the screenings of their films, public discussions (details below), our Talent Lab (details below), networking events, and facilitated sessions of dialogue about their respective film industries and a cohesive Southeast Asian one.
Day Venue
Our Day Venue, the meeting room of Sofitel Luang Prabang, set in a traditional wooden house, was outfitted it with 110 chairs in theater-style arrangement, heavy black curtains, a large screen, and projector. As we have done in years past, we set up a free shuttle service with two tuk-tuks to take visitors from the Night Venue in the center of town to the screening space. Our Official Travel Partner, EXO Travel, was responsible for providing these shuttles and ensuring they ran on schedule. Almost all of our films screened at full capacity, and for several titles, we had to turn guests away after the room was packed. At this venue, we had many Q&As with directors and producers after their film screenings, which allowed visitors an opportunity to engage with important media makers from around the region.

Night Venue
The Handicraft Market, in the center of town, served as LPFF’s Night Venue, once again. The space was outfitted with 800 blue chairs, several rows of leather cube stools, and a large array of tables and chairs in the back for those looking to eat and drink while watching films. Our main sponsor this year, once again, the Lao Brewery Company, outlined the space with booths selling their products (such as Pepsi, Beerlao, and Tigerhead Water). We also had a well-lit backdrop with a raised platform for taking red carpet photos, which was popular with festivalgoers throughout the week, especially when they could take pictures with their favorite Lao and Thai celebrities. The large, open space of the Handicraft Market was overflowing with people, and for most screenings it was difficult to find a blue chair to sit in. However, as always, many people stood and watched, or even sat upon the hill beside the market square. The tables and stools were likewise well-utilized, making the Night Venue a true public gathering space both during the day and night. Throughout the festival, the number of attendees at our screenings, performances, and activities surpassed our previous estimates of 22,000 people.

Beerlao Director’s Lounge
On Indigo House’s rooftop terrace, we had our Beerlao Director’s Lounge which served food (provided by Indigo House) and drinks (provided by Lao Brewery Company) to festival VIPs from 5pm to 11pm every day of the festival. The space did not just have a great view of our Night Venue and its screenings, but was also the perfect place for filmmakers and other film industry people to gather. In the Directors Lounge, our VIPs mingled and got to know each other without feeling separate from the Night Venue and its performances and screenings.

Public Discussions
We held the following Public Discussions to supplement daytime screenings:

1. *Protecting Films in the Age of the Internet:* Pirated copies of films have been ubiquitous in Asia for some time now, but with the rise of the internet across the globe, piracy is now rampant and universal. The easy access to free streaming films with few (if any) consequences remains a threat to the livelihood of filmmakers everywhere, particularly independent filmmakers. Panelists discussed the issue of piracy, particularly as it applies to filmmakers in the Southeast Asia region, as well as potential preventative measures. Panelists included: Adeana Greenlee (iflix), Josephine Alon (Intellectual Property Office of the Philippines), Peter Fowler (United States Patent and Trademark Office), and Susan Lee (Motion Picture Association of America).
2. *Muslim Voices of Southeast Asia:* In spite of the popular association of Southeast Asia with Buddhism, the region’s most practiced religion is Islam, with adherents comprising about 40% of the region’s total population. The panel, which was made up of Muslim film professionals and filmmakers who tell stories with Muslim themes and characters, discussed how the culture and religion of Islam plays a role in their filmmaking or in the films of others. Panelists included: Harlif Mohamad (*Rina 2*), Kong Rithdee (LPFF Motion Picture Ambassador), Nurain Peeraya (*Rina 2*), Sheron Dayoc (*Women of the Weeping River*), and Tunku Mona Riza (*Redha*).

3. *Spotlight on Thailand:* Kong Rithdee, LPFF’s Motion Picture Ambassador for Thailand, was our guide on this daylong excursion through Thai cinema. As film critic for the *Bangkok Post* and a filmmaker himself, Kong used his comprehensive film knowledge to give context and add nuance to a screening program containing contemporary Thai features and shorts, as well as a special screening of the recently-restored 1954 classic, *Santi-Vina*. Panelists on the accompanying discussion included: Anocha Suwichakornpong (*By the Time it Gets Dark*), Boonsong Nakphoo (*Wandering*), Kong Rithdee (LPFF Motion Picture Ambassador), Laddawan Rattanadilokchai (*The Couple*), Sakchai Deenan (*Memories of New Years*), Sanchai Chotirosseranee (Thai Film Archive), and Sompot Chidgasornpongse (*Railway Sleepers*).

4. *Financing Your Nonfiction Film:* Finding funding for a documentary film is no easy task. Approaching potential investors can be daunting, and mastering the best approach takes time, practice, and perseverance in the face of rejection. Panelists discussed the financing process and advise filmmakers on how to get the money they need to realize their projects. They touched on different pitching strategies and the various sources of funding available. Panelists included: Bryce Norbitz (Tribeca Film Institute), Kenneth Lipper (Oscar-winning American producer), Nontawat Numbenchapol (Thai director), Ramona Diaz (*Motherland*), and Varadila Daood (*In-Docs*).

**Talent Lab**

In the second year of an exciting collaboration, the Tribeca Film Institute® (TFI) led an expanded two-day Talent Lab for Southeast Asian filmmakers on grant writing and project pitching at the festival. Ten projects participated in the Talent Lab, which was instructed by Molly O’Keefe (TFI’s Senior Director of Artist Programs) and Bryce Norbitz (TFI’s Manager of Artist Programs), and hosted by Azerai Hotel.

The ten projects selected to participate, which are in various stages of production, come from six countries from the ASEAN region: Indonesia, Laos, Malaysia, Myanmar, the Philippines, and Thailand. The pool was equal parts documentary and narrative features, and attendees taking part in the Talent Lab included directors, writers, and producers behind the films.

The participating projects included:

- **Autobiography** (Indonesia), represented by Makbul Mubarak (director) and Yulia Evina Bharas (producer)
- **Bai Bibyaon, Lady Warrior of the Lumad** (Philippines), represented by Genón Obispo Palomares (director, writer)
- **Cat Island** (Philippines), represented by Siege Ledesma (director, writer) and Ang Alemberg (producer)
• **Doi Boy** (Thailand), represented by Nontawat Numbenchapol (director, writer) and Sungho Park (producer)
• **Going Straight** (Philippines), represented by Kristoffer Brugada (director)
• **It Wasn’t an Accident** (Myanmar), represented by Soe Moe Aung (director)
• **Luzviminda** (Philippines), represented by Inshallah Montero (director)
• **Raising a Beast** (Laos), represented by Xaisongkham Induangchanthy (director, writer) and Abigail Lazaro (producer)
• **Song of the Homeland** (Thailand), represented by Preecha Srisuwan (director, cinematographer)
• **Wilderness** (Malaysia), represented by Nadira Ilana (director, scriptwriter)

Building off the first iteration of the Talent Lab in 2016, this year’s Lab included a pitching workshop and pitch forum with feedback from a panel of film professionals. This jury was comprised of filmmaking professionals from around the world, including Jeremy Sim of Aurora Media Holdings; Kenneth Lipper, the Oscar-winning American producer; Victor William of ROKKI, AirAsia’s inflight entertainment provider; and Ho Hock Doong and Siti Helaliana Chumiran, both from the Malaysian distribution company, Astro.

The jury selected Induangchanthy’s project, *Raising a Beast*, to attend the TFI Network market at the 2018 Tribeca Film Festival® (18-29 April 2018). Induangchanthy attended the Talent Lab with his Filipino producer, Abigail Lazaro. Hosted annually by TFI, the industry market gives filmmakers the opportunity to build connections with a wide range of industry insiders who can potentially help them advance their projects. TFI will mentor Induangchanthy through the completion of the project. All participants in this year’s Talent Lab will also receive preferential consideration for any of TFI’s grants, as well as a gift certificate for script writing software provided by Final Draft.

Singapore-based media investment firm Aurora Media Holdings selected Ledesma’s *Cat Island* as the recipient of their Aurora Producing Award. Ledesma, who attended the Talent Lab with her producer Alemberg Ang, will receive $10,000 USD to help finance her film. Founded by Justin Deimen, Terence Kong, and Sim, Aurora Media is one of Southeast Asia’s leading media and entertainment asset incubation, investment and management specialists.

**AFS US-ASEAN Documentary Workshop**
A new addition to the festival’s program this year was a documentary production workshop organized by the US Mission to ASEAN and the American Film Showcase, alongside LPFF. Renowned Filipino-American filmmaker Ramona Diaz (*Imelda, Don’t Stop Believin’; Everyman’s Journey*) and Patrick Shen (*Flight from Death: The Quest for Immortality, The Philosopher Kings*) led a weeklong workshop with 14 participants from the Young Southeast Asian Leaders Initiative. At the end of the workshop, four short documentaries made in small groups by the participants throughout the week were presented following a screening of Diaz’s most recent film, *Motherland*.

**Performances**
The festival’s Opening Ceremony was attended by various officials from both the national and local governments, including Luang Prabang’s Vice Governor and the Vice-Minister of Information, Culture, and Tourism, Bouagneun Saophouvong, the Director General of the Department of Television, Bounchao Phichit, and the Director General of the Department of Cinema, Vithoun Sundara. At this event, attendees were treated to a bespoke performance, combining theater and dance to tell the story of the “Evolution of Film.” Every evening after
this, visitors to our Night Venue were treated to a special live activity at 6pm, before the feature film screenings. These included concerts by popular singers Moukdavanh Santiphone, Ola Black Eyes, and Touly, as well as contemporary performances of digital animated dance and an LED light show, in addition to a Lao traditional dance show. These performances are an opportunity to nurture young talent, and offer a platform for these performers to showcase their talents to an international audience.

Exhibition
On display at the Day Venue was an exhibition of photographs from Myanmar from the lauded Southeast Asia Movie Theater Project, accompanied by an exhibition walk-through by the initiative's founder, Philip Jablon. As a reprise to his trip there over five years ago, Jablon spent February and March of last year researching and photographing movie theaters in Myanmar, a nation experiencing an overall rebirth of cinema-going.

Films Around Town
Eight organizations in Luang Prabang participated in our Films Around Town program. These businesses or projects have chosen film as a medium to convey their message. Whether for dissemination, art, documentation, training, or for promotion, their short films were produced with the intent to share a story via moving image. The organizations were listed in our printed program, and a sign was placed outside their locations. Visitors were able to watch their films and learn more about their activities. Notably, the Lao Friends Hospital for Children screened films about volunteering at their hospital, and the importance of giving blood; Saffron offered a look at where their coffee comes from; Creative Seven Arts displayed a film about this year's Lao Fashion Week among others; the Traditional Arts and Ethnology Centre showcased Tai Dam Courtship Games; and @ My Library shared the work of their young video students.

Networking Events for Filmmakers and Partners
Our private Opening Reception was held at the newly opened Azerai Hotel this year, directly across the street from our Night Venue, making it easy for invited guests of the festival to walk to the event. Over 400 attendees flocked to the party, representing regional filmmakers, producers, distributors, and actors, as well as business owners and managers from around Laos. All catering was done in-house by Azerai, with wine bring provided by Gecko Wines and Aenoteca.

On the second night of the festival, Amantaka hosted a cinematic evening under the stars with exclusive modernist cocktails from the Mood Therapist (Hanoi-based mixologist Rich McDonough). The cocktails were paired with delicious canapés from Chef Charlie Gomes, with three live cooking stations serving up freshly-made treats. Guests relaxed and chatted poolside in Amantaka's candlelit grounds or watched Santi-Vina on a big screen.

The following night, 60 of our VIPs cruised down the Mekong in one of two swanky boats generously provided by Mekong Kingdoms and watched a spectacular sunset over the mountains. Canapés and ice-cold Beerlao Gold were served. Later that evening, 525, Luang Prabang's premier cocktail bar, treated VIPs to complimentary canapés and two-for-one cocktails. The event was open to the public, with the drink exclusive to festival badge holders.

On 11 December, we wound down from our Spotlight on Thailand with a “Thai Night” at Kiridara. The property generously provided drinks, canapés, and live entertainment for over
40 guests, including members of the Thai Ministry of Foreign Affairs and the Royal Thai Embassy in Vientiane, as well as Thai directors, actors, producers, and press.

The final night of the festival saw a presentation of the short films made during the week of the festival as part of the AFS US-ASEAN Documentary Workshop. These screenings and Q&As were followed by a reception at Sofitel Luang Prabang.

**Hotel Partners and Community Involvement**

The festival received more support from the local Luang Prabang community for this event than ever before. 18 hotels granted LPFF free-of-charge rooms to accommodate our many visiting filmmakers, journalists, and partners. In all, we received 283 room nights, valued at over $58,000 USD. These properties were: Amantaka, The Apsara, Azerai, Belmond La Residence Phou Vao, Cold River, Kiridara, Le Sen Boutique Hotel, Lotus Villa, Maison Souvannaphoum, Mekong Riverview Hotel, Parasol Blanc, Sala Prabang, Sanakeo Boutique, Santi Resort and Villa, Satri House, Sofitel Luang Prabang, Villa Maly, and Villa Maydou. Many of these hotels also offered special discounts exclusive to visitors of the festival, when booking through our official travel partner EXO Travel. These properties and other local businesses also received more income than ever before, as well, with the festival bringing in over $53,000 USD through EXO Travel and various direct bookings.

**15 Friends of the Festival**

With the assistance of EXO Travel, LPFF introduced its new 15 Friends of the Festival program to VIP guests. Fifteen participating businesses had the benefits of being highly recommended by LPFF to visiting VIPs (filmmakers, directors, actors, partners, and supporters) and receiving increased patronage from said VIPs. To become a Friend of the Festival, we asked that each business offer 15% off the total bill to VIP attendees of the festival. All VIPs received a discount card that listed the partnering businesses and their location on a map. As an added benefit, all Friends of the Festival partners will be eligible for the same discounts and receive their own discount cards.

Each participating business displayed a laminated, LPFF-designed poster (specific to this program) at its entry that signified it is a Friend of the Festival. In order to receive discounts, VIPs and Friends presented their discount card or VIP badge, either of which signified them as eligible for the benefits. The 15 Friends of the 2017 festival were: 525, Icon Klub, Joma Bakery Café, Le Banneton, Novelty Café, Saffron Coffee, Bouang, Manda de Laos, Tamarind, Tangor, Ma Te Sai, Ock Pop Tok, Passa Paa, TAEC, and the spa at Azerai.

**Youth and Agroecology Short Film Competition**

In partnership with the Agroecology Learning alliance in South East Asia (ALiSEA), a division of the French NGO GRET: Professionals for Fair Development, LPFF held a competition a regional short film competition in an effort to raise awareness about the need to support alternative farming practices and to shed light on young farmers already involved in sustainable farming. With a fast-growing population, increased pressure on natural resources, and climate change impacts becoming more present everyday, the Mekong Region is at a crossroads regarding its agricultural development, calling for an important shift towards an agroeocological transition.

The top eight films were put on LPFF's Facebook page, and garnered over 375,000 views and over 3,500 shares during the competition's determination of which film would get the most shares and win the “Viral Prize.” The same titles were featured at the festival as its own short
film program, and showed the stories of outstanding individuals and organizations working towards a sustainable future for agriculture in Cambodia, Laos, Myanmar, and Thailand.

The films awarded prizes were:

- **Mr. Ken**, by Lao director Sonephasith Phanphila (First Prize of $3000 USD, and Viral Prize of $1000 USD)
- **What Did You Learn?**, by Lao director Houmphanh Phahongchanh (Second Prize of $2000)
- **The Pyramid Compost**, by Thailand-based director Inbar Jeffrey (Third Prize of $1000 USD)

On 9 December, the French Institute in Luang Prabang held a public conference about the agroecology transition in Laos and the Mekong Region in general, with a presentation of awards to the competition winners, and a special screening of the top eight films. Plus, during the days of 9-10 December, there was an Agroecology Market and Knowledge Fair in the garden of the French Institute, where local farmers, development practitioners, and private sector representatives showcased their work and sold their products.

**Marketing**

This year’s marketing strategy built upon the success of last year’s activities, with visibility for the festival across a broad spectrum of platforms. Lao Brewery Company supplied us with three traditional billboards in high-traffic areas—two in Vientiane and one in Luang Prabang. Max Media also gave LPFF three billboards around Vientiane, and BlueGrass Design Group supplied one at Wattay Airport. Guru Ads ran our 30-second teaser four times per hour on five LCD billboards around Vientiane.

We also targeted moviegoers, once again, with two large posters on display and 30-second festival trailers before all films at the Major Platinum Cineplex in Vientiane and in Pakse, as well as at the ITECC Mall Cineplex. Both Vientiane theaters also distributed our festival flyers with every ticket purchase, starting one month before the festival.

We also focused on print and digital media, with our poster in multiple issues of the following magazines: Target, Khuanjai, Mahason, 108 Magazine, and Lines. Khuanjai and Lines also ran feature articles on the festival on their website and Facebook pages. Lao Future, an online news source for Chinese readers in Laos, promoted the festival heavily within their digital platforms.

We covered Vientiane and Luang Prabang with posters in the weeks leading up to the festival, and we distributed 60,000 flyers in Vientiane primarily at the Boat Racing Festival and That Luang Festival, and 20,000 flyers in Luang Prabang. The costs to distribute these flyers were covered by the Lao Brewery Company, in support of helping to expose more people to the festival and its activities.

These flyers were also distributed at all 44 locations of M-Point Mart in Vientiane. In this new partnership with M-Point, we put standing signs at 20 of their locations, encouraging customers to pose with the signs and a Pepsi product. To enter a competition to win a free trip to the film festival, people had to take pictures with our signs in three different locations and send them to LPFF’s Facebook page. We uploaded them, and the two winners whose pictures had the most shares each won two roundtrip tickets to Luang Prabang with Lao
Skyways and a two-night stay at Sofitel Luang Prabang. The cost of the production of these signs was covered by the Lao Brewery Company. Another new partnership was formed this year with ROKKI, the inflight entertainment system of AirAsia. They were able to grant LPFF its own channel within their system, with information about the eighth festival, and a selection of trailers for films that we showed.

**Fundraising**

Raising funds for the festival continues to be our greatest challenge, though the amount of funds we raised this year is more than ever before. With both cash and in-kind contributions (and in some cases, a combination of the two), we had 22 major sponsors representing the corporate sector, embassies, and non-governmental organizations. We also received several private donations from individuals and foundations (such as the Bennack-Polan Foundation), mostly through the US-based not-for-profit Luang Prabang Fund for Culture and Conservation. Lao Brewery Company continues to be our largest sponsor, with three of their brands offering sponsorship at the Platinum level: Beerlao, Pepsi, and Tigerhead. The US Embassy raised its amount of funds given, once again. New supporters of the festival include: the Luxembourg Embassy, Aurora Media, K2, the Thai Ministry of Foreign Affairs, the European Union, and the Asia-Europe Foundation. Chillax Productions joined us once again as the technical producers of the festival, controlling all screenings (with Iris software provided by GreyMeta), in cooperation with the Department of Cinema’s projection team and Khompanya Entertainment, our event organizers.

**Press**

As always, the film festival received a great amount of positive press. Notably, Champa Meuanglao, the official Lao Airlines inflight magazine, chose LPFF to be their cover story for their November-December issue. Several publications ran multiple stories about the festival, including Variety, The Hollywood Reporter, The Nation, The Vientiane Times, and The Laotian Times. There were also articles in Silkwinds, Nikkei Asian Review, The Southeast Asia Globe, Bangkok 101, The Irrawaddy, The Borneo Bulletin, Tuoi Tre, and various blogs, such Chime, Asia in Cinema, and that of EXO Travel.

The Thai media conglomerate MCOT was in attendance at the festival, and ran television new stories about the festival on four different programs of NineEntertain channel.

**Voice Grant**

LPFF was selected by Oxfam International as the only recipient of its Innovate and Learn grant, as part of its new Voice program. Our full $70,000 USD grant was approved by the NGO. Through this project, LPFF will like to test a new approach of facilitating mentorship, particularly between more experienced Lao filmmakers and amateur Lao filmmakers. By building these lasting connections, LPFF will give young filmmakers the opportunity to develop their skills and experienced filmmakers the opportunity to be a force of development within their field. This will, in turn, help create a more self-sustaining Lao film industry, where Lao filmmakers can learn and get inspiration from one another. One of the goals of the film festival is to bring filmmakers from across Southeast Asia together in Luang Prabang to encourage mutual exchange and learning between the film industries of the 10 ASEAN countries. While the Lao film industry has a lot to learn from its neighbors, it is also important to create a culture of learning from within the nation. This will help to develop Lao filmmakers’ skills and create a long-lasting community of filmmakers from which amateurs can draw upon for emulation, advice, and mentorship. Taking into account the fact that more opportunities are afforded to Vientiane-based filmmakers, this project will largely focus on
benefiting young people from northern provinces with lower socioeconomic backgrounds. Workshops will be based in Luang Prabang, but participants will include young people from neighboring provinces such as Oudomxay, Xayaburi, Xieng Khuang, and Huaphanh Provinces.

**Oscar Submission**
In a historic first, Laos submitted a film to the Academy of Motion Picture Arts and Sciences for consideration in the 90th Academy Awards, to be held on 4 March 2018. The Academy Awards, better known as the Oscars, is an annual award show celebrating achievements in cinema across a number of categories from the past year. Each year, the Oscars allow approved world nations to each submit one film to the Best Foreign Language Film category. This year will mark the first year that Laos submitted a film for the category.

A selection committee made up of Lao filmmakers and film industry professionals decided upon Mattie Do’s *Dearest Sister* as the nation’s submission. The committee was established and facilitated by the Luang Prabang Film Festival, includes documentarian Vannaphone Sitthirath, producer and actor Douangmany Soliphanh, director and Lao New Wave Cinema co-founder Anysay Keola, Lao media fixture Somsanouk Mixay, the Lao Department of Cinema’s Deputy Director of the Film Promotion Division, Dethnakhone Luangmovihane, as well as Simmany Keokene, also from the Department of Cinema.

**2018 Festival**
Pending official approval from the Ministry of Information, Culture, and Tourism, we plan to hold our ninth festival in the beginning of December 2018. We will continue to forge partnerships with companies and organizations that share our vision for the festival and project, building a space for Southeast Asian filmmakers to meet and exchange ideas, as well as fostering the growth of the domestic Lao film industry.

Thank you very much for your support!

Gabriel Kuperman
Founder and Director