7-11 December 2013
LUANG PRABANG
FILM FESTIVAL
7-11 December 2013

CELEBRATING SOUTHEAST ASIAN CINEMA
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<td>SCENT OF BURNING GRASS</td>
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<tr>
<td>12PM</td>
<td>DENOK AND GARENG</td>
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<td>2PM</td>
<td>A RIVER CHANGES COURSE</td>
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<td>6PM</td>
<td>OPENING CEREMONY</td>
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<td>BIG HEART</td>
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<td>KARAOKE GIRL</td>
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<td>10AM</td>
<td>SOUTHEAST ASIA MOVIE THEATER PROJECT PRESENTATION</td>
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<td>WHAT IS IT ABOUT RINA?</td>
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**VISITOR CENTER SCREENINGS & ACTIVITIES**

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**ALL SCREENINGS AND ACTIVITIES ARE FREE AND OPEN TO THE PUBLIC!**
Our outdoor screening space, **THE HANDICRAFT MARKET**, was renovated by UNESCO in 2003. At the main intersection in town, this venue is ideal for cultural and public events, and can accommodate over 1500 people.

**AMANTAKA**, a 5-star resort housed in stately French colonial buildings, will serve as our daytime screening venue. We will show three films each day in their Exhibition Room in the main building, which can accommodate around 40 people.

For the duration of the festival, **PROJECT SPACE • LUANG PRABANG** will be used as a screening venue, an exhibition space, and a meeting place for filmmakers and guests of the festival. The 4-story gallery features a rooftop terrace with stunning views of Luang Prabang. The screening room can accommodate around 25 people.
Dear Guests,

I’m thrilled to be able to welcome you to the fourth Luang Prabang Film Festival, where visitors can enjoy the very best of recent Southeast Asian cinema all in one special town.

While we are still in our infancy, this year marked some major growth for our project. As you may know, the annual festival is really just the culminating event of a year’s worth of planning, activities, and development of the domestic and regional film communities. Some major milestones on our roster for this past year were the launch of the Lao Filmmakers Fund, the production of the American Film Week in Vientiane, and the enveloping of the Southeast Asia Movie Theater Project as one of our own.

But it’s the activities that are more behind the scenes that we love doing: organizing educational workshops for emerging filmmakers, advocating for Lao films in other international festivals, serving as a resource for international productions looking to shoot films in Laos, and developing the capacity of the governmental departments that we work closely with. Many of these actions are what is having the most tangible affect on the local industry.

For us to be able to operate year-round, we have our sponsors, partners, and supporters to thank. We are indebted to those companies, organizations, and individuals who share our vision, and contribute their resources to help make this growing project a success.

Please enjoy this year’s celebration of the region’s best stories and the directors who have told them.
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We are pleased to present the 28 feature films in our showcase of Southeast Asian cinema this year, carefully selected by our Motion Picture Ambassadors. With the inclusion of Brunei's first feature-length film, this collection is the first time we are able to represent the film industry of every one of the ASEAN countries. These films span many genres, and constitute some of the highest quality filmmaking from the region. In most cases, the films were directed from a national of its country of production. However, as LPFF encourages foreign filmmakers to shoot their films in this area of the world, we also have included a couple films from non-Southeast Asian directors as well.

All films are in their native languages with English subtitles.
Spoiled brat Ken Chow attempts various ways to escape his National Service when his plans to study abroad with his girlfriend get disrupted. There, he meets people from all walks of life, among them the star recruit Wayang King, quick-witted and national service when his plans to train. For so many people, he is finally ready to go back to training.

Four teenagers navigate unrequited love, family ties, and growing up in intertwined stories set in Laos. After the death of his father, Tar has to give up everything, including his own education and the girl he loves. Ning is a wealthy but lonely girl, with no mother and an absentee father, whose story changes when she meets Tar. Korn is a talented dancer living a life of solitude who falls in love with a wealthy but lonely girl, with no mother and an absentee father, whose story changes when she meets Tar. Liew is an adopted girl who lives with a family next to Korn’s house. She develops feelings for Korn, though her story changes after she discovers the truth about herself.
In 2010, while working as a still photographer for a Thai film production company, the filmmaker met Aod, a 24-year-old worker from Thailand’s Si Saket Province, across from Cambodia’s Preah Vihear Province, with its famous Hindu temple of Prasat Preah Vihear claimed by both Thailand and Cambodia. Aod related his experience as a soldier sent to the south to fight the separatists and then to Bangkok to put down the protesting “Red Shirts.” As Nontawat Numbenchapol accompanies Aod home to the restive border region, their conversation frames images of the countryside. The filmmaker, who had already been trying to make sense of the conflict, interviews villagers and soldiers in an exploration of how perspective shapes the realities of both political and cultural borders.

A story about escaping fate or accepting it is told from the perspectives of two very different women in the same city. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker from the perspectives of two very different women in the same city. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspiring painter with the potential to be successful. Fynn is a young female busker without any clear vision of her life, and Mira is an inspired...
After their wild teenage years in the heart of Jogjakarta, Denok and Garen marry and move back to Gareng's home in Gamping Village, Jogjakarta, in order to start a small pig farming business. In a constant stream of hoping, failing, and making new plans, they stay united in their passionate struggle to succeed. Getting to the top isn't easy at all, as new trouble constantly arises within their own family, ruining their modest business plans and pushing their dreams further and further into the distance.

Sack, a pop singer, returns to his birthplace after having left it to pursue his dream. In leaving his tranquil and charming village, he had also left many people behind, especially Sopha, his long-time lover. Sack's return brings back many fond memories and makes him realize how happy he is now. However, it brings trouble as well, because Sack had left the music company without permission. Sack seeks to solve all the problems with his music company and his lover in a way that will allow everyone to trust and love each other again.
A cop, who becomes a hitman for a group aimed at eliminating those who are above the law, finds his world turned upside-down by a single devastating blow.

A European man lives in Asia. While waiting to have breakfast with his wife, he dreams about his day. He invents a kind of life that looks almost like his reality, but it's offbeat and changes, depending upon the path his dream takes. In his imagination, he choreographs both his death in the middle of the ocean and his coming back to life as a ghost, either in this world (here) or in another world (there).

Aishah is a young woman living during the Japanese Occupation of Malaya. Escaping from the clutches of the Japanese Army, she wakes up in a village that seems to be untouched by the war. The villagers give her shelter and she begins a new life there. But soon it becomes clear that the village is hiding secrets – Aishah is haunted by an unknown evil lurking in the surrounding woods, an ancient creature that makes the villagers keep an uneasy peace with the demon through offerings but the moment Aishah enters the village the attacks begin again.
Set in Chiang Mai, three continuous segments each focus on a group of characters whose relationships are revealed in the third segment. First, a recent secondary school graduate, Nay, is taking photographs of his school campus at night when he meets a younger student acquaintance, Beam. The second segment tells the story of the widow Buajan, who continues to find notes left by her late husband, binding her to his memory and preventing her from moving on. The last segment centers on the wedding of Chiang Mai native Preeya and Leng, a businessman from Phuket. Problems arise on the wedding day after Preeya has an encounter with her ex-boyfriend Pek, although she is supported by her aunt and brother.

**Karaoke Girl** follows a young escort in Bangkok through portraits of her daily life, introducing us to the nuances of a vocation born of simple necessity: supporting a family in rural Thailand. The film threads memoirs of her countryside experience, cast as herself, 23-year-old Sa is seen through the lens of one woman’s actual life, rather than presenting traditional narrative. A young Japanese man on a company mission to Savannakhet learns about the language and culture of a country “less developed” than his own. He thinks that he cannot stay for long, but then receives a warm welcome by the staff of the local company. Through their hospitality, he soon begins to appreciate the rich local culture of weaving and dyeing cotton. Before the end of his visit, he meets and falls in love with a Lao woman, and his relatives later visit Laos to attend their wedding. His visit to Laos has unexpectedly led him to begin a new life.

**HOME**

- **Director:** CHOOKIAT SAKVEERAKUL
- **Release Year:** 2012
- **Running Time:** 130 min

**I LOVE SAVANH**

- **Director:** BOUNTHONG HNOTMANHKONG
- **Release Year:** 2013
- **Running Time:** 105 min

**KARAOKE GIRL**

- **Director:** VISRA VICHIT-VADAKARN
- **Release Year:** 2013
- **Running Time:** 77 min

Filmed in Laos, the last, is a recent secondary school graduate, Nay, is taking photographs of his school campus at night when he meets a younger student acquaintance, Beam. The second segment tells the story of the widow Buajan, who continues to find notes left by her late husband, binding her to his memory and preventing her from moving on. The last segment centers on the wedding of Chiang Mai native Preeya and Leng, a businessman from Phuket. Problems arise on the wedding day after Preeya has an encounter with her ex-boyfriend Pek, although she is supported by her aunt and brother.

**Karaoke Girl** follows a young escort in Bangkok through portraits of her daily life, introducing us to the nuances of a vocation born of simple necessity: supporting a family in rural Thailand. The film threads memoirs of her countryside childhood with the complicated reality of her urban life. Cast as herself, 23-year-old Sa is seen through the lens of one woman’s actual experience, Karaoke Girl humanizes the reality of a social class usually painted as flat caricature. Rather than presenting traditional narrative, Karaoke Girl offers a personal landscape of a woman who is thoughtful and optimistic despite her difficult past.
Akil (Kil) is a depressed young man with suicidal tendencies who just cannot bring himself to commit suicide. His attempts to die always fail miserably until he finds the perfect solution: a quirky assassination agency that helps kill suicidal people. Kil agrees with the company's terms: he will not know who the assassin will be or even when or where he will die. This is ideal for Kil, until he falls for a girl named Zara and starts to have second thoughts about taking his life.

When a 19-year-old devout Muslim girl goes searching for her long-lost father, she finds he is no longer the kind-hearted man she remembers. Instead, he is a woman in a red sequined dress and heels, working as a prostitute on the streets. In this dark and compelling drama, the two must learn how to forgive and understand each other.

The story unfolds as Lourdes Lagrimas, the godmother of all illegal activities in a small district. She runs the business – car theft, illegal gambling, and drugs – with her children. As the new year comes, the City Mayor launches an anti-vice campaign, imperiling the Lagrimases and their business venture. As days pass, Lourdes tries to keep the family together amidst an avalanche of events that will test her demeanor as a mother and as a criminal.
Lek is a lonely locksmith who’s never had a girlfriend; Kong is an aspiring writer who sells tabloid magazines and lives with his mother. They work side by side at the shopping mall, planning then executing home invasions. They break into apartments during the day when the owners have gone to work. But they don’t steal anything, they only borrow: the lives, the loves, the things that belong to strangers. One day, they borrow more than they bargain for. Lek wakes up in a hospital where, to his confusion, everyone begins calling him Kong. After he leaves the hospital, Lek breaks into Kong’s home and discovers secrets about his missing old friend that he never knew.

Thirty years ago, in a small village north of Vientiane province, an herb doctor named Sith had a paralyzed mother who was being taken care of by his wife. Wanting to learn more to help his mother, Sith traveled to the province for a medical course. A month later, he came back to the village and soon strange things started to happen. After the circulation of a rumor that a car had fallen off the mountain and a passenger had his head cut off, neighbors saw a headless figure wandering around Sith’s house at night. Sith, whose neck, since he came back, had always been covered by a Red Scarf, felt something change in his body. Sith’s wife observed him and gradually realized what had really happened and had been hidden behind the Red Scarf.
Hoang, Thanh, Thang, and Long, four students at Hanoi University, joined the army in 1971 during the fierce war against the Americans. Immediately after taking part in a crash training course commanded by Captain Phong, the four recruits were sent to the most violent battlefield – the Quang Tri ancient citadel. Thanh, Thang, and Long died in those fierce fights. Only Hoang was fortunate to survive to see Victory Day on April 30, 1975. The film is Hoang’s memory of some 81 days and nights under unceasing bombs and shells at the Quang Tri citadel and the Thach Han river - the notorious fighting zone known in Vietnam as the “mortar of human flesh.”

Tang Wong is a comedic drama that centers around four high school boys. Yong and Jay are representing the school in the science competition; Best wishes to be on the school ping pong team; and Em is a champion K-pop cover dancer. All four boys have prayed before the Luang Poo idol at the spirit house. When their wishes come true they must repay the debt by performing a traditional Thai dance. But in today’s Thailand, rushing blindly forwards without compass or a rear-view mirror, this expectation gives rise to many questions – who we are, what we believe, and where we are headed – that young people must confront on the path that lies ahead of them.

Shaleha is a Badjao midwife in Tawi-Tawi. Aging and still smarting from her three miscarriages, Shaleha agonizes over her failure to bear a child. Though an adoptive parent to her nephew, she still feels that her husband Bangas-An desires to be a father. She struggles to cope with the irony of her own infertility amidst the deprivation of her community. To fulfill her husband’s only wish and, believing that having a child is a tangible proof of divine grace, to be blessed by Allah, Shaleha resolves to find a new partner for her husband. But on the eve of her husband’s second marriage to Merslia, jealousy gnaws and consumes Shaleha, highlighting a saga of island life stuck between the devil of passion and the deep blue sea of tradition.
In this comedic drama, good looking Hakim, 30, is still looking for his one true love. His housemate, Faisal, introduces Hakim to a theory according to which Hakim's perfect significant other will go by the name Rina. Soon, Hakim is introduced to Rina, a beautiful and smart colleague. Hakim and Rina get closer each day, until Hakim finally decides to propose to Rina. Meanwhile, Faisal is competing with Elvis in a Dangdut singing competition in order to win the heart of the young widow Tini. Happiness hinges upon whether Rina will accept Hakim's proposal and who will win Tini's heart.

Gibson Bonifacio stopped speaking when he was a child. Now 20 years old, he is back in Manila for Christmas. While always festive in the Philippines, for his family, the holiday is tinged with sadness, as it coincides with the anniversary of Gibson's twin brother's death. Against the backdrop of the vibrant local music scene, his best friend from childhood tries to reconnect with him while he unexpectedly finds a chance at his first real romantic relationship. Gibson reconsiders and redefines his relationship with his family, with himself, even with his dead brother – the only person to whom he talks.
To celebrate the best of the best that Southeast Asian cinema has to offer, LPFF enlists our Motion Picture Ambassadors to help curate our festival. It is the responsibility of these film experts to suggest around ten films made within the past five years, which represent the finest filmmaking from their respective countries. From those lists, LPFF procures screeners from the regional distribution companies that are interested in participating in our non-traditional festival. (Only companies willing to waive their screening fees and allow their films to be shown via DVD can take part. These stipulations are based on both logistical and budgetary constraints.) A small committee of Lao nationals and foreigners (alongside the Department of Cinema) decide on the final films to be screened. LPFF is indebted to our volunteer Motion Picture Ambassadors, all of whom spent a great deal of time carefully preparing their suggestions and promoting our festival in their respective countries.
In the media for more than 30 years, Somsanouk Mixay was the Deputy Director General of Lao National Radio and Television, where he started foreign language transmissions. In 1994, he founded the Vientiane News, now an English language daily. In 1998, he started the French weekly Le Renovateur, and later, initiated the English and French news at the Lao National Television. As the Vice President of the Lao Journalists Association, he has focused efforts on the upgrading of skills of Lao journalists and contributed to enhancing relations and cooperation between the Association and other international organizations. Somsanouk Mixay plays an important role in reviving and promoting Lao culture and has written a number of books on Lao culture.

An active member of the local Cambodian arts community, Professor Chhay Bora graduated with a degree in performing arts as an actor/director and writer at Fine Art University. He later received a Master’s Degree in Economic Science in Bulgaria and, in 2005, finished his doctorate degree. Before that, he produced a modern Cambodian play called Khmer Hero, which featured 120 actors- the largest play in Cambodian history. Professor Chhay Bora spent 10 years teaching business management in both public and private universities in Phnom Penh. With an artistic heart, and the strong memory of the Cambodian genocide, he and his wife (writer/actress Prof. Kauv Sotheary) produced the first historical film about the genocide, based on the memory of his mother-in-law.

Born in Jakarta, Indonesia in 1984, Varadila Daoood graduated from the Faculty of Social and Political Studies at the University of Indonesia, majoring in Mass Communication. In 2004, she was involved in Minikino, a short film community based in Jakarta and Bali. She joined Jakarta International Film Festival in 2006 as a website officer, and was appointed as Programming Manager in January 2009 until 2010. Currently, she is still part of Minikino and serves as a programmer of S-Express, a network of Southeast Asian short filmmaking.

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Amir Muhammad is a Malaysian writer, publisher, and occasional moviemaker. He has been writing for the Malaysian print media since the age of 14. His films and documentaries have been shown in many international film festivals including Sundance and Berlin. Two of them, The Last Communist and Village People Radio Show, are banned in Malaysia. He set up Matahari Books in 2007 to publish non-fiction and film-related books on Malaysia. His latest book is 120 Malay Movies (2010), a look at the cinema of the studio system of 1948-72.

Ye Linn Myint graduated with a Bachelors of Electronics from the Defense Services Technological Academy in 2002. After working as an officer in the military from 2002 to 2006, he joined the Myanma Motion Picture Enterprise, under the Ministry of Information, as the director of the Feature Film Division. Studying Drama and Film Literature at Chongqing University for five years, and receiving a BA in Arts and Scriptwriting in 2011, Ye Linn Myint took a special interest in visual effects. That same year, he was promoted to the Assistant Director in charge of Production at the Myanma Motion Picture Enterprise, the position he holds today.

Francis Joseph "Oggs" Cruz discovered his passion for cinema during college in Ateneo de Manila University. After college, set on entering film school, he was instead pushed to take up law in the University of the Philippines. He is now working as a corporate and litigation lawyer in Manila. Never losing his passion for cinema, he also manages his cinema blog called Lessons from the School of Inattention, contributes to the Philippine Star and the Philippine Free Press, and is the Philippine correspondent for Twitch. He has contributed to film books on the Philippine New Wave and Kidlat Tahimik. He attended the 2011 edition of the Berlinale Talent Campus as part of the Talent Press.
Yuni specializes in the management of film and media projects, and spearheads the Objectifs Films label. Yuni is a film programmer and curator known for her promotion of Singapore cinema. Her career began in the visual arts and she has since worked as Senior Programme Manager (Film) at The Substation and Commissioning Editor at Mediacorp TV12. She also co-founded Fly By Night Video Challenge with filmmaker Tan Pin Pin in 2003. In 2008-2009, she headed the Singapore International Film Festival as festival director. Recently, she curated the dance film section at the Singapore Arts Festival from 2010-2012. In 2010, she was recognized as one of the 50 Most Inspiring Women in Female Magazine. Yuni holds an M.A in Arts Management from Lasalle College of the Arts.

Kong Rithdee has been writing about movies and popular culture at the Bangkok Post for 15 years. He also contributes to international film magazines and journals, such as Cineast and Cahiers du Cinema. He is associated with Thai Film Foundation, a non-profit organization that promotes independent filmmaking in Thailand and Southeast Asia.

Nguyen Trinh Thi is a Hanoi-based independent documentary filmmaker and video artist. She studied journalism and photography at the University of Iowa; and international studies and ethnographic film at the University of California, San Diego. Her documentary and experimental films have been screened at festivals and art exhibitions across Asia, Europe, and the USA. Nguyen founded and directs Hanoi Doclаб, a center for documentary filmmaking and video art in Hanoi, in 2009. She has been the main instructor for filmmaking courses at Doclаб for the last three years.
The Southeast Asia Movie Theater Project is a documentary photography project with the aim of chronicling the final days of the region’s stand-alone movie theaters. As these once-prominent cultural venues diminish in number, the SEAMTP is the lone initiative creating a professional photographic record of them. Since the project’s inception in 2009, it has been responsible for archiving over two hundred theaters across Thailand, Myanmar, and Laos.

Now under the supervision of the Luang Prabang Film Festival, the Southeast Asia Movie Theater Project is extending its documentary reach throughout the ASEAN countries with the intent of raising the profile of stand-alone movie theaters in municipalities region-wide. The images featured in this exhibit represent the most recent work of the SEAMTP. The majority of theaters on display are in Thailand, including one of the last operating double-feature theaters in the metropolitan Bangkok area. While an eerie quietude pervades the shots of a Burmese theater as it struggles to attract a clientele, abandonment and repurposing comprise the rest of the featured theaters from Thailand and Laos.

Founder and main researcher Philip Jablon will make a presentation about the project’s progress and plans on Monday, December 9th at 10am.
This year, the Luang Prabang Film Festival held a graphic design competition with a big cash prize! Any designer living in Southeast Asia was invited to submit a movie poster design for a fictitious film called *My Mother’s Wedding*. This is not an existing movie, nor one in production, so we encouraged graphic designers to imagine what might happen in the film, who the main characters are, and how the film might take place in their own country of origin. They also had to submit an artist’s statement that explained their interpretation of the film’s subject, and their inspiration for the poster’s design.

The top ten poster designs were selected by the Luang Prabang Film Festival’s Board of Directors, but it’s up to you to choose which artist will receive First Prize ($750), Second Prize ($500), and Third Prize ($250)! Voting will take place throughout the week at the LPFF Visitor Center, and the winners will be announced after the festival on our website.
In many countries with small or relatively new film industries, documentary is normally the leader in produced content. Documentary is often cheaper and easier to make than fiction film, and can often be used to express current challenges facing a given nation.

Because of the quick sprouting of the domestic film industry, an early reliance on foreign production crews for filmmaking, lack of any theoretical education about film, and minimal infrastructure for filmmaking/funding, Laos skipped the documentary step in favor of fiction filmmaking.

Now that the local industry has become more established, and Laos is becoming more open, there is a growing interest in non-fiction storytelling. Lao filmmakers want to be able to tell the world their own personal stories, but have needed the training to be able to do so.

In September of 2013, the Luang Prabang Film Festival held a documentary filmmaking workshop called “Our Lives on Film.” Instructed by the Humanitarian Media Agency, and funded by The Asia Foundation, this activity allowed Lao filmmakers to learn more about the craft of non-fiction filmmaking over a nine-day period.

The workshop gave an overview of the history of documentary film, as well as several perspectives on documentary theory, styles, and practice. Film screenings supplemented the lectures and discussions before participants began making their own documentary films in small groups. All in all, six films were produced during the workshop.

In September of 2013, the Luang Prabang Film Festival held a documentary filmmaking workshop called “Our Lives on Film.” Instructed by the Humanitarian Media Agency, and funded by The Asia Foundation, this activity allowed Lao filmmakers to learn more about the craft of non-fiction filmmaking over a nine-day period.

The full collection will be screened every day at 2pm.
Founded in 2009, the Vientianale is a community-based film festival held in Vientiane, featuring a wide range of Lao and international films, from full-length features to short films, from documentaries to animated movies. Like the Luang Prabang Film Festival, one of the main goals of the Vientianale is to promote Lao cinema and to support Lao filmmakers. Therefore, a crucial element of the festival is its short film competition aimed at young, aspiring filmmakers.

Selected and awarded by an independent jury, the collection being screened at this year’s Luang Prabang Film Festival represents the best shorts from the 2013 Vientianale competition that had the theme of “dreams.”

**THE TOLL OF THE BELL** // Thongsaphorn PhongsaVanh // 6' // LAO with ENG Sub
A young student in a health class.

**TEDDY JAY** // Vlayphong Phongsavanh // 6' // LAO with ENG Sub
The life and times of a teddy bear.

**THE SMALLS** // Chanthikay Thipkaison // 5' // LAO with ENG Sub
Teaching elementary students in the countryside is a dream come true.

**MINIATURE** // Thongsaphorn PhongsaVanh // 7' // LAO with ENG Sub
A young girl decides to commit suicide.

**THE VOICELESS** // Phanida Sanatem // 7' // LAO with ENG Sub
A mute student’s dream of finding her true love.

**THE BAD DREAM** // Nirankoun Singsapreuth // 6' // LAO with ENG Sub
A young man’s first guitar audition.

**INFRINGE** // Sansiew VaynyaJack // 4' // LAO with ENG Sub
Things get out of control when one boy gets whacked in the head in a junkyard.

**RABBIT EYES** // Amathat Ratsomphath // 11' // LAO with ENG Sub
A gangster, his dumb stooges, and a strong woman.

**AT THE SUNRISE** // Thomas Wanhoff // 7' // ENG
A blind man dreams of being able to see.

**OVER THE TOP DREAM** // Langsith Sangonmany // 7' // LAO with ENG Sub
An outrageous dream within a dream.
ពាក្យពិសោធន៍ប្រភេទក្នុងការសរសេរ អនុស័យនៃការសិក្សាចម្រុះអនុវត្តបានអោយការសរសេរបានច្បាស់ត្រូវ។

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CHOPSHOTS DOCUMENTARY FILM FESTIVAL SOUTHEAST ASIA

ChopShots is a new festival for the region and the rest of the world, organized by DocNet Southeast Asia. The Festival showcases the best new independent documentary films from across Southeast Asia and the world in Jakarta, Indonesia, and then sends a best-of selection of films on a festival tour through the region. This travelling component of the festival ensures that audiences that will be able to see films about and by their neighbors. Moreover, award winners of the best Southeast Asian shorts competition will have the opportunity to travel with their films and meet with producers, decision makers, and other Southeast Asian film students on their trip. This unique component of ChopShots aims to impact cross-cultural understanding by bridging Southeast Asia’s diverse ethnic communities and peoples through the art of moving images. The primary mission of the traveling festival is to foster, promote, and showcase emerging new talents from around Southeast Asia who share a positive attitude toward Southeast Asian diversity, and to inspire them by sending them on the road.

- A different ChopShots program screens everyday at 4pm.
- All films are in their original languages, with English subtitles.
- Synopses can be found at the LPFF

THURSDAY, 12 DECEMBER 2013 | 4PM

THURSDAY, 12 DECEMBER 2013 | 4PM

**CHOPSHOTS IV: GENDER STORIES/VOICES FROM MYANMAR (76’)**
**TUESDAY, 10 DECEMBER 2013 | 4PM**

**Burmese Butterfly**
Hnin Ei Hlaing

**Social Game**
Seng Mai

**Marriage Prayer**
Nguyen Huong Tra

**Sweetie Pie**
Sai Kong Kham

**The Steps We Take**
Nanda Maw Lin, Saw Min Maw, Htoo Thadar

**Two Girls Against The Rain**
Sao Sopheak

**Unbounded Unlimited**
Tin Win Hlaing

**Gender Stories/Voices from Myanmar (76’)**

**Gender Stories/Voices from Myanmar (76’)**

**People Power/Election Time! (118’)**
**WEDNESDAY, 11 DECEMBER 2013 | 4PM**

**Fight Like Ahok**
Amelia Hapsari, Chandra Tanzil

**Heart of the City**
Ilang-ilang Quijano

**Stage**
Emil James Mijares
Stitching Our Stories: A Community Research Project was launched in October 2012 through the partnership of PhotoForward, an international media arts program, and the Traditional Arts and Ethnology Centre, a private museum in Luang Prabang, Laos. This trailblazing project engages women and girls from Laos’ diverse ethnic communities to use photography, digital video, and community research to explore their unique cultural heritage, the vital roles that women play, and the often-seismic impact that modernization is having on traditional beliefs and practices.

The film premiering at the Luang Prabang Film Festival assembles four documentary shorts shot by the projects’ filmmakers: Bao Song, Pasong Lee, Sia Yang, and Ma Ying. These examine the intricate artistry of Hmong batik and embroidery and the complex and often challenging roles of the medicine women and shamans who care for the bodies and spirits of their communities. The film opens with a brief introduction by the project organizers, and each short is prefaced with an interview with the inspiring filmmakers themselves.

Their research films serve as valuable documents of ancient cultural practices with deep roots in the community’s identity as well as intimate portraits of the modern Lao women and men who have dedicated their lives to learning and refining their crafts.
Once you have made your film, how do you get it seen? A variety of avenues exist for Southeast Asian filmmakers to distribute their works, though they may not always follow the industry norm. In this panel discussion, we will ask our industry experts about the different ways regional filmmakers can screen and sell their films.

Probably the biggest problem facing filmmakers worldwide is finding adequate funding to get their film projects off the ground. This is even true for smaller budget films, and perhaps even more so the case. Our panelists will share their experience with raising money for film budgets, and talk about how certain programs in their respective countries can help.
Several organizations in Luang Prabang have chosen film as a medium to convey their message. Whether for dissemination, art, documentation, training, or for promotion, these short films have been produced with the intent to share a story via moving image. The organizations listed welcome you to watch their films and learn more about their activities.

**SAFFRON COFFEE COMPANY**

*From Opium Poppies to Coffee Beans* takes a look at the life of tribal peoples in the mountains surrounding the enchanted World Heritage city of Luang Prabang, Laos, and how their lives have been transformed from the heights of opium cultivation, to the poverty of slash-and-burn agriculture, and finally to a sustainable livelihood growing high-quality highland Arabica coffee. This story comes forth from the coffee promotion initiatives of Saffron Coffee, who has brought these exceptional beans to market for the delight of the world of specialty coffee drinkers.

**TRADITIONAL ARTS & ETHNOLOGY CENTRE**

*Buffalo Sacrifice* is a first-hand look at a buffalo sacrifice ritual in a remote Katu village in Vietnam, and explains the importance of this annual celebration.

*An Interview with Ai Viphat* is an interview with the headman of a Katu village, where he explains the myth of origin in his native language.

*Katu Wedding* is archival footage of a Katu wedding, including dancing, gift exchange, animal sacrifice, and feasting.

*Katu Village Life* shows scenes from a Katu village in southern Laos, showing the daily chores and lifestyles of men and women.

Please see our festival map to find the organizations listed. Entrance to all locations is free, except where noted. Many of these films will be on display throughout December or longer.
This short film features Wat Xieng Thong and highlights the range of cultural preservation projects that have been undertaken across Laos over the past twelve years through the Ambassadors Fund for Cultural Preservation, which was established by the U.S. Congress in 2001. It supports the preservation of cultural sites, cultural objects, and forms of traditional cultural expression in more than 100 developing countries around the world. In Laos, this fund has allowed the U.S. Ambassadors to demonstrate their appreciation for Lao culture by supporting more than a dozen preservation projects to date.

Film played on a loop throughout the day. Exhibition opens on December 9th.
**Performances at the LPFF Night Venue**

**Sunday, December 8**

**Jear Pacific & Xay with The Temple Guys**

Coca-Cola will host a great concert by these popular Vientiane-based musicians.

**Monday, December 9**

**Hoppin**

A film production company, t-shirt screening factory, and street brand all rolled into one, Hoppin will present a brand new b-boy performance that combines video and live dance.

**Tuesday, December 10**

**Nor Phao**

Formed in 2009, Nor Phao's purpose is to preserve and promote the time-honored culture of Luang Prabang. Their performance will showcase several traditional Lao dances.

**Wednesday, December 11**

**Khao Niew Theatre**

Khao Niew Theatre will perform “Elephant Song,” an exploration of the animal's life and memory.
We are pleased to present our Hotel Partners for the 2013 year. All of the hotels below have contributed generously to the Luang Prabang Film Festival, and many have provided discounted rates for visitors to the festival. On your next stop in Laos, please consider staying with one of the supporters listed here.

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Partnering with the US Embassy, the Luang Prabang Film Festival organized the first American Film Week in Vientiane in May 2013.

Through the U.S. State Department’s American Film Showcase program, the event hosted two American film experts, editor and filmmaker Mary Sweeny, and documentary filmmaker Eric Neudel. These visitors spent the week working with aspiring and established Lao filmmakers, helping them develop their talents. For five evenings, there were lectures and discussions open to the general public about various topics related to the American and Lao film industries by these guests, as well as other noted speakers representing international production companies, film in academia, and the U.S. State Department. A free screening of an American film followed these activities each evening.

The American Film Week also included the introduction of several new public service announcements created by young Lao filmmakers on the topic of Intellectual Property Rights. The screening of these public service announcements encouraged Lao audiences to think critically about why intellectual property rights matter to the local economy, and how the violation of those rights hurt foreign investment in Laos, as well as the viability of a domestic film industry.

On the final day of the American Film Week, a networking event for local filmmakers and their supporters was held. This reception also launched and raised money for the Lao Filmmakers Fund.
The Luang Prabang Film Festival is pleased to have launched the Lao Filmmakers Fund this year, the country's first and only regular granting system specifically for making film. The Fund is publicly generated, and allows Lao filmmakers to apply for small grants to help make their film projects possible. Grants are currently available once per year, and successful projects are chosen by the Luang Prabang Film Festival's Board of Directors, based on the merits of the project, as well as an organized and feasible plan for execution.

To read more about the Lao Filmmakers Fund, or to make a donation that will help local artists realize their film projects, please visit www.lpfilmfest.org. During the festival, cash donations can also be made at the LPFF Visitor Center, or at our Night Venue.

**The Following Projects Were Awarded 2013 Grants**

**Against the Tide**

**The Choices**

Telling the fictional story of Mr. Leum, an older fisherman living in the 4000 Islands in Southern Laos, this film is about the differing perspectives of older and younger generations in Laos today regarding what is important in life. While many people believe that possession of material things will make them happy, others prefer to live a quiet life and feel content with what they have.
Experience Luang Prabang with Khiri Travel
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- Pak Ou Lunch Cruise
- Nature Walk & Swimming
- The Rice Experience
- Luang Prabang Walking Tour
- Elephants & Trekking
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- Khan River Kayaking

Khiri Travel was founded in 1993 with a view of the Mekong region as ‘multiple countries, one destination’. The growing Khiri Travel Group now has offices in Thailand, Myanmar, Vietnam, Cambodia and Laos as well as a dedicated charity organization to help disadvantaged people through community development, conservation, environment and empowerment projects. Khiri Travel donates almost half of its festival-related profits back to the Luang Prabang Film Festival.

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THPC is proud to sponsor the Luang Prabang Film Festival and its goals of cultural expression, sustainable growth and cultural diversity.

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TV PROGRAM | PROMOTIONAL MEDIA | MOTION GRAPHICS 2D/3D | GRAPHIC DESIGN

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**What We Stand For**

- **Cultural Expression:** With support from like-minded organizations, we seek to inspire expression and cultural diversity through film. LPFF offers a venue for the best of Southeast Asia’s most distinct and unique voices.

- **Mutual Exchange:** LPFF is an exciting forum for international exchange where filmmakers share ideas, trends, and techniques. We all know that great films start with great ideas, and so LPFF cultivates the sharing of great ideas and discussion through our many panels and activities.

- **Sustainable Industry:** We aim to create jobs and income for filmmakers by building connections and supporting a sustainable regional film industry with a particular focus on building capacity in Laos.

- **Diversity:** We believe strongly in equal representation of all perspectives and take pride in including content that reflects differences in opinion, ethnicities, gender, and belief.

**Our Programs**

LPFF is much more than an annual film festival. Our year-round programs offer many unique opportunities for filmmakers and industry professionals. Through these programs, we inspire new ideas and support local artists by giving them the skills and experience to be their own media makers.

- **Educational Activities:** Partnering with local embassies, NGOs, and production companies, LPFF holds workshops and panels that provide filmmakers with the knowledge and tools to develop their own self-sustaining careers or creative passions.

- **Special Screenings & Film Events:** LPFF regularly organizes public showings of films. We do this to encourage a more engaged movie-viewing culture and to inspire critical discussion of cinema.

- **The Lao Filmmakers Fund:** Operated by LPFF, this publicly generated Fund allows local artists to apply for small grants to help make their film projects possible.

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**Our Mission**

The Luang Prabang Film Festival is a charitable cultural organization committed to the celebration of Southeast Asian film and to the growth and support of local and regional film industries and filmmakers.

**Our Vision**

Southeast Asia is a magical part of the world, its cultures are many, and its plot lines are richly diverse. Our vision is to see these stories told, and told well, and we want everyone watching.