

# TIBET FILM FESTIVAL 2023

14

20. - 22.  
OCT. 2023

JAMYANG BUDDHIST CENTRE  
& GENESIS CINEMA



Zurich  
Dharamsala  
London  
Berlin

1969-2023

In honour of  
Pema Tsedon

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## TIBET FILM FESTIVAL

ZÜRICH | DHARAMSALA | LONDON | BERLIN

### **TIBET FILM FESTIVAL AT JAMYANG BUDDHIST CENTRE AND GENESIS CINEMA, LONDON**

#### TIBET FILM FESTIVAL

The Tibet Film Festival is dedicated to the Tibetan filmmaker Dhondup Wangchen who, at great personal risk, recorded video interviews with ordinary Tibetans in the run up to the 2008 Beijing Olympic Games. After filming his documentary "Leaving Fear Behind", he was arrested and sentenced to six years in prison. In 2017, he was able to escape from Tibet and re-unite with his family in exile in the US.

This unique festival takes place in Zürich (Switzerland), Dharamsala (India), Berlin (Germany) and London (UK), showcasing films made by Tibetans in Tibet and in exile. This independent and not-for-profit festival, founded in 2009 in Dhondup Wangchen's honour, is coordinated by a team of volunteer curators, producers, translators and editors.

**@TIBETFILMFESTIVAL**

**TIBETFILMFESTIVAL.ORG**

## **DEAR FRIENDS,**

Welcome and Tashi Delek! We are excited to return for the third edition of the Tibet Film Festival (TFF) London, back in our east London home at Genesis Cinema, and a special screening event at the Jamyang Buddhist Centre.

Thank you to both venues for partnering with us this year. We would also like to thank you our audience for taking part in the Festival, and for supporting Tibetan cinema in London.

In September this year, Tibet Film Festival Zurich held their 14th annual film festival which was followed by Tibet Film Festival Berlin. The Tibet Film Festival in Dharamsala switched to a new format this year and worked with 7 community venues, including schools and colleges, to bring Tibetan films to over a thousand people. Building on from our previous years' programmes, we at TFF London are happy to offer five separate events over three days.

We can see continuity from 2019's festival where we screened "Wangdrak's Rain Boots", as we share the latest film from the same director, Lhpal Gyal with the equally fantastic "The Great Distance Delivers Crane". Last year, viewers were deeply moved by Sonthar Gyal's "Ala Changso and this year we are screening the next film he made titled "Lhamo and Skalbe". In addition to this year's programme, we are also screening a documentary film from Amdo called "Daughter of the Light" by Khashem Gyal.

This booklet includes of interviews with three directors that have been translated into English for the first time. We hope they will give you an insight into their work and processes.

Those of you who attended our UK premiere of "Amala: The Life and Struggle of the Dalai Lama's Sister" last year will have the chance to see two earlier works by the same director Geleck Palsang.

Geleck Palsang's documentaries "Prayers Answered" and "Fathima the Oracle" shine a spotlight on the Tibetan Muslim communities of northern India and it will be all the more special to watch these films in the stunning setting of the Jamyang Buddhist Centre's main gompa. Additionally, we are showing a surprise film at our bar event along with a selection shorts. The bar event is being held in partnership with our friends at Tibetan Community in Britain Youth (TCB Youth).

Finally, we are happy to have three amazing guests with us, in person, at the festival. Prof Francoise Robin is joining us all the way from Paris and she will offer reflections and hold a Q&A after "The Great Distance Delivers Crane". From Zurich, talented up and coming singer-songwriter Lhanzom Lhasam will perform at the bar event. And Dr. Hamsa Rajan from Oxford will offer thoughts and hold a Q&A after "Lhamo and Skalbe".

Thank you again for your support and see you next year,

DECHEN PEMBA AND KUNSANG KELDEN  
PRODUCERS, TIBET FILM FESTIVAL LONDON

# PROGRAMME OVERVIEW

## FRIDAY, 20.10.2023

JAMYANG BUDDHIST CENTRE

- 18:00 PM **“FATHIMA THE ORACLE”**  
GELECK PALSANG  
2019, INDIA, SHORT, 27 mins  
VIDEO INTRODUCTION BY GELECK PALSANG
- “PRAYERS ANSWERED”**  
GELECK PALSANG  
2007, INDIA, SHORT, 30 mins
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## SATURDAY, 21.10.2023

GENESIS CINEMA

- 18:25 PM **"THE GREAT DISTANCE DELIVERS CRANE"**  
LHAPAL GYAL  
2022, TIBET, 90 mins  
**Q&A WITH PROFESSOR FRANÇOISE ROBIN**
- 20:15 PM **AN EVENING OF TIBETAN SHORT FILMS AND MUSIC**  
Tibetan Short Films are back at the Genesis bar, joined by our co-hosts, Tibetan Community in Britain Youth (TCB Youth). This year we have a surprise film and new offerings from the Dharamsala based "Drung Collective". Featuring live music by Zurich based singer-songwriter Lhazom Lhasam.
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## SUNDAY, 22.10.2023

- 16:00 PM **"DAUGHTER OF THE LIGHT"**  
KHASHEM GYAL  
2022, TIBET, 90 mins
- 18:00 PM **"LHAMO AND SKALBE"**  
SONTHAR GYAL  
2019, TIBET, 110 mins  
**Q&A WITH DR. HAMSA RAJAN**



# FATHIMA THE ORACLE

A Buddhist spirit possesses a young Muslim girl in a small village in north India. As she goes into trance, Fathima speaks a language different from her own. This bizarre and rare phenomenon breeds hostility within her community and leads to a failed attempt on her life by local villagers.

Filmed over a period of six years, we accompany Fathima on her journey, as she grapples with her fate. With the support of family and friends she negotiates a spiritual path by which she can practice both religions and be of help to people in need.

## PRAYERS ANSWERED

On the invitation and prayers of local tribal leaders, His Holiness the Dalai Lama travels to Turtuk, a poor and remote Muslim village at the India-Pakistan border.

More than a symbolic gesture, this historic visit results in an invitation by the Dalai Lama to provide modern education to children from the village of Turtuk, while ensuring the preservation of their own religious and cultural heritage.

VIDEO INTRODUCTIONS FROM  
DIRECTOR GELECK PALSANG

## DIRECTOR BIO

Geleck Palsang hails from a village in northwestern India sitting at 17,000 feet in the Himalayan region. Like other refugee children of Leh Ladakh, Geleck did his early schooling in a Tibetan refugee school in Ladakh, India.

In 2005, while pursuing a masters in filmmaking from Delhi, Geleck made his first documentary "Prayers Answered" which won an audience choice award at the Culture Unplugged film festival.

After his completion of studies from the Millennium Film Institute New York, he worked as an assistant director in Joël Farges's "Alexandra David-Néel" and has made many short films and worked with various Indian production houses.

His work has primarily focused on Tibetan Buddhism, culture, and people of Himalayas and its diversity. His latest film, "Amala, the Life and Struggle of the Dalai Lama's Sister", had its UK premiere at the Tibet Film Festival London in 2022.

FRI, 20 OCT 2023, 18:00 PM

**JAMYANG BUDDHIST CENTRE**

GELECK PALSANG

2019, INDIA, DOCUMENTARY, 27 mins

2007, INDIA, DOCUMENTARY, 30 mins

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# THE GREAT DISTANCE DELIVERS CRANE

In a Tibetan village in Amdo, eastern Tibet, siblings Gesang and Dorjee live with their grandmother. The children, who lost their mother at a young age, are eager to be with their busy father. They rescue an injured and orphaned black-necked crane and take it home to care for it. Winter is near, but due to the lack of a family, the little crane can not fly to migrate.

After many failed attempts to help the crane fly, the siblings decide to take it to the wintering ground in Yunnan. Dorjee and Gesang experience many hardships on the road. With the help of pilgrims, a yak herder and poet, they are determined to deliver the crane thousands of miles to be with its own kind. The journey is not only one where the children grow up, it also becomes the salvation for the adults in their life.

## DIRECTOR BIO

Hailing from Amdo Province, eastern Tibet, Lhupal Gyal was motivated to study film after watching Pema Tsenden's directorial debut, "The Silent Holy Stones" (2005). Pema Tsenden encouraged Lhupal Gyal to immerse himself in literature and later had him work as an assistant director on his film "Tharlo" (2015).

Lhupal Gyal's 2018 debut feature film was "Wangdrak's Rain Boots", which was selected for the Berlin International Film Festival's Generation section. The film also earned him the title of 'Best Director' at the 12th edition of the FIRST International Film Festival in 2018 in Xining. "The Great Distance Delivers Crane" had its world premiere at FIRST International Film Festival, Xining, 2022.

## Q&A with Prof. Françoise Robin

Join us after the film for a Q&A with scholar Professor Françoise Robin. Prof. Françoise Robin is a professor of Tibetan language and literature at the University of Languages and Civilizations (Inalco) in Paris, France.

Prof. Françoise Robin has done extensive research on Tibetan contemporary literature and filmmaking and has translated many novels and short stories from Tibetan into French and English.

SAT, 21 OCT 2023, 18:25 PM

**GENESIS CINEMA**

LHAPAL GYAL

2022, TIBET, FEATURE FILM,  
90 mins

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# DAUGHTER OF THE LIGHT

Thirteen-year-old Metok Karpo (White Flower) longs for her father, even though she can barely remember what he looks like. There is a sadness deep within her that is often reflected on the young girl's face. It is a pain that she has learned how to cope with in everyday life by losing herself in her drawings, spending time with her school friends, or dreaming about her hometown.

Metok Karpo lives with her maternal grandparents and attends a school for orphans. Her parents divorced when she was two and have since started new families.

After many attempts to contact her father, Metok Karpo finally gets the chance to visit him. Even though her grandparents are not enthusiastic, she cannot be dissuaded from her desire to see him. Full of hope, joy and much uncertainty, Metok Karpo sets off on her journey to reunite with her father and meet his new family.

Khashem Gyal tells an intimate story with "Daughter of the Light", which addresses emerging social problems on the Tibetan plateau, including the increase in divorce rates and the collapse of traditional life.

Although Tibetan nomads have lived on the highlands for thousands of years, strategic forced settlement has been taking place since China's invasion and colonial occupation. It is only a matter of time before Metok Karpo's father, who still lives as a nomad, becomes one of the many resettled.

## DIRECTOR BIO

As a filmmaker from Amdo, Khashem Gyal tells the stories of individual struggles in the midst of social change in Tibet. His first short documentary, "Valley of the Heroes" (2013), depicts the complex linguistic and cultural transition happening in Tibet, and was screened at many film festivals and universities around the world.

"Daughter of the Light" received the "Colors of Asia Award" at the 2017 Tokyo Docs Pitching Forum. In 2018, he was nominated for the Adeste Gold Medal, which recognizes global citizens under 40 who have "excelled beyond their limits in inspiring others to 'touch the stars'."

SUN, 22 OCT 23, 16:00 PM

**GENESIS CINEMA**

KHASHEM GYAL

2022, TIBET, FEATURE FILM,

90 mins



# LHAMO AND SKALBE

When Lhamo and Skalbe fail to register their marriage, Skalbe discovers he is still legally bound to a previous relationship. Skalbe embarks on a journey to search for his ex-wife Tsoyag, only to find with surprise that she has renounced her secular life.

Tsoyag's new identity causes great difficulty to Skalbe. Meanwhile, Lhamo acts estranged and confused by his situation. As she rehearses the Tibetan opera, "The Epic of King Gesar", Lhamo plays the heroine protagonist Atak Lhamo, who sinfully descends into hell. A buried secret brings fear to the character and anxiety of marriage.

## DIRECTOR BIO

Born in Amdo, eastern Tibet, Sonthar Gyal grew up amongst shepherds. Following studies at the Beijing Film Academy, he became a prominent member of the first generation of Tibetan filmmakers with films including "The Sun Beaten Path" (2011, Locarno, Hong Kong - Special Mention), "River" (2015, Berlin) and "Ala Changso" (2018, Shanghai - Grand Jury Prize and Best Screenplay). "Lhamo and Skalbe" premiered at the San Sebastian International Film Festival in 2019 and was screened at Glasgow Film Festival in March 2020.

## Q&A with Dr. Hamsa Rajan

Join us after the film for a Q&A with scholar Dr. Hamsa Rajan. Dr. Hamsa Rajan is British Academy Post-Doctoral Research Fellow at the Oxford School of Global and Area Studies. She has lived and worked in China and Tibet since 2003. Prior to becoming an academic, she spent time in China and Tibet working for non-profit foundations aiding children, as an English teacher and as a Chinese-English and Tibetan-English translator and interpreter.

Her academic research focuses on gender relations in Tibetan families, dynamics of abuse, the ways in which household economic production impacts women's vulnerability to maltreatment in the home, and interactions between gender relations and ethnic minority politics. Her work falls in the intersections of Sinology, sociology/anthropology, and feminist theory.

SUN, 22 OCT 2023, 18:00 PM

**GENESIS CINEMA**

SONTHAR GYAL

2019, TIBET, FEATURE FILM,  
110 mins

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# Interview with Lhapa! Gyal

Director of "The Great Distance Delivers Crane"

## **What inspired you to make this film?**

The screenwriter and producer came to me with the story. For me this is the most difficult work I have done so far. We started in 2019 and ended in 2022. In the span of four years, the film industry changed a lot.

We came across a lot of difficulties. The way of shooting this film was different from my other work, it needed a lot of CGI so the interaction between the crane and two children would look real. The hardest part was when all of them were on the road. We didn't have much funding so we were under immense pressure. I thought, we can't give up halfway. It would be a shame if we can't see this film. I kept going regardless of the difficulty. I went to many friends for help in order to complete this film.

## **It took four years to make this film?**

The filming takes 30 days, we had to finish shooting within 30 days otherwise we would run over budget. We were shooting near Lake Kokonor and it rained a lot. There were some days when we couldn't get any work done.

I was so worried that we might need to cancel the film before we could finish shooting so we were rushing a lot. Because it's a road movie, we needed to change scenes very often which required a lot of time. Later when we started editing, the pandemic happened. Our funding partner opted out. We ran out of funding. On and off it took four years to finally bring this film on to the big screen.

**In "Wangdrak's Rain Boots", Wangdrak was not close with his father. It's similar in "The Great Distance Delivers Crane" but the father and the children make up in this film. The father helps the two children to send off the crane. What made you want to make this change?**

The design of the story was different. In "Wangdrak's Rain Boots", Wangdrak stands in an opposite position to his father. I made it that way because his father was a very serious person who paid little attention to his son. In the novel he is a kind and easygoing person who likes drinking from time to time. But for the film I wanted the story to have some contrast in it.

Wangdrak wanted a pair of rainboots but he was too scared to ask because his father is very strict and might say no. I wanted the character to feel this kind of emotion, so I designed it that way.

In “The Great Distance Delivers Crane”, the father character has a similar feel but not the same. He tries hard to give his love to the children. He might be seen as a ‘failing’ dad because he isn’t very involved with family. It always feels like there’s some distance between him and the children but he is working hard to improve it.

**You have keen eyes when capturing children’s emotions. What helps you cultivate your unique perspective?**

I think it has something to do with my childhood. I grew up as a nomad, I used to ride a horse to the school in the town. There was no school in the village. It’s hard to build a school in the nomad area because we were so scattered. During school terms we had to ride a horse to the town and stay in the boarding school. My parents were not around. My classmates are from everywhere.

I have profound memories of these childhood experiences. I feel like I can see inside children’s minds and it’s easier for me to be in their perspective.

**Dreams are often featured in your films. Are they important to you?**

Film itself is a ‘dream’. Film is some sort of feeling and consciousness. You can’t explain it with words.

**Do you think children’s films are made for children or adults?**

It depends on what kind of children’s film it is. Different perspectives are for different audiences. For example, I made “Wangdrak’s Rain Boots” from the perspective of a child. So it might be more appealing for children.

**Pema Tsenden is the executive producer for this film. You two have different styles. How did he influence and support you?**

He supported and influenced me immensely. I learned from him for many years. But we are individuals who have different ways of thinking.

We had different experiences, we read different books, and met different people in our lives. For creatives like us, our work can reflect all of these differences. Every piece of work is unique.

*This interview was published in August, 2022, Boiling Points: “An Exclusive Interview with Lhapal Gyal - A Conversation on the Snowland”.*

This interview was translated into English by TTF London Team Member Kesang Tsomo.

# Interview with Khashem Gyal

Director of "Daughter of the Light"

## **Why did you decide to make a documentary?**

I was keeping an eye on Tokyo Docs, they had a project called "Colours of Asia". The programme's aim was to focus on perspectives of Asian children. I was very interested. I left my home to study and I went to the US to make films. When you leave your home, your perspective becomes more like an outsider's. I started to see more subtle changes in life. But the outsider's perspective is not enough. I am local. I should be able to feel and understand it on a deeper level. So I have been thinking about how to show it on film.

## **Why did you choose Metok?**

I heard a lot of touching stories when I was at the charity school. But most of those stories had already been captured or told. When I first met Metok, I came to know that she has some vague memories about her father. She likes to draw and she had a lot of drawings where her father and family were featured. These caught my eye. Whenever I talked to Metok, I was always impressed by how smart she was. Another reason was that I was hoping we could discover some new stories with the character.

## **How did you make people talk to you so naturally when it comes to private topics like marriage and relationships?**

The key is 'time'. Metok's grandmother was almost a mother to me. I sometimes stayed the night at their house. We are not related in any way but we spent so much time together. And I got to know them and became like family. They trusted me. It's the same with school. I went to the school as a teacher and built connections with Metok and other children. We became friends as time went by.

## **Your involvement is quite obvious and noticeable in the movie. Is there a reason why you made it like that?**

I didn't want Metok to feel like she was being interviewed by me. I didn't want it to seem like a Q&A. I wanted to film it in an informal and relaxing way. And to bond with Metok naturally.





### **The soundtrack of the film is warm and lovely. Why did you use music like that?**

We decided that using Tibetan music wasn't a good idea from the beginning. I wanted the music to be more "international". So it can be received and accepted by a wider audience. When we were in the process of editing, our editor recommended this composer to us. She only knows how to play piano. When we showed her the roughly edited version of the film, she improvised some pieces I really liked. The light and jumping notes of the piano suit Metok's and other kids' characters. Children can be quite sensitive and emotional. The piano sounds matched their vibe.

### **How did Metok feel about the camera?**

She was a bit shy at the beginning. Most of the shots focused on her. She wasn't acting naturally. So later, when I was shooting, I made it look like I was shooting all of the kids. This way, the other kids could feel like they were included. Also, Metok wouldn't need to feel awkward.

### **Is there a director you like?**

I like Ang Lee. He influenced me a lot when I was a film student. Whenever I was discouraged or upset, I would look at his interviews and books. I like him as a person, not just as a director.

### **How do you see the relationship between the director and the audience?**

When I am making a film, I don't take the audience too much into consideration. But I think about how to film and what kind of scenes would attract an audience. For example, I'm Tibetan, what would mainland Chinese and foreigners want to see in my film? Because of that I would try to disrupt my original thoughts. Especially in the editing stage, I would think deeper on these questions. I would take away the content that seems too regional or symbolic in order to present the film better. I constantly consult my editor on their thoughts.

### **What's your plan for the future?**

I hope I can be immersed in different cultural environments and spaces. I want to challenge and re-learn my ideas, my understanding, and my way of thinking. I would keep making films that are different.

*The following are highlights from an interview published in December, 2020, on douban.com: "Khasham Gyal: The Closest Place to the Sun".*

This interview was translated into English by TFF London Team Member Kesang Tsomo.

# Interview with Sonthar Gyal

Director of "Lhamo and Skalbe"

## What made you create this story?

The story naturally came together when I was writing the play. The idea was from this story I heard from a friend of mine. A girl in his village was cast to be in "The Epic of King Gesar". When she was performing, suddenly there was a hailstorm. The play had to be cancelled. Villagers saw this as something inauspicious. I had an idea for a play after I heard this story. I think it's worth being featured in a film. And I added on other stories then put them together.

## How did you choose the main actors?

Both of them studied acting professionally. Dekyid graduated from the Central Academy of Drama, and Sonam Nyima graduated from Shanghai Theatre Academy.

I was looking forward to their performances. They were chosen even before I finished writing. This is a habit of mine. As soon as I have a rough framework of a story, I start looking for the actors. When I have found the right actors, I would finish writing the story in one go.

## There is a scene in the movie where Skalbe finds out Lhamo is Tashi's mother. What are your thoughts about this scene?

Sometimes we find it difficult to solve the issues between two grown adults. A child can play a role to ease relations. We tend to be more soft-hearted when it comes to children. The child is like a mirror, the moment the mirror reflects adults' souls, is a moment of sudden realisation for us.

## How do you see Lhamo's "double character"?

Lhamo was in a difficult marriage situation. At the same time she is playing a character in a play which is considered vicious in Tibetan culture. In "The Epic of King Gesar", there is a chapter in which King Gesar travels to hell to save his wife.

It's a bit like The Divine Comedy by Dante Alighieri. It's an interesting combination to put these two characters together. She is a decent woman in real life but for some reason she has to play a vicious character in a play. The contradiction and mismatch attracted me.



### **How did you design the story at the end where Lhamo decided to redeem herself?**

When Lhamo and Skalbe's relationship deepens further, she realises that Skalbe is not someone she can rely on. She is also unable to convince the village leader to resume the play as a means for redemption, so she decided to find her own way.

Lhamo does not have much of an education but it seems like she's finding her own way slowly. She begins to control her own destiny. Unlike other works we have seen before, in which women have to get married and have a family when they reach a certain age, Lhamo chooses not to compromise. It's not a happy ending, but for Lhamo, it is like a string of lights shining through.

*The following are highlights from an interview with director Sonthar Gyal, originally published by China Film Foundation in March 2022.*

This interview was translated into English by TFF London Team Member Kesang Tsomo.

# A LOOK BACK ON TIBET FILM FESTIVAL LONDON



Tibet Film Festival November 2019, Deptford Cinema



Tibet Film Festival London, November 2022, Genesis Cinema

The Tibet Film Festival London first took place over one sold-out weekend in November 2019, where we were able to bring Tibetan cinema to south-east London with a two day programme at Deptford Cinema and ArtFix Woolwich.

We began with a special video message from Dhondup Wangchen, to whom the Festival is dedicated. His film “Leaving Fear Behind” was screened first, followed by “Wangdrak’s Rain Boots” by Lhapal Gyal. Other films screened over the weekend included “The Sweet Requiem” by Tenzing Sonam and Ritu Sarin, “Seeds” and “Royal Cafe” by Tenzin Dazel.

After a two year hiatus due to the pandemic, the festival returned in November 2022 with a short film night featuring special guest Kunsang Kyirong from Canada.



Guest speaker Professor Tsering Shakya at the memorial screening of Pema Tsedon's "Balloon" June, 2023

After finding a new home at the Genesis Cinema in east London, we held a two day programme which included the UK premieres of "Ala Changso" by Sonthar Gyal, and the documentary "Amala - The Life and Struggle of the Dalai Lama's Sister" by Geleck Palsang. After the screening of "Amala" there was a Q&A with members of the Tibetan Children's Village Alumni Association UK, and a special evening at the Genesis bar showcasing Tibetan short films.

Due to the sudden passing of Tibetan film director Pema Tsedon in May 2023, the Tibet Film Festival London held a special memorial screening of his film "Balloon" at Genesis Cinema in June 2023 with special guest, Tibetan historian and scholar Dr. Tsering Shakya offering his thoughts and reflections on Pema Tsedon's pioneering work.

We are thrilled to return to Genesis for our full Festival with more films, more guests, and to partner with the Jamyang Buddhist Centre as part of their Buddhist Film Series.

## TIBET FILM FESTIVAL LONDON THANKS

We would like to thank the following individuals and organisations for their ongoing support:

All the TFF Teams in Zurich, Berlin, and Dharamsala, Kunga la and the Tibetan Community in Britain, Rabga, Tara and Tibetan Youth UK, Jamyang Buddhist Centre, Geleck Palsang, Professor Françoise Robin, the whole team at Genesis Cinema, graphic designers Fabian and David, film technician Milutin from VOKOS, Eli Wakamatsu and Paul Wells.

Let us know if you are interested in volunteering for our next festival, or would like to offer sponsorship or become a potential partner. Contact us over email at [tibetfilmfestlondon@gmail.com](mailto:tibetfilmfestlondon@gmail.com).

### TEAM IN ZURICH

LOBSANG REICHLIN  
JIGME RISUR  
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TSERING GONPA

### TEAM IN DHARAMSALA

JYOTSNA  
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