



Press Release

World Cinema Fund:

New initiatives and two discussion rounds at WCF Day on February 11

The *World Cinema Fund (WCF)*, which celebrated its 10th anniversary in October 2014, is growing and expanding its funding capabilities. Last year, the *WCF* was able to put forth new initiatives and secure its continued existence for another three years.

The *WCF* was founded in 2004 as an initiative of the German Federal Cultural Foundation (KSB) and the Berlin International Film Festival, and quickly became one of the leading institutions in the area of international funding for ambitious film projects. The Goethe-Institut became a cooperation partner in 2005. In 2015, the German Federal Foreign Office is increasing its direct commitment and will join the KSB as a main partner of the *WCF*.

Since 2004, the *WCF* has granted funding for the production or distribution of 124 projects in total, selected from 2,364 submissions from Africa, Latin America, the Middle East, Central and Southeast Asia, the Caucasus region, and the countries Nepal, Bangladesh and Sri Lanka. All *WCF* films produced to date have had a cinematic release and / or screened in the programmes of well-known international film festivals - achievements that document the initiative's international success.

WCF-funded films at the 2015 Berlinale

The 2015 Berlinale programme also attests to the *WCF*'s success. Five *WCF*-funded films are in this year's festival programme.

Competition: Cha và con và (Big Father, Small Father and Other Stories) by Phan Dang Di from Vietnam

Forum: Abaabi ba boda boda (The Boda Boda Thieves) by the "Yes! That's us" Collective (Uganda / South Africa / Kenya) and *Al-wadi (The Valley)* by Ghassan Salhab (Lebanon)

NATIVE: Hamaca Paraguaya (Paraguayan Hammock) by Paz Encina (Paraguay 2006) and *Madeinusa* by Claudia Llosa (Peru 2006)

WCF Europe

The new *WCF* funding initiative *WCF Europe* will be made possible starting in 2015 through additional financing by the Creative Europe MEDIA programme of the European Commission. The new initiative will enable the *WCF* to expand its work beyond its current borders and directly involve European partners as well.

**65. Internationale
Filmfestspiele
Berlin
05. – 15.02.2015**

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The new programme's objectives include the funding of artistically compelling projects created through co-productions by so-called "small players" - countries that have not been very active, or nearly inactive, until now. With *WCF Europe*, the *WCF* aims to actively contribute to the geographic and economic democratisation of the film production landscape.

WCF Europe will also supplement the *WCF* distribution funding programme, supporting the increased visibility of films from *WCF* regions and countries inside and outside of Europe, in addition to Germany.

WCF-Day, Wednesday, February 11, 2015, 11.00 am

Filmmuseum Berlin - Deutsche Kinemathek, Potsdamerstr. 2, 4th floor

The *WCF* invites all friends of the *WCF*, as well as international trade professionals, press, and the festival audience to **WCF Day** on **February 11, 2015**. Following a greeting by festival director Dieter Kosslick and *WCF* project manager Vincenzo Bugno and Lutz Nitsche (German Federal Cultural Foundation), Antje Glawe (*WCF*) will present the new project *WCF on Demand*.

WCF on Demand

For *WCF on Demand*, the *WCF* is making a selection of ten funded films available to interested viewers worldwide via a video-on-demand platform. The cooperation partner and funding source for *WCF on Demand* is the German Federal Cultural Foundation (KSB).

Two *WCF* podium discussions (in English) will take place following the presentation.

Panel Discussion 1, 11.30 am

Not only about cinema / Accepting the challenge

Dealing with fundamentalism, tolerance, freedom of expression

With Viola Shafik (director, film theorist, Egypt - Germany), Sepideh Farsi (director, Iran - France), Ala Al-Hamarneh (Center for Research on the Arab World CERAW, Mainz University, Jordan - Germany); Cristina Nord (film critic, Die Tageszeitung, Germany), Alin Öjeni Taşçıyan (film critic, Turkey)

When can art be regarded as opposition? When a breaking of taboo? When a moral violation? Who decides, and under what circumstances? Art as transgression: A (historical) cinematic and non-cinematic exploration.



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Panel Discussion 2, 1.00 pm

Priority: Distribution

Visibility of cinema from Latin America, Africa, Middle East and other regions in Europe and outside of Europe

With Jan de Clercq (Lumière Films, Belgium), Alaa Karkouti (MAD Solutions, Egypt), Artur Liebhart (Planete + Docfilm Festival, Against Gravity, Poland), Leo Cordero (Mantarraya, Mexico)

How can the visibility of cultural and geographical diversity in film production be increased worldwide? Is additional networking and cooperation among committed distributors necessary?

Panel moderator: Vincenzo Bugno / *World Cinema Fund*

The *World Cinema Fund* is an initiative of the German Federal Cultural Foundation and the Berlin International Film Festival, in cooperation with the German Federal Foreign Office, with further support by the Goethe-Institut.



Press Office
February 6, 2015