Diagonale
2012

Branchentreffen

Discussing Diversity in Independent Cinema

Strategies for Financing & Sales of Mid-size Fiction & Documentary Films

21. und 22. März 2012

Tagungsort: Hotel Weitzer

Grieskai 12 – 16, 8020 Graz

Das Diagonale-Branchentreffen ist Green Meeting Austria zertifiziert.

Diagonale-Branchentreffen 2012

Das diesjährige Branchentreffen wird von Graz Tourismus, creativ wirtschaft austria / part of evolve, bm:ukk – Cultural Contact Point Austria, dem Österreichischen Filminstitut, Israel Film Fund und MEDIA Desk Österreich sowie ecoversum (Sponsor der Green Meeting Austria Zertifizierung für das Branchentreffen im Hotel Weitzer) unterstützt.

Vorwort

Der Druck auf Filmproduzent/innen und Filmschaffende hat sich in den letzten Jahren durch steigenden Finanzbedarf und sinkende bzw. bestenfalls stagnierende Förderungen massiv erhöht. Europaweit macht sich das u.a. in der Abnahme von Filmen mit mittleren Budgets bemerkbar. Produktionen mit kleinen Budgets oder „große“ Filme, die oft nur als Koproduktionen mit anderen Ländern zu verwirklichen sind, bestimmen zunehmend den Output.

Unabhängig davon, ob man dieses Produktionsspektrum als Independent, Arthouse, Autor/innenfilm oder auch anders bezeichnet, unabhängig davon, ob man von Spielfilm oder Dokumentarfilm spricht, wird dieser Trend bei einem Blick auf Fördervergaben und Kinostarts sichtbar. Das europäische Kino, das bereits am derzeitigen Markt starker Konkurrenz ausgesetzt ist, sieht sich mit neuen Fragestellungen konfrontiert.

Das Branchentreffen der Diagonale 2012 widmet sich diesem brisanten Thema sowohl aus nationaler als auch aus internationaler Sicht. Fragen nach einer veränderten Dynamik innerhalb der Förder- und Produktionslandschaft, nach der Differenzierung des Marktes und dem Potenzial anderer Produktions- bzw. Fördermodelle und Vertriebsmethoden stehen im Mittelpunkt.

Mit dem bewährten Modell der Case Studies werden diesmal Produzenten aus Dänemark, England und Israel anhand konkreter Filme besonders auf Finanzierungsmodelle, Nachwuchsförderung und nationale und internationale Verwertung Bezug nehmen. Präsentationen ausgewählter Koproduktionsmärkte werden internationale Finanzierungsmöglichkeiten aufzeigen.

Die Fortführung der Diskussion um die veränderte Verwertungssituation durch Digitalisierung und Active Audience knüpft an das letztjährige Thema der *Digitalen Revolution* an. Crowdfunding bildet diesmal einen eigenen Fokus, um realistische Einschätzungen der Finanzierungspotentiale zu ermöglichen und die Vereinbarkeit mit herkömmlichen Fördermodellen zu überprüfen.

Wir hoffen mit der Themenwahl einmal mehr auf der Diagonale eine offene Plattform für die Filmbranche zu schaffen und wünschen allen Teilnehmerinnen und Teilnehmern ein informatives und diskussionsreiches Branchentreffen!

Barbara Pichler
Festivalleitung

Wilbirg Brainin-Donnenberg
Branchentreffen

Introduction

The pressure on film producers and filmmakers has grown in recent years due to the stricter financial demands and the decline, or at best the stagnation, in funding. This is apparent throughout Europe where, amongst other things, one witnesses medium-budget films being taken out of the market. Only small-budget films, or “big” films, which are often times only possible as co-productions with other countries, increasingly predominate the output.

Regardless of how one designates this spectrum of films, whether it be Independent, Arthouse, Auteur films, etc., or whether one talks of feature films or documentaries, this trend is clear simply from looking at funding allocations and cinema releases. European cinema, which sees itself currently exposed to considerable competition, is confronted with new questions.

The industry meeting of the 2012 Diagonale devotes itself to this contentious issue both from a national and an international standpoint. These questions of an alternate dynamic within the context of funding and production, of market differentiation and the potential for different methods of production, funding and distribution are the focal point of the debate.

Drawing on the proven model from case studies, producers from Denmark, England and Israel will address financing models, promotion of young filmmakers and both national and international exploitation in relation to specific films. The presentation of a range of coproduction markets will shed new light on international financing.

The continuation of the discussion on exploitation by means of digitalization and active audience will echo last year’s theme on *Digital Revolution*.

We hope to once again establish an open platform for the film industry with our chosen selection of themes, and wish all participants an informative and engaging industry meeting.

Barbara Pichler
Festival Director

Wilbirg Brainin-Donnenberg
Industry Meeting

Programm

Mittwoch, 21.3.2012

09.00 Uhr **Anmeldung**

09.30 Uhr **Begrüßung**
Barbara Pichler, Festivalleitung Diagonale
Tagungsüberblick
Wilbirg Brainin-Donnenberg, Diagonale-Branchentreffen 2012

09.40 Uhr **Impuls-Talk**
Can Austria survive the quality of its films?
Plädoyer für ein anspruchsvolles Kino
François Yon (Mitbegründer des Weltvertriebs Film Distribution & Co-Autor der französischen Studie „Die Mitte ist keine Brücke, sondern eine Kluft“)
im Gespräch mit Karin Schiefer (Filmjournalistin, Publizistin)
Anschließend Publikumsfragen
In englischer Sprache

10.40 Uhr Kaffeepause

11.00 Uhr **Statements und Diskussion**
Strategien für Arthouse-Filme in einer veränderten Medien-Welt
Torsten Frehse (Verleiher, CEO Neue Visionen Filmverleih, DE)
Peter Jäger (Weltvertrieb, CEO Autlook Filmsales, AT)
Gabriele Kranzelbinder (Produzentin, CEO KGP Produktion, AT)
Erich Lackner (Produzent, Gründer Lotus Film, AT)
Arash T. Riahi (Regisseur, Produzent, CEO Golden Girls, AT)
Herbert Schwering (Produzent, CEO Coin Film, DE)
Michael Stejskal (Verleiher & Kinobetreiber, CEO Filmladen, AT)
Moderation: Dagmar Streicher (Filmschaffende, Dramaturgin)
In deutscher Sprache

12.30 Uhr Mittagspause

14.00 Uhr **Case Study 1**

Denmark

Applause (DK 2009) & Dirch (A Funny Man) (DK 2011) by Martin P. Zandvliet

Based on the films Applause & Dirch by Danish director Martin P. Zandvliet the case study deals with the Danish film-commissioner model, subsidy models, new talent support, and national and international distribution & sales.

Mikael Rieks (Head of Production and Development, Cosmo Film & CEO, Founder Koncern Film, DK)

Moderation: Wilbirg Brainin-Donnenberg (Filmkuratorin, Filmvermittlerin)

In englischer Sprache

14.45 Uhr **Case Study 2**

United Kingdom

The Way of Warp : good films, popular films, cheap films – can you have it all?

A production case study of the Warp approach to producing, focusing on three of Warp's recent successes: Four Lions (UK 2010, Chris Morris), Kill List (UK 2011, Ben Wheatley) and Tyrannosaur (UK 2011, Paddy Considine). The session will cover something of the film-financing landscape in the UK and explore questions such as: can Warp's fiendish master-plan be applied elsewhere in Europe? What is the secret of success – perfect judgment or pure luck?

Peter Carlton (Head of Warp Films – Europe, UK)

Moderation: Wilbirg Brainin-Donnenberg

In englischer Sprache

15.30 Uhr Kaffeepause

15.45 Uhr **Case Study 3**

Israel

Vasermil (IL 2007, Mushon Salmona) & Jaffa (IL/DE/FR 2009, Keren Yedaya)

The case study focuses on aspects of film financing, Israel's subsidy system, national and international sale strategies, and presents Israel as a prospective co-production country for Austria.

Marek Rozenbaum (Founder & CEO Transfax Productions, IL)

Moderation: Wilbirg Brainin-Donnenberg

In englischer Sprache

16.30 bis 18.00 Uhr

Focus

Crowdfunding

Funktionsweise von Crowdfunding
Crowdfunding zwischen Finanzierung, Marketing und Vertrieb
Präsentation von Filmprojekten in Verbindung mit Crowdfunding
Welche Filmprojekte eignen sich für Crowdfunding?
Co-Finanzierungsmodelle zwischen Crowdfunding und traditionellen Fördermodellen
Anna Theil (Startnext: Crowdfunding-Plattform für Künstler/innen, Kreative und Erfinder/innen, Kuratorin der co:funding, DE)
Anschließend Publikumsfragen, Moderation: Wilbirg Brainin-Donnenberg
In deutscher Sprache

18.30 Uhr

Rahmenprogramm

Ausstellungseröffnung im Rahmen der Diagonale 2012
Details - Videoinstallation von Avi Mograbi
ESC im LABOR, Jakoministraße 16, 8010 Graz

Donnerstag, 22.3.2012

09.30 Uhr

Intro

Update zu laufenden Koproduktionsabkommen
Roland Teichmann (Direktor Österreichisches Filminstitut, AT)
Anschließend Publikumsfragen
In deutscher Sprache

10.00 Uhr

Präsentationen, Statements & Diskussion

International Developments of Co-Production Markets
Marit van den Elshout (Head of CineMart Rotterdam, NL)
Daniella Eversby (Head of Industry CPH:DOX Festival & Forum, DK)
Jean-Pierre Rehm (Festivaldirector FidMarseille / FidLab, FR)
Orna Yarmut (Founder CoPro Documentary Marketing Foundation, IL)
Andrea Ernst (Commissioning Editor WDR, DE)
Moderation: Wilbirg Brainin-Donnenberg
In englischer Sprache

Wrap-up des Branchentreffens

11.30 Uhr Kaffeepause

Info Block:

11.50 Uhr — Das neue EU-MEDIA-Programm und der Guarantee Fund.
Neuerungen ab 2014 im KREATIVEN EUROPA.
Eine Veranstaltung des bm:ukk und des MEDIA Desk Österreich –
in Kooperation mit EU XXL Film
Barbara Fränzen – Begrüßung
Esther Krausz – Kurzvorstellung der nächsten Pläne des MEDIA Desk
Elisabeth Pacher – Kurzvorstellung der Förderungsmöglichkeiten beim CCP (Cultural Contact Point) für den Filmbereich
Brigitte Winkler-Komar – Zusammenfassung des Creative Europe Programms 2014–2020/ Letztstand Verhandlungen
Irina Orssich (EU Kommission) – Vorstellung des neuen Finanzinstruments im Rahmen des CE Programms
Moderation: *Katharina Albrecht-Stadler*, EU XXL Film
Diskussion / Fragen

13.00 Uhr — Digital.Film.Safe – Filmdatensicherung und Archivierung für die Zukunft.
Ein Service von Mischief Films in Zusammenarbeit mit dem Österreichischen Filmmuseum und dem Filmarchiv Austria.
Präsentation: *Georg Misch*

13.15 Uhr — Lower Austrian Film Commission
Präsentation: *Susanne Schuster*

13.30 — **Synchro-Brunch**
mit Präsentation technischer Innovationen in der Postproduktion

14.15 bis 16 Uhr — **One-on-One Meetings**
mit Podiumsgästen & Teilnehmer/innen des Branchentreffens

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Panelists

Peter Carlton

Peter Carlton joined Warp Films in late 2009 to head up its international production activities. At Warp, Peter has executive produced *Four Lions* (director Chris Morris), *Submarine*, *Tyrannosaur* (director Paddy Considine), *L* (director Babis Makridis) and co-produced *Confession of a Child with the age* (director Sylvie Verheyde). Peter was previously Senior Commissioning Executive at Film4 where he was responsible for titles such as *Me & You & Everyone we know* (director Miranda July), *Better Things* (director Duane Hopkins), *Garage* (director Lenny Abrahamson), *Death of a President* (director Gabriel Range) and Hunger (director Steve McQueen).

Warp Films
Warp Films is an independent UK film production company. It is based in Sheffield & London, UK with a further office in Melbourne, Australia. Warp Films has produced some of the most distinctive and talked-about British films of the last ten years. Sister company to the legendary electro music label, Warp Records, Warp Films was founded by Warp Records MD Steve Beckett and producer Mark Herbert. Warp Films now comprises three other producers – Robin Gutch (joint MD), Mary Burke and Peter Carlton. Warp Films critical and commercial successes include *Dean Man's Shoes* (director Shane Meadows), *This Is England* (director Shane Meadows), *Donkey Punch* (director Olly Blackburn), *A Complete History of my Sexual Failures* (director Chris Waitt), *She, A Chinese* (director Xiaolu Guo), *Kill List* (director Ben Wheatley).

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Marit van den Elshout

Studied theatre, film and television at the University of Utrecht and started working at the International Film Festival Rotterdam in 2000 as a member of the CineMart staff. Besides the IFFR, she has worked at many different festivals, including the Melbourne International Film Festival, where she worked as Industry Liaison Coordinator for several months. Since May 2005 Marit has headed the CineMart, the International Co-production market of the International Film Festival Rotterdam, together with Bianca Taal and as of 1 April 2007 onwards she acts as the sole manager of CineMart. Besides managing the CineMart, Marit is also on the selection committee of the Hubert Bals Fund of the Rotterdam Film Festival and on the selection committee for short films for the Rotterdam Film Fund.

CineMart
CineMart was the first platform of its kind to offer filmmakers the opportunity to launch their ideas to the international film industry and to find the right connections to get their projects financed. Launching about 35 new projects in need of additional financing, CineMart also heralds an important start of the 'film year'.

Every year, the CineMart invites a select number of directors/producers to present their film projects to co-producers, funds, sales agents, distributors, TV stations and other potential financiers. During CineMart 2011, there were about 5000 meetings between project representatives and potential financiers.

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Andrea Ernst

Deputy Director of the TV-Ethics and Education Department of the WDR since 2008. After studying social sciences at the University of Vienna, Andrea Ernst worked as a science journalist and freelance writer for the ORF; she has published a variety of non-fiction. At the end of the 1980s, she moved from Vienna to Cologne. There she focused on cultural and social issues at WDR/ARD television. In 1997 she became the arts editor. From 2004 to 2008 she worked in the editorial department of WDR/Arte, where she focused on international co-productions, documentary and editorial support for TV documentaries. Andrea Ernst is a member of various film and television juries – and is working for Universities of Applied Sciences. Her interest lies in the innovative documentaries (TV- and feature length) and new forms of storytelling for television (and cinema), especially in the field of cultural and socio-political issues.

WDR
The WDR (Westdeutscher Rundfunk - German Radio & TV) is one of the broadcasting members of the ARD, the first public German broadcaster, which consists of ten members under state law and public control. All of them have the same mission, i.e. to serve the public as a whole with programs providing information, education and entertainment. With seven "Third" (regional) programs besides the "First" program (nationwide), the ARD broadcasting corporations demonstrate their regional competence. The WDR is one of these providers specialized on (regional) information, entertainment programs and music, cultural and science programs, documentaries, feature films and series.

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Daniella Eversby

Daniella Eversby is Head of Industry at CPH:DOX. CPH:FORUM is CPH:DOX's international financing forum, dedicated to help facilitate the development and financing of creative and visually strong film projects, bringing together key international financiers and film makers. Eversby joined CPH:DOX in 2008 and later CPH:FORUM in 2010, after six years in the documentaries department at Channel 4 Television/UK.

CPH:DOX & CPH:FORUM
CPH:DOX, Copenhagen International Documentary Film Festival, is the largest documentary film festival in Scandinavia. Reflecting CPH:DOX' overall interest in strong cinematic films that exist in the crossover between fiction, documentary and visual arts, the Forum has 3 main focus areas:
The FICTIONONFICTION category representing challenging hybrid projects between fiction & non-fiction. The CINEMA category for high-end theatrical films, and the ART category for films conceptualized to be screened within the institution of cinema and that of visual arts. During the ten festival days, CPH:DOX also presents art exhibitions, concerts, five whole days of professional seminars, a screening market and an international

financing and co-production event CPH:FORUM. CPH:FORUM brings together key European and international financiers, industry professionals and producers intent on discovering the latest independent and innovative works in development from documentary filmmakers, fiction filmmakers and visual artists.

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Torsten Frehse

Founder, Director, and shareholder of Neue Visionen Filmverleih. Since 2003 Torsten Frehse has been holding lectures in various institutes in the film/media field. In 2005 he founded the DVD label Good Movies as a joint project of 10 independent film distributors and a "quality label". Since 2007 he has been co-owner and manager of Central Kino Berlin. Torsten Frehse is a board member of the AG Verleih, association of independent film distributors.

Neue Visionen Filmverleih
Torsten Frehse founded Neue Visionen Filmverleih in 1997, with Wulf Sörgel, his former colleague at Lichtblick Kino in Berlin. The idea was to set up a company that was neither "small", nor "niche", but truly independent and determined to present films of the highest quality. Its first launches include Louis Malle's *Black Moon*, Austrian film *Suzie Washington*, and Slovenian director Igor Sterk's *Express, Express*. The choice of films isn't limited to certain themes or countries (although there is a particular focus on European cinema, politically engaged films and documentaries, etc.), but it isn't arbitrary: the aim is to share with audiences films that may otherwise not get distributed and offer each film an attractive campaign.

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Peter Jäger

Born 1968 in Belgium, studied law and philosophy, was a film-magazine Commercial & Marketing Director and a Marketing & Acquisitions Consultant for several major independent film distributors and film exhibitors. In 2005, together with Austrian producers founded and became Managing Director of Autlook Filmsales. He is an expert panelmember of MEDIA Programme and an expert-panelist for several major Festivals as well as a jurymember of the Austrian and Flemish Filmfund. Furthermore he works as a guest-lecturer for several Film Academies & National Film Institutes.

Autlook Filmsales
Autlook is a full-service sales agent, handling festivals, TV-, theatrical-, educational-, DVD- and digital sales worldwide. Autlook Filmsales selects around 25 TV-documentaries a year and up to 6 docs with worldwide theatrical potential and attends all important theatrical markets like: Cannes, Berlin, Toronto, Pusan, Locarno, Sundance, Hong Kong, Rotterdam, etc. and all Doc markets like: IDFA, Hot Docs, Sheffield, Leipzig, Visions du Reel, MIPTV, MIPCOM, etc.

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Gabriele Kranzelbinder

Managing director, project development and production of KGP Kranzelbinder Gabriele Production. Born in Klagenfurt, Austria, in 1968. She studied law in Vienna, Paris and Rome. In 1995 Gabriele became a postgraduate student at the Vienna Film Academy for production. Her work experience includes the production of various short films with numerous invitations to international film festivals. She worked on several Austrian and Italian feature and documentary film projects as assistant director, location manager and line producer. She was production manager for various art exhibitions and theatre productions and experienced distribution and festival management. 2001 Gabriele Kranzelbinder and Alexander Dumreicher-Ivanceanu founded the production company Amour Fou. 2007 Gabriele Kranzelbinder has set up a new company, KGP Kranzelbinder Gabriele Production.

KGP Kranzelbinder Gabriele Production
KGP Kranzelbinder Gabriele Production focuses on the production of high quality and author-driven feature and documentary films for the international market. KGP supports both storytelling and artistic visions. KGP cannot be wedged into the corset of genres and formats. KGP sees itself as a partner for creatives, funders and commissioners.
Films at the Diagonale 2012: *Griffen – Auf den Spuren von Peter Handke* (director Bernd Liepold-Mosser), *What Is Love* (director Ruth Mader)

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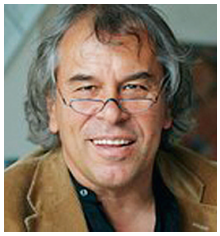

Erich Lackner

Born in 1948 in Vienna and a licensed psychologist, Lackner shot his first film in 1977 at the Lotus Flower Tower in Canada. He has been producing cinema films since the 1990s and works with directors such as Ulrich Seidl, Barbara Albert, Michael Glawogger, Götz Spielmann, Peter Payer, Andrea Dusl, Goran Rebic, Pepe and Didi Danquart, and Leander Haussmann.

Lotus Film
Lotus Film visualizes innovative, high-quality films that are thought provoking and stimulating. Films that are edgy, challenging and moving. Films that reflect and question the themes and patterns of our cultural backgrounds and look across our boundaries at the world outside. Films for an audience in the art-house niche and beyond. Lotus Film believes in the strength of David's means against Goliath's power. To this end they are prepared to go a long way, to leave the straight and narrow and venture out into the realms of new ideas.
Films at the Diagonale 2012: *Brand* (director Thomas Roth), *Stillleben* (director Sebastian Meise), *Whores' Glory* (director Michael Glawogger)

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Jean-Pierre Rehm

French film theorist, critic and, since 2002, Director of FIDMarseille – Festival International du Cinema. A graduate of École Normale Supérieure, modern literature and philosophy, he was a lecturer of history and theory of film and art; he also worked at the French Ministry of Culture. Rehm is an editor of Cahiers du Cinéma and a regular author of film and art reviews, exhibition catalogues, artist and filmmaker monographs. He has curated a number of exhibitions of contemporary art, both in France and abroad, e.g., in Egypt (Cairo Museum of Modern Art), the Netherlands (Witte de With, Rotterdam) or Japan (Yokohama Art Center).

FIDMarseille & FIDLab
Since 2007, the festival has taken the decisive step of welcoming in the official selection fiction films alongside documentaries. In 2011, FIDMarseille presented about 170 films, for the most part these were films making their international premieres in a rich program made up of the official selection (international competition, national competition, competition of first films), parallel screens, round tables, etc. FIDLab offers a meeting place for discussing film projects selected from all over the world, in order to offer filmmakers an opportunity to make useful contacts and network with producers, distributors, international sales agents, sponsors, and broadcasters. Different from a market or a platform purely for promotion, FIDLab offers the professional audience a chance to see not only images (locations, rushes, first edits) but also artistic and film influences that may increase our understanding of the work in progress.

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Arash T. Riahi

Born in Iran in 1972, Riahi has been living in Austria since 1982. He studied film and humanities and freelanced for ORF programs such as Nitebox and Kunst-Stücke from 1995 to 2002. In 1997 he founded the film and media production company Golden Girls Filmproduktion. Since 2010, he has been the group leader and dramatic adviser at MEDIA Programme SOURCES 2. He has made several award-winning documentaries, commercials, music videos, short and experimental films. *The Souvenirs of Mr. X* was his first feature-length film, followed by the documentary *Exile Family Movie*. His first feature film *Für einen Augenblick Freiheit* was the official candidate for the Austrian Foreign Oscar 2010.

Golden Girls Filmproduktion
Golden Girls Filmproduktion is a group of directors and producers who are trained and experienced in all fields, from script-writing to editing, from sound to directing.
Golden Girls Filmproduktion is providing full services to the Cinema and TV-Industries. Along several broadcast-grade editing suites Golden Girls Filmproduktion has a high reputation for 2k-post-production chain. This includes offline and online editing, 2k conforming, compositing, motion-graphics, screen-design, title design, colour grading, mastering, 35mm film recording, and Digital Cinema Playout. With their in-house partners Golden Girls Filmproduktion is also providing full sound- and music-production, DVD-authoring, software-tool development and the manufacturing of custom made equipment for film-production.
Film at the Diagonale 2012: *Nervenbruch Zusammen Gehabt* (director Arash T.Riahi)

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Mikael Rieks

Born 1969 in Slangerup, Denmark. After graduating from the Copenhagen Media and Television school in 1992, Rieks has been a leading TV and Documentary Producer in Denmark for the last 12 years. Working for the two public service broadcasters DR and TV2, he has produced a long line of international TV formats. Rieks joined the filmproducer team at Nordisk Film in 2003. In 2008 he founded the company Koncern Film, where he produced the award wining feature film *Applause* (director Martin P. Zandvliet) following with *Dirch (A Funny Man)* (Zandvliet's 2nd feature). 2011 Rieks joins the Cosmo Film team to expand his possibilities and optimize the level of films and talent.

Cosmo Film
Cosmo Film is a well-established production company located at the heart of Copenhagen. Since the incorporation of the company in 1992 it has been targeted towards the independent and creative environment in the Danish film and TV-business. The company has produced a number of successes for both TV and Cinema. The aim of Cosmo Film is to create quality products by offering the best possible creative and technical possibilities for the productions. It is essential to maintain a vision of creative freedoms and independence under one roof.

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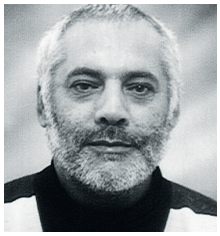

Marek Rozenbaum

Producer and Director. Marek Rozenbaum holds a degree in Social Work and Film from Tel Aviv University. He has directed 2 films, produced over 40 feature films and international co-productions, among them award-winning films that have received worldwide recognition. Mr. Rozenbaum is the Chairman of the Public Steering Committee of Film & Television at the Israeli Export Institute and is also the Chairman of the Israeli Academy for Cinema and Television. For 6 years he held the position of Chairman of Israel's Film and Television Producers Association and is now a member of its board. Mr. Rozenbaum is one of the most experienced film producers in Israel today.

Transfax Films
Transfax Film Productions, founded in 1988 by Marek Rozenbaum, specialized in production services in Israel, co-production and production of feature films, and film distribution. In addition to feature films, Transfax has produced over 40 documentaries for Israeli Television, 7 dramas and over 80 television commercials and television programs, including one of 1995/96's best rated entertainment shows.

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Herbert Schwering

Studied journalism and holds an MA in communication studies, politics, and education. Author and producer of film productions. From 1988 to 1990 he was director of the Short Film Festival "Filmzwerge Muenster," and in 1993 he founded Icon Film. From 1994 to 1997 Herbert Schwering was Managing Director of the Filmwerkstatt Muenster. He lectured at the International Academy for Media Arts, Cologne on "Creative Producing" including dramatic consultation and supervised student productions of long and short films (documentary and feature). In 2007 Icon Film was renamed Coin Film. Since 2007 he has been Managing Director of Coin Film, a member of the executive board at the AG Dokumentarfilm, a member of the German Film Academy, and of Ateliers du Cinéma Européen (ACE).

Coin Film
Coin Film (known as Icon Film until June 2007) has been developing and producing feature films and high-end documentaries for cinema and television since 1993. All of its films are characterized by the filmmakers' individualist approach and artistic profile. Coin Film principally also works with talented young filmmakers. It is based in Cologne and has run a Berlin office since 2008.

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Michael Stejskal

Born in 1959, he studied political science and journalism. Stejskal has been working in different areas at Filmladen Filmverleih since 1979. He has been a full-time film distributor since 1980. He became Co-CEO of Filmladen in 1982 and Managing Director in 1989. From 1982 to 1985 he was a founding member of the Austrian Film Office and the Austrian Film Days in Wels. He has been active on various committees for Austrian film production since 1984. In 1986 he became partner and Managing Director of Votiv Kino GmbH and CEO of Luna Filmverleih in 2001.

Filmladen Filmverleih GmbH
Filmladen Filmverleih GmbH is a leading Arthouse Film Distribution in Austria. Its particular focal point is on Austrian films. Besides Luna Film brings commercial multiplex films cinemas, that are not or not primarily located in the Arthouse sector. The Votiv Kino (together with Kino de France) in Vienna is the most visited Arthouse cinema in Austria. In addition to a variety of titles on DVDs at shop.filmladen.at, there are also films available for Internet download.

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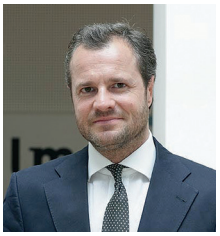

Roland Teichmann

Born in 1970 in Salzburg, Teichmann has been Director of the Austrian Film Institute since 2004. He studied political science, anthropology, and law at the Universities of Innsbruck and Vienna. In 2001 he became Managing Director of the Association of the Audiovisual and Film Industry of Wirtschaftskammer Austria, the legal representative of the overall interests of Austrian film and music industries, after which he was appointed Director of the Austrian Film Institute. Roland Teichmann has worked as a member of the Austrian Film Commission (AFC), Advisory Council on the Executive Board of the Austrian producers association (AAFP), representative of Austria in the European Film Institute Conference of Directors (EFAD), chairman of the advisory board of the television film promotion fund of the radio telecommunication regulator (RTR).

Austrian Film Institute
The Austrian Film Institute is a federal institution established to provide funding for Austrian films with regard to cultural and economic aspects. The provided funding aims particularly at strengthening the Austrian film industry and the creative-artistic quality of Austrian film which is a prerequisite for its success in Austria and abroad. It is a legal entity under public law and its registered office is located in Vienna.

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Anna Theil

Anna is part of the Startnext crowdfunding platform and is responsible for cooperation and public relations. In addition, she curated the co: funding conferences and workshops (www.cofunding.de), dealing with crowdfunding, crowdinvesting, and innovative co-financing schemes. Anna studied communication and cultural studies (MA) at the Universities of Passau and Leipzig. She then worked at DOK Leipzig, the International Festival for Documentary and Animated Film in the DOK Industry.

Startnext
Startnext is the leading crowdfunding platform for creative projects in German-speaking countries, which was founded in 2010 by Tino Kreßner and Denis Bartelt. Artists, designers, and inventors are able to finance their project ideas through the online community. Supporters can discover creative projects and, in return for their individual financial contribution, they receive presents, such as a ticket for the premiere, a guest role, or a meeting with the filmmakers. The aim of the non-profit platform is to continuously develop the crowdfunding model. This includes new features such as crowdfunding vouchers, co-financing between private and public funding, the community-based crowdfund, and the start-up phase as a tool.

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Orna Yarmut

Initiator and Head of CoPro – Documentary Marketing Foundation, which promotes and markets Israeli documentaries abroad. In 2005, Yarmut won the Speaker of The Knesset award for excellence. She has lectured at various European institutions (The European Film Academy, Input, Story-Doc), represents EDN in Israel, and teaches documentary filmmaking at the Open University.

CoPro – Documentary Marketing Foundation
CoPro is a one-of-a-kind Israeli establishment that promotes and markets Israeli documentaries by connecting Israeli filmmakers and producers with foreign producers and broadcasters. CoPro's main activities include an annual film market at the end of May, producer delegations to other countries in autumn and winter, the bi-annual publication of a fund-raising guide for filmmakers, promoting quality programs for children, and regional co-productions.

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François Yon

Born in 1966, François Yon holds a MA Degree in Broadcast Administration from Boston University and a Bachelor of Arts from Clark University. He founded Films Distribution (Paris) and is a member of the Management Committee. Yon worked as Sales and Marketing Director – Head of Communications for Cine Info (Paris), Director of Sales France for Canal + Images International (Paris) and UGC-DA, Head of Sales Europe for Paravison (London, Paris) and for Fox Lorber (New York).

Films Distribution
Films Distribution is an international sales agency set up in 1997 by Nicolas Brigaud-Robert and François Yon. Since then, the company has made a name for itself in the marketplace as a highly-specialized outfit, working with feature films and selling to international distributors and broadcasters. Films Distribution now handles a library of approximately 800 features, 300 of which are available worldwide. Films Distribution attends all major film trade events: Berlin, Cannes, Venice, Toronto, Filmart, AFM, MIP TVs, and most major festivals around the world. In addition to its Paris office, Films Distribution has set up in 2008 Films Boutique, a Berlin based subsidiary, focused on special-interest movies and discoveries.

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Wilbirg Brainin-Donnenberg
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Karin Schiefer
Filmjournalistin, Publizistin, Austrian Film Commission
Dagmar Streicher
Filmschaffende, Dramaturgin, Journalistin

Case Study 1 - Denmark

Applause (DK 2009) & Dirch (A Funny Man) (DK 2011) by Martin P. Zandvliet

Mikael Rieks (Head of Production and Development, Cosmo Film & CEO/ Founder Koncern Film, Kopenhagen)

Based on the films *Applause* & *Dirch* by Danish director Martin P. Zandvliet the case study deals with the Danish film-commissioner model, subsidy models, new talent support, and national and international distribution & sales.
Premiering at the Karlovy Vary Film Festival in the Czech Republic in July 2009 and continuing on the international festival circuit, *Applause* was recognized with numerous awards and sold to 37 countries. *Dirch (A Funny Man)*, enjoying its international premiere at the Toronto International Film Festival, is the most seen feature film of the year 2011 with 500.000 admissions in Denmark, sold to 8 countries.

Applause

DK 2009, director Martin P. Zandvliet

Acclaimed actress Thea Barfoed must to overcome her inner demons and her demanding work on stage if she ever wants to regain control of her life and custody of her children. (Production notes)

Dirch (A Funny Man)

DK 2011, director Martin P. Zandvliet

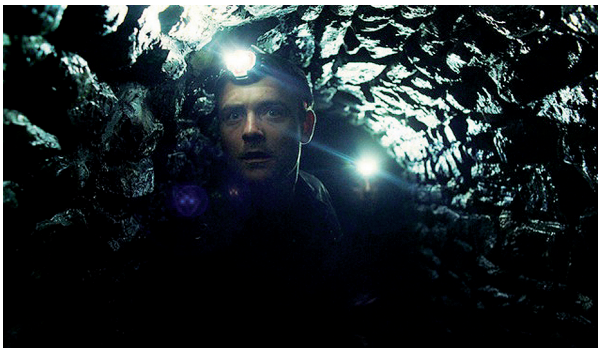
Dirch Passer was second-to-none on the Danish scene, in revue theatre and on film. He was in the league of Dean Martin, Lenny Bruce, Andy Kaufman. But he was also blinded by his own success, and he let down his family, his children, his best friend and not least himself in his efforts to be seen, understood and loved. (Production notes)

Case Study 2 - United Kingdom

The Way of Warp: good films, popular films, cheap films - can you have it all?

Peter Carlton (Head of Warp Films – Europe, London)

Warp Films has built a reputation for making distinctive, sometimes controversial British films on a budget, which have reaped both critical and commercial success. Peter Carlton will present a case study of the Warp approach to producing, focusing on three of Warp's recent successes: *Four Lions*, *Kill List* and *Tyrannosaur*.
The session will cover something of the film-financing landscape in the UK and explore questions such as: can Warp's fiendish master-plan be applied elsewhere in Europe? What is next in the way of Warp? And what is the secret of success – perfect judgment or pure luck? (Peter Carlton)



Kill List

UK 2011, director Ben Wheatley

Nearly a year after a botched job, a hitman takes a new assignment with the promise of a big payoff for three killings. What starts off as an easy task soon unravels, sending the killer into the heart of darkness. (Production notes)

Four Lions

UK 2010, director Chris Morris

A whip-smart, slapstick comedy, Chris Morris' *Four Lions* takes aim at Jihadi suicide bombers and illuminates the war on terror through satire and farce. (Production notes)

Tyrannosaur

UK 2011, director Paddy Considine

Joseph, a man plagued by violence and a rage that is driving him to self-destruction, earns a chance of redemption that appears in the form of Hannah, a Christian charity shop worker. (Production notes)

Case Study 3 - Israel

Vasermil (IL 2007) by Mushon Salmona & Jaffa (IL/DE/FR 2009) by Keren Yedaya

Marek Rozenbaum (Founder & CEO Transfax Productions, Tel Aviv)

The case study focuses on aspects of film financing, Israel's subsidy system, national and international sale strategies, and presents Israel as a prospective co-production country for Austria.

Vasermil

(IL 2007, director Mushon Salmona)

The film is named after the local soccer stadium located in the town of Beersheba in southern Israel. Vasermil tells the story of three teenagers who live in a tough neighborhood, growing up in an unforgiving environment and pinning their hopes on football as a way out. (Production notes)

I met Mushon Salmona in London, where he was living. I liked his script and applied to the two Israeli funds: Israeli Film Fund and the Rabinovitch Fund. The Israeli Film Fund provided $300,000 of funding. The total cost of the film was $395,000. No Israeli TV was involved, as it was my first film. I decided to finance the difference myself. The film was distributed in France, the USA, and Israel as well as other select countries. We are now working on producing Mushon Salmona's second feature film.
(Marek Rozenbaum)

Jaffa

IL/DE/FR 2009, director Keren Yedaya

Twenty-year-old Mali lives with her family in Jaffa where they own a garage. Mali, her father, and brother all work there. Hassan and his son Tauffik have worked in the garage for many years. The relationship between the two families seems good, but underneath the surface different feelings are brewing: racism, hatred, jealousy... (Production notes)

The film budget is €1,600,000; as an Israeli-French-German co-production it is divided into 40% – 40% – 20%. In Israel, funding comes from the Rabinovitch Fund and 2 broadcasters. In France, the financing is generated by international sales and French distributors, with Arte and Canal+ as broadcasters. In Germany, the Leipzig and the Berlin Fund provide funding. The film was selected at Festival de Cannes for a special Out-of-Competition screening.
(Marek Rozenbaum)

Focus Crowdfunding –

Community-basierte Filmfinanzierung

Anna Theil (Startnext: Crowdfunding-Plattform, Kuratorin der co:funding, Berlin)

Spätestens mit der Finanzierungskampagne zum Kinospielfilm *Stromberg* (in Produktion) ist Crowdfunding als Begriff in der Filmbranche angekommen. Innerhalb von nur sechs Tagen konnte eine Million Euro durch die so genannte Crowd, also einer Menge an Personen, gesammelt werden. Ab einer Summe von 50 € konnten sich die Unterstützer/innen an dem späteren Erfolg des Filmes im Kino beteiligen.
Crowdfunding verändert die Entstehung von Filmprojekten durch die frühzeitige Einbindung des Publikums und ermöglicht es neue Ideen über die Community zu finanzieren. Allein auf Startnext, der führenden Crowdfunding-Plattform für kreative Projekte im deutschsprachigen Raum, sind heute ein Drittel aller Projekte aus dem Filmbereich. 48% dieser Filmprojekte konnten bislang ihr angestrebtes Budget-Ziel erreichen. Dabei wird Crowdfunding aktuell vor allem für die ergänzende Finanzierung genutzt, für Kurzfilme oder kleinere Nischenprojekte. Erzielte Budgets, wie die 14.000 € für den Kinospielfilm *Die Geschlechtskriegerinnen* (Postproduktion, www.startnext.de/wayfilm) dienen einzelnen Produktionsschritten einer Filmproduktion, wie in diesem Fall der Postproduktion.

Was ist Crowdfunding?
Mit Crowdfunding wird ein Finanzierungsmodell beschrieben, bei dem viele Menschen gemeinsam Projektideen finanzieren. Filmemacher/innen stellen ihre Projektideen dafür multimedial auf einer Crowdfunding-Plattform vor, legen das benötigte Budget und den Finanzierungszeitraum fest. Die Unterstützer/innen bekommen im Gegenzug ein individuelles Dankeschön – von der Nennung im Filmabspann über Premierenkarten bis hin zu einem Setbesuch oder eine handsignierten DVD von dem Regisseur/der Regisseurin.

Projektfinanzierung in der digitalen Gesellschaft
Die ersten Erfahrungen von Crowdfunding verdeutlichen, dass diese Finanzierungsmöglichkeit ein weiterer Baustein zur Finanzierung von Filmen sein kann. Filmemacher/innen experimentieren mit diesem Finanzierungsmodell schon jetzt mit großem Interesse, da es auf effektive Weise Finanzierung, Marketing und Vertrieb miteinander verknüpft. Die veränderten Arbeitsbedingungen von Filmemacher/innen, die Nutzung von neuen Medien und die Verbreitung von digitalen Geschäftsprozessen finden im Netzwerkgedanken von Crowdfunding den logischen nächsten Schritt.
(Anna Theil)

Info-Block

Das neue EU-Media-Programm und der Guarantee Fund. Neuerungen ab 2014 im Kreativen Europa.

Eine Veranstaltung des bm:ukk und des MEDIA Desk Österreich – in Kooperation mit EU XXL Film.

Die EU-Programme MEDIA und KULTUR werden ab 2014 unter dem neuen Dachprogramm CREATIVE EUROPE als selbständige Einzelprogramme weitergeführt. Als dritte Säule wird es ein Finanzierungsinstrument geben, das in Anlehnung an den MEDIA Production Guarantee Fund entwickelt wird und KMUs aus dem Kultur- und Kreativsektor den Zugang zu Bankenfinanzierungen erleichtern soll. Derzeit laufen in Brüssel die Verhandlungen über den Verordnungsentwurf zu CREATIVE EUROPE, in die das bm:ukk in Abstimmung mit der Branche intensiv eingebunden ist. Die Veranstaltung zielt darauf ab, einen Überblick über die Neuerungen ab 2014 zu geben und über das neue Finanzierungsinstrument sowie die damit verbundenen Chancen für die österreichische Filmbranche zu diskutieren. Zum Finanzierungsinstrument wird es eine Präsentation von Seiten der Europäischen Kommission geben.

Media Desk

Esther Krausz, die seit Sommer 2011 das MEDIA Desk Österreich führt, stellt sich vor und gibt einen Überblick über die nächsten beiden (letzten) Jahre des MEDIA 2007 Programms. MEDIA ist das Förderprogramm der EU für die audiovisuelle Industrie. 2011 vergab MEDIA Fördermittel in der Höhe von knapp 2,3 Mio Euro an Österreich. Das MEDIA Desk bietet Beratung bei der Antragstellung und sorgt für den Kommunikationsfluss zwischen der europäischen Kommission und der österreichischen Filmbranche. Die politische Vertretung im MEDIA Ausschuss in Brüssel wird durch das bm:ukk wahrgenommen. Die MEDIA Förderbereiche umfassen unter anderem Projektentwicklung, Produktionsfinanzierungskosten, Förderungen für Verleih und Vertrieb, Video-On-Demand Plattformen, Festivals, Promotion- und Weiterbildungsinitiativen. Alle von MEDIA geförderten Weiterbildungsinitiativen sind im aktuellen Trainingskatalog angeführt. Nähere Informationen sind auf www.mediadeskaustria.eu oder auf Facebook zu erhalten.

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Cultural Contact Point

Elisabeth Pacher ist für den Cultural Contact Point im bm:ukk verantwortlich. Der „CCP“ ist die Beratungsstelle für das EU-Programm Kultur (2007-2013). Dieses Programm fördert die Vernetzung von kulturellen Veranstaltern in Europa, es unterstützt grenzüberschreitende Kooperationen im Kunst- und Kulturbereich sowie die Professionalisierung von Kulturschaffenden durch internationale Zusammenarbeit und Erfahrungsaustausch. Für den Filmbereich wird der Diskurs zu aktuellen Themen aus einem wissenschaftlichen oder kulturpolitischen Blickwinkel gefördert. Seit 2010 unterstützt das

Programm europaweit tätige Netzwerke im Filmbereich. 2011 wurden österreichische Projekte in Höhe von € 4,7 Mio unterstützt. Für Informationen und Fragen steht der Cultural Contact Point der Abteilung EU-Kulturpolitik im Bundesministerium für Unterricht, Kunst und Kultur zur Verfügung.

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Digital.Film.Safe

Filmdatensicherung und Archivierung für die Zukunft. Ein Service von Mischief Films in Zusammenarbeit mit dem Österreichischen Filmmuseum und Filmarchiv Austria.
Die Speicherung von digitalem Bild- und Tonmaterial auf Festplatten ist zur langfristigen Lagerung aufgrund der hohen Ausfallquote und der unbekannten Haltbarkeitsdauer ungeeignet. Digital.Film.Safe bietet kostengünstig die Speicherung digitaler Daten auf LTO-Bändern (Linear Tape Open) mit Fehlerkorrektur und vielfachen Kontrollmechanismen. Hersteller geben für LTO eine Haltbarkeit von bis zu 50 Jahren an. Die LTO-Bänder werden im Österreichischen Filmmuseum oder im Filmarchiv Austria archiviert. Digital.Film.Safe sichert: Rohmaterial, Schnitt-Material, Master-Materialien und DCPs.

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http://www.mischief-films.com/htm/service-datenarchivierung.php

Präsentation der Lower Austrian Film Commission

Die Lower Austrian Film Commission ist die zentrale Ansprechpartnerin für Filmschaffende und regionale Serviceanbieter/innen der Filmwirtschaft in Niederösterreich. Sie bietet Service für die Dreharbeiten nationaler und internationaler Filmproduktionen und unterstützt das gesamte Spektrum des Filmschaffens von Kunst-, Dokumentar-, Spielfilm und TV-Serien bis zum Wirtschafts- und Werbefilm. Sie versteht sich als Kommunikationsdrehscheibe und stellt die für die Dreharbeiten notwendigen Informationen kostenlos zur Verfügung.

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noe-film@noel.gv.at
www.noe.gv.at

Synchro-Brunch mit Präsentation technischer Innovationen in der Postproduktion

Technische Innovationen bewirken nicht nur Umbrüche in Produktions- und Förderlandschaften, sondern auch im Bereich der Postproduktion. Workflows und Abläufe – On-und Off-Set – werden an die Weiterentwicklungen der digitalen Cinematographie angepasst. In einem lockeren und vor allem kulinarischen Setting bietet Synchro Film den diesjährigen Teilnehmer/innen der Diagonale die Möglichkeit sich mit unserem Team über bestehende und neue Konzepte und Services auszutauschen.

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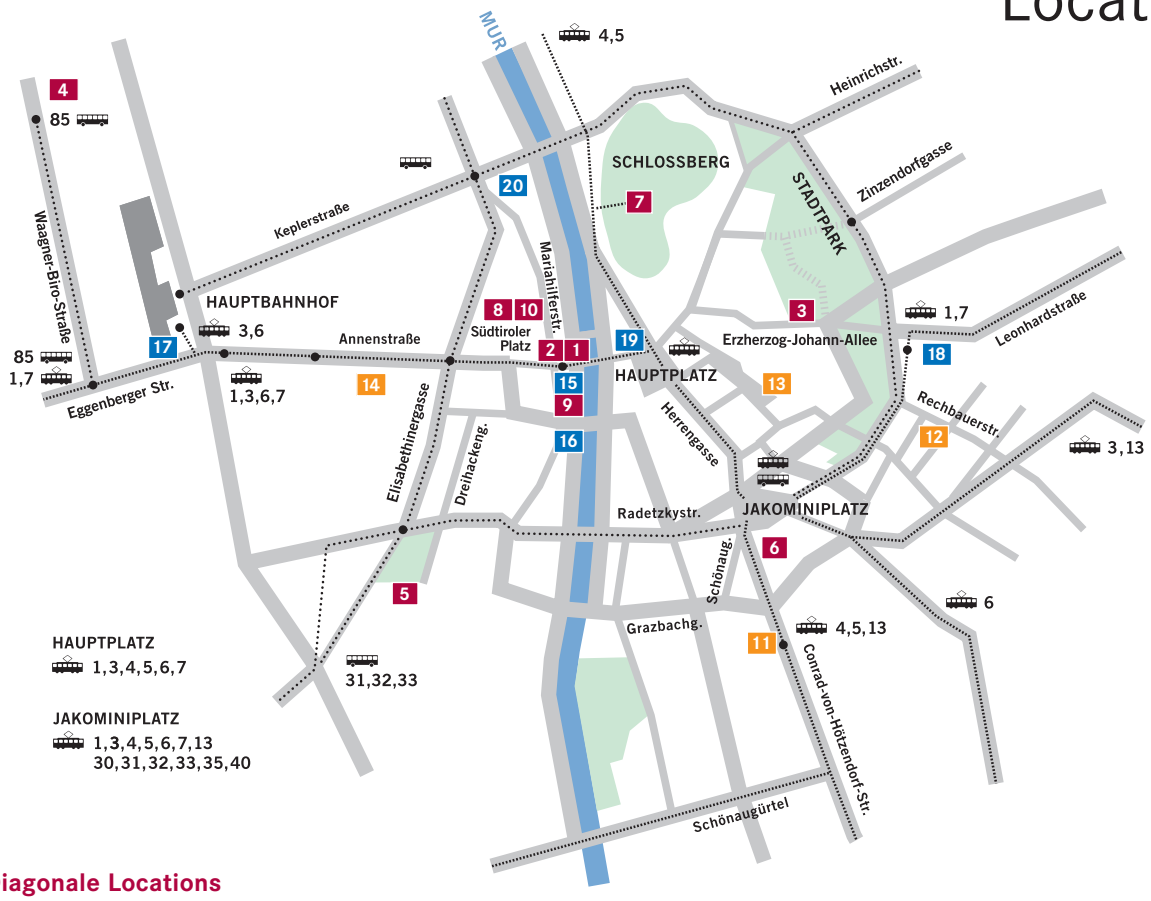
www.synchrofilm.com

Diagonale 2012 Locations

Programminfo & Tickets

Infoline 0316 822 81 822, 10:00–18:00
Tickets online, www.diagonale.at/tickets
Café Promenade, 10:00–18:00
Festivalzentrum im Kunsthaus Graz, 10:00–17:00
Festivalkinos ab 21. März



Diagonale Locations

1 FESTIVALZENTRUM IM KUNSTHAUS GRAZ
Lendkai 1, 8020 Graz
Infopoint: Di–So 10:00–17:00
Infoline: 0316 - 822 81 822
WLAN im gesamten Festivalzentrum
1, 3, 6, 7 (Südtirolerplatz)

FESTIVALCAFÉ IKU
Breakfast/Lunch/Dinner und Bar
(22.3. und 23.3. Special Barkeeper Herr Manfred)
während des Festivals täglich von 9:00–2:00 früh

KUNSTHAUS GRAZ
Space01: Michael Kienzer. Logik und Eigensinn
Space02: Sofie Thorsen. Schnitt *A-A'*
Di–So 10:00–17:00

2 GÄSTE-/PRESSEZENTRUM IM HDA GRAZ PALAIS THINNFELD
Mariahilferstraße 2, 8020 Graz
Di–So 10:00–19:00
1, 3, 6, 7 (Südtirolerplatz)

3 CAFÉ PROMENADE
Erzherzog Johann Allee 1, 8010 Graz
30 (Schauspielhaus)

4 HELMUT-LIST-HALLE
Waagner-Biro-Straße 98a, 8020 Graz
1, 7 (Bahnhof)
85 (Waagner-Biro-Straße)

5 POSTGARAGE
Dreihackengasse 42, 8020 Graz
31, 32, 33, 39, 67 (Griesplatz),
40 (Elisabethinergasse),
31, 32, 33 (Rösselmühlgasse)

6 ESC IM LABOR
Ausstellung Avi Mograbi. Details
Jakoministraße 16, 8010 Graz
1, 3, 4, 5, 6, 7 (Jakominiplatz)

7 RESTAURANT SCHLOSSBERG
Am Schlossberg 7, 8010 Graz
Franz-Josef-Kai 38, 8010 Graz
4, 5 (Schlossbergbahn)
Lift zum Uhrturm
(Eingang am Schlossbergplatz)

8 ORPHEUM
Orpheumgasse 8, 8020 Graz
1, 3, 6, 7 (Roseggerhaus)

9 MANGOLDS RESTAURANT & CAFÉ DIAGONALE-FAHRRADVERLEIH
Griesgasse 11, 8020 Graz
1, 3, 6, 7 (Südtirolerplatz)

10 KWIRL
Verkauf von Diagonale-Artikeln
Diagonale-Aussage in der Auslage
Mariahilferstraße 11, 8020 Graz
1, 3, 6, 7 (Südtirolerplatz)

Diagonale Festivalkinos

11 KIZ ROYALKINO
Conrad-von-Hötzendorfstraße 10, 8010 Graz
4, 5 (Finanzamt)

12 FILMZENTRUM IM RECHBAUERKINO
Rechbauerstraße 6, 8010 Graz
1, 7 (Lichtenfelsgasse)

13 SCHUBERTKINO
Mehlplatz 2, 8010 Graz
1, 3, 4, 5, 6, 7 (Hauptplatz)

14 UCI KINOWELT ANNENHOF
Annenstraße 29, 8020 Graz
1, 3, 6, 7 (Roseggerhaus)

Diagonale Hotels

15 GRAND HOTEL WIESLER
Grieskai 4–8, 8020 Graz
1, 3, 6, 7 (Südtirolerplatz)

16 HOTEL WEITZER
Grieskai 12–16, 8020 Graz
1, 3, 6, 7 (Südtirolerplatz)

17 HOTEL DANIEL
Europaplatz 1, 8020 Graz
1, 3, 6, 7
(Hauptbahnhof/Annenstraße)

18 ROMANTIK PARKHOTEL
Leonhardstr. 8, 8010 Graz
1, 7 (Lichtenfelsgasse)

19 PALAIS HOTEL ERZHERZOG JOHANN
Sackstr. 3–5, 8010 Graz
1, 3, 4, 5, 6, 7 (Hauptplatz)

20 HOTEL MERCURE
Lendplatz 36–37, 8020 Graz
40, 58, 63 (Lendplatz)

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CoPro
Documentary Marketing Foundation
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The Israel Documentary Screen Market
Don't Miss It! www.copro.co.il
CoPro-Documentary Marketing Foundation (R.A), P.O.B 14581, Tel-Aviv 61143, Israel
Tel: 972.3.6850315 Fax: 972-3-6869248

Diagonale

Festival des österreichischen Films
Graz, 20.–25. März 2012
www.diagonale.at

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