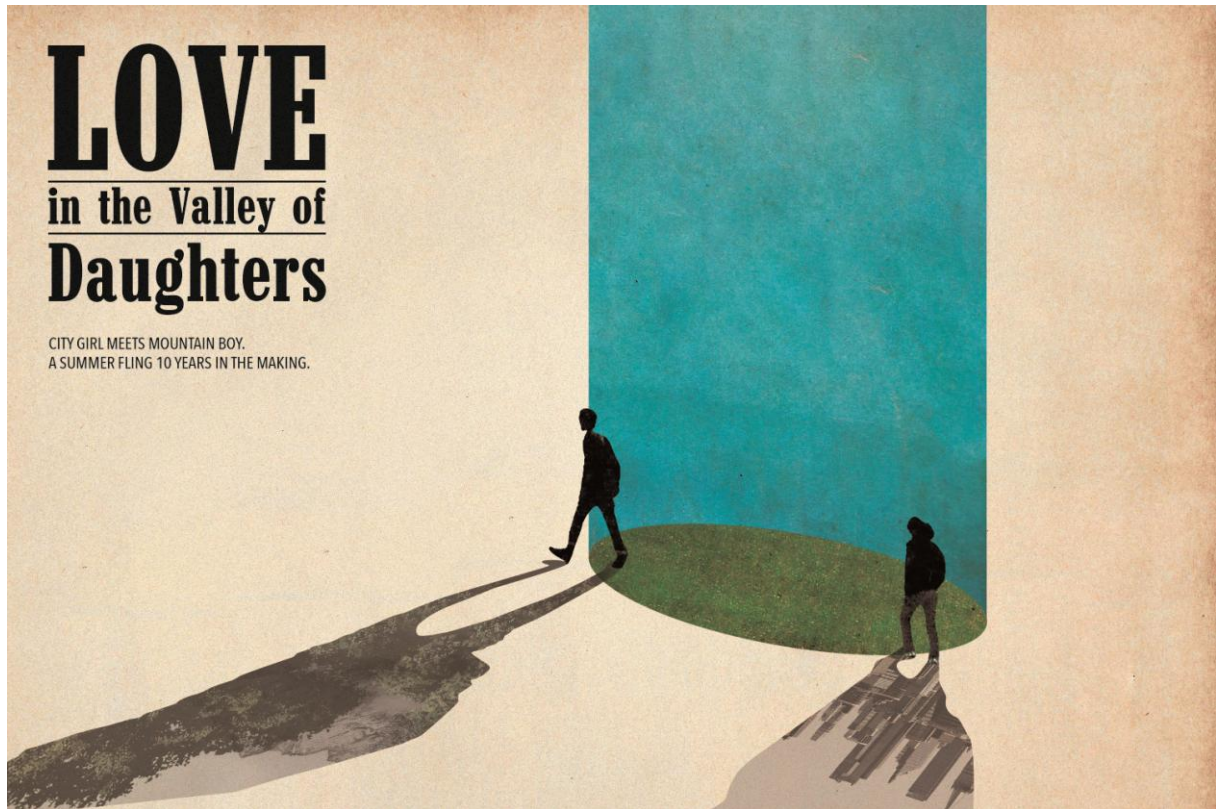


HAF 10 Love in the Valley of Daughters



COUNTRY OF ORIGIN: Hong Kong

GENRE | FORMAT | LANGUAGE | RUNNING TIME: Documentary | Digital Format | Mandarin, Mosuo Dialect, Pumi Dialect | 80 mins

DIRECTOR:

YUEN Han-yan

PRODUCER:

Eric POON

Ruby YANG

YUEN Han-yan

HAF GOALS:

Funds, Co-producers, Sales agents, Pre-sales

BUDGET:

US\$ 85,257

SECURED BUDGET:

US\$ 11,539

DIRECTOR'S FILMOGRAPHY

First Feature Director

ONE-SENTENCE SYNOPSIS

One came from a matriarchal village, the other, from a city of 7 million. 10 years in the making, this is an unlikely love story of modern China.

SYNOPSIS

Their love story begins on the shores of the Lugu Lake. Looking for a break from the humdrum of city life, Zhangling travels to the idyllic mountains where she met the charismatic young Bingma. She soon decides to sell her apartment and her Peugeot to move to Yunnan. The region is the historical home of Mosuo people, one of the last matrilineal societies, also known for their practice of walking marriage - a form of relationship where a couple never moves in together and men have very little responsibility in raising their biological children. As romance blossoms, their differences also became apparent. This is not a modern fairy tale on how love conquers all, but a documentary of a couple's quiet revolution as they rebel against traditional gender roles, overcome cultural differences and bridge the city/ rural divide so prevalent in contemporary China.

DIRECTOR'S STATEMENT

Because of my relationship with the couple, the film is able to document private moments and even intimate bedroom conversations, allowing viewers to be part of the couple's relationship through love and tribulations, mirroring the larger problems of contemporary China. The film will use nonlinear storytelling as a narrative device, going back and forth in time, building up emotions as we progress. This will also better reflect the memories and emotional complexities of Bingma and Zhangling. The project addresses the power dynamics between the dominant "Han" culture and cultures of other ethnic minorities; it also addresses gender imbalance issues and gender inequality. Finally, it addresses the city/ rural divide in modern China. The film is to an extent a participatory documentary; it is feature length with a shorter TV version. Since it covers a span of 10 years, old footage will be in HDV while recent footage will be in HD.

DIRECTOR

YUEN Han-yan

I have over 10 years of experience in TV documentaries, including Discovery Channel in the US and RTHK, Hong Kong's public broadcaster. I often focus on arts and culture in my films, and stories about unlikely relationships move me the most. I am currently based in London/ Hong Kong. My awards include the UNDP Human Development Media Fellow (2009), the Women of the Year in Media Awards by UNWomen China & Wangyi (2011) and the Chicago International Film Festival Television Awards - Documentary: Arts/ Humanities (2014).

PRODUCER

Eric POON

Associate Professor of Journalism and Communication at Chinese University of Hong Kong, Eric Poon has over 20 years of TV documentary experience, including the RTHK flagship programme *Hong Kong Connection*.

Ruby YANG

Ruby Yang has created feature and documentary films as director, producer and editor. She won an Academy Award (Documentary Short Subject) for *The Blood of Yingzhou District* (2007). Her feature documentaries include *Citizen Hong Kong* (1999) and the award-winning *My Voice, My Life* (2014). A member of the Directors Guild and the Academy of Motion Picture Arts and Sciences, she now heads the Hong Kong Documentary Initiative at the University of Hong Kong.

YUEN Han-yan (same as director)

PRODUCTION COMPANY

Singing Cicada

Singing Cicadas is a media production collective that challenges the status quo through telling stories with immersive experiences. We are set to amplify alternative voices by creating content for and by those that need to be heard.