

Diagonale 2013

BRANCHENTREFFEN

Modelle der Stoff- und Projektentwicklung

Models for Story and Project Development

13. und 14. März 2013

Tagungsort: Hotel Weitzer

Grieskai 12 – 16, 8020 Graz

Diagonale

Festival des österreichischen Films

Graz, 12.–17. März 2013

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Vorwort

Die Filmbranche widmet Modellen der Stoff- und Projektentwicklung nicht nur mehr Aufmerksamkeit, sondern sucht gleichzeitig nach finanzierbaren Möglichkeiten, die Qualität zu steigern. Allerdings stehen die tatsächlichen Bedingungen diesen Bemühungen im Weg: Drehbuchautor/innen müssen sehr lange in Vorleistung gehen, prekäre Arbeitsverhältnisse sind der Regelfall und auch Produktionsfirmen stehen unter dem Druck, Projekte möglichst schnell zu realisieren.

Das Branchentreffen der Diagonale wird heuer einigen Fragestellungen rund um diesen Themenkomplex nachgehen – von der Entwicklung des Buches über unterschiedliche und auch neue Modelle der Zusammenarbeit bis zur Frage, unter welchen Rahmenbedingungen sie in einer Förderstruktur verwirklicht werden können. Darüber hinaus widmet sich das Branchentreffen diesmal aktuellen Entwicklungen am Fernsehmarkt. Weltweit lässt sich die Tendenz beobachten, dass qualitativ hochwertige TV-Serien zum neuen Arthouse-Cinema werden. Auch hier werden wir neue Arbeitsmodelle wie etwa den Writer's Room oder das Showrunner-Prinzip vorstellen sowie Möglichkeiten und Fragestellungen rund um dokumentarische Formate in TV und Cross-Media diskutieren.

Wie immer wird der Fokus auf der praxisnahen Analyse im konkreten Erfahrungsaustausch mit Kolleg/innen aus dem In- und Ausland liegen. Renommierte Expert/innen werden europäische Case-Studies und Best-Practice-Methoden vorstellen sowie deren spezifische Eigenschaften und Auswirkungen auf die jeweilige Filmlandschaft diskutieren.

Wir freuen uns, dieses Angebot heuer noch durch einen besonderen Service erweitern zu können: Die bewährten One-on-One-Meetings mit den Referent/innen werden durch einen Marketplace wichtiger Stoff- und Projektentwicklungsprogramme erweitert, in dem die Vertreter/innen der jeweiligen Programme zum Gespräch zur Verfügung stehen. Eine Übersicht über diese und weitere Stoffentwicklungsprogramme finden Sie übrigens auch als Anhang der Broschüre zu unserem heurigen Branchentreffen.

Wir wünschen allen Teilnehmer/innen ein informatives Branchentreffen und produktive Diskussionen.

Barbara Pichler
Festivalleitung

Wilbirg Brainin-Donnenberg
Branchentreffen

Programm

Program

Mittwoch, 13. März 2013

- 09.45 Uhr **Anmeldung**
- 10.00 Uhr **Begrüßung**
Barbara Pichler, Festivalleitung Diagonale
Tagungsüberblick
Wilbirg Brainin-Donnenberg, Diagonale-Branchentreffen 2013
- 10.15 Uhr **Keynote**
The Death of the Lonely Filmmaker
The future of feature fiction films is being threatened on one side by interactive games and television series on the other. Development, collaboration, diversity and synergy are crucial to successfully reaching our audiences with artistically satisfying films in the future. How can we initiate the change in our everyday filmmaking? Vinca Wiedemann will talk about her experience as a former film consultant at the Danish Film Institute and as the first artistic director of New Danish Screen. She is engaged in the development process on a huge number of the most prolific feature films and television series in Scandinavia and is currently working with Lars von Trier on his script for *Nymphomaniac*.
Vinca Wiedemann (Scriptwriter, Dramaturg, Producer Zentropa, DK)
Followed by Q&A
Moderation: Dagmar Streicher (Director, Author, Dramaturg for narrative Filmwriting and Filmediting, Media-Artist, Journalist, AT)
In English
- 11.15 Uhr Coffee break

- 11.30 Uhr **Panel**
Team up?
Erfahrungen der Zusammenarbeit in der Stoffentwicklung
 Was bedeutet es, einen Stoff zu entwickeln? Was treibt diesen Prozess voran, welche Umwege sind unumgänglich? Welche Modelle der kreativen Kooperation haben sich dabei bewährt? Wie definiert sich Autor/innenschaft im gemeinsamen Schaffensprozess? Welche Rolle spielen Dramaturg/innen im Trio Buch, Regie, Produktion? Braucht es Kontinuität oder auch Intervention von außen? Welche Erkenntnisse gibt es aus den vielen Stoffentwicklungsprogrammen? In welchem Zustand übergibt man ein Buch der Regie, was ist die Aufgabe einer Regiefassung? Greifen die Maßnahmen der Förderinstitutionen, unterstützen sie diese Schaffensprozesse?
Mathias Forberg (Produzent Prisma Film, Mitglied ÖFI-Stoffentwicklungsbeirat, AT)
Bernd Lange (Drehbuchautor, Dramaturg, DE)
Michael Seeber (Produzent Golden Girls, Tutor & Script Adviser Sources 2, AT)
Andrea Štaka (Regisseurin, Drehbuchautorin, Produzentin Okofilm, CH)
Ursula Wolschlager (Dramaturgin, Drehbuchautorin, Produzentin, Witcraft Szenario, Diverse Geschichten, AT)
 Anschließend Publikumsfragen
 Moderation: Catherine Ann Berger (Script Consultant, Commissioning Editor für Animation bei Schweizer Radio und Fernsehen/SRF, CH)
In deutscher Sprache
- 13.00 Uhr Lunch break
- 14.45 Uhr **Impuls-Talk**
The Creative Producer – the Good Hunter for a Good Story
 Storytelling, from your backyard to the world. Sources of stories, the main questions and considerations when deciding to pick up a story/idea/project, the development process and the presentation of a project from the funder's point of view.
Katriel Schory (Director Israel Film Fund, Producer, IL)
 Followed by Q & A
 Moderation: Dagmar Streicher
In English
- 15.45 Uhr **Best Practice Model**
Like a marriage?
Long-term cooperation between writer/filmmaker & producer
 What prerequisites are needed? Growing together and even failing together. How do the changing environment of media and the changing position of art house cinema influence this relationship? What effect does the reception of the work by critics, festivals and the market have on collaboration?
Stienette Bosklopper (Producer, CEO Circe Films, NL)
 Followed by Q & A
 Moderation: Wilbirg Brainin-Donnenberg (Film Curator, Managing Director drehbuchFORUM Wien, AT)
In English

16.45 Uhr Coffee break

17.00 bis **Best Practice Model**

18.00 Uhr **The Dutch Touch –**

The Success Story of Children's Documentaries for TV

What are the secrets? More than ten years of investment in new talent created a brand and a crowd of followers in television, festivals, on screen and on the web: Is this an exemplary Dutch role model for European television? What is the role of the Media Fund?

Albert Klein Haneveld (Producer Hollandse Helden, NL)

Anna Pedrolì (Mediafonds/Dutch Cultural Media Fund, NL)

Followed by Q & A

Moderation: Christian Popp (Film Producer, Consultant and Moderator for EDN, IDFA and other European institutions, DE/FR)

In English

Donnerstag, 14. März 2013

10.00 Uhr **Impuls-Talk**

The Filmmaker's Guide to Cross-Media – an introduction

What are the challenges for storytellers, producers and filmmakers in a multi platform landscape where audiences are able to not only share, but also interact with stories? Or are these potential opportunities? This session will explore the fundamentals of cross-media storytelling through a variety of international case studies in fiction and documentary film.

Tishna Molla (COO Power to the Pixel, UK)

Followed by Q & A

Moderation: Christian Popp

In English

10.45 Uhr **Panel**

Development of New Formats for TV and Cross-Media

Innovative modes of narration in documentary and fiction film provide new angles and opportunities. How can fruitful collaboration between content creators, producers, television and the web emerge? What are some possible financing models?

Barbara Fränzen (Head of Film Department bm:ukk, Förderprogramm Neue Filmformate, AT)

Tishna Molla (COO Power to the Pixel, UK)

Arash T. Riahi (Director, Author, Producer Golden Girls, AT)

Followed by Q & A

Moderation: Christian Popp

In English

12.00 Uhr Coffee break

- 12.15 Uhr **Best Practice Model**
The Showrunner and the Writer's Room: How Teamwork Makes for Quality Television
 Frank Spotnitz, executive producer and writer of *The X-Files* and last year's BBC TV-series *Hunted*, discusses the roles of the showrunner and the writer's room in producing a high quality scripted drama series. Now based in London, Frank Spotnitz also contrasts his experiences in Hollywood with the way television is produced in Europe.
Frank Spotnitz (Scriptwriter, Producer Big Light Productions, UK)
 Followed by Q & A
 Moderation: Dagmar Streicher
In English
- 13.15 Uhr **Diagonale-Branchen-Brunch**
 Co-hosted by ACE, EAVE, Sources 2, Maia Workshops and PRIME 4Kids&Family
- 14.15 Uhr **Marketplace**
Kurzpräsentation der Stoff- und Projektentwicklungsprogramme
 Moderation: Esther Krausz (MEDIA Desk Österreich, AT)
- ACE – Ateliers du Cinema Européens | Ebba Sinzinger
 Berlinale Talent Campus | Sirkka Möller
 EAVE – European Audiovisual Entrepreneurs | Kristina Trapp
 FidLab | Rebecca De Pas
 Maia Workshops | Graziella Bildesheim
 Power to the Pixel | Tishna Molla
 PRIME 4Kids&Family | Frank Stehling
 Sources 2 | Rolf Orthel
- bm:ukk „Neue Filmformate“ | Barbara Fränzen
 DIVERSE GESCHICHTEN | Robert Buchschwenter
 DRAMA FORUM | Edith Draxl
 MEDIA Development Call | Esther Krausz
 scriptLAB | Wilbirg Brainin-Donnenberg
- 15.00 bis 17.00 Uhr **Marketplace: One-on-One Meetings**
mit Podiumsgästen und Vertreter/innen der Stoff- und Projektentwicklungsprogramme

Panelists



Stienette Bosklopper

Stienette Bosklopper has been establishing enduring relationships with unique and innovative filmmakers through her Amsterdam-based company Circe Films since 1996. Circe Films has worked with Dutch talents like Nanouk Leopold, Sacha Polak, Esther Rots and Martijn Maria Smits, and with foreign directors like Radu Jude, Tsai Ming-liang, Seyfi Teoman and Dominga Sotomayor. A-list festivals have selected Circe Films' productions and co-productions without an exception. Stienette Bosklopper has been president of the Dutch producer's association, and is a board member of the Dutch Cultural Media Fund. She also has written a standard work on creative producership.

Circe Films

Circe Films BV is an Amsterdam-based company producing feature films for the national and international market. Since 1996, the managing director, Stienette Bosklopper, has been establishing enduring relationships with unique and innovative filmmakers, both at home and abroad. Circe's personal approach has led to the creation of a partner network that helps secure the broadest possible audience for Circe's directors. Outstanding festivals like Cannes, Berlin, Venice, Toronto, Rotterdam and Pusan have chosen Circe's projects, productions and co-productions.

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Mathias Forberg

Mathias Forberg, managing director and producer, born 1957 in Düsseldorf, raised in Switzerland, living and working in Vienna, Austria. From 1984 on first experiences in the Austrian film industry as an actor and co-producer. 1990–2000 partner of Tremens-Film Tonstudio GmbH in Vienna, one of Austria's leading post production facilities. Since 2003 producer and partner, since 2008 managing director of Prisma Film- und Fernsehproduktion GmbH in Vienna.

Prisma Film- und Fernsehproduktion

In the recent years Prisma Film has produced films like the Oscar-nominated *Revanche* by Götz Spielmann, or the political thriller *Am Ende des Tages* by Peter Payer. Currently in production are two documentaries: *Alphabet* by Erwin Wagenhofer, a film about the necessity to reconsider our educational system and *Schubert's Ghost*, a musical experiment, where a famous pianist explores the world of Schubert's Lieder with non-professionals.

Grenzgänger, a drama of love and betrayal by Florian Flicker, will be presented in the current Diagonale-program as well as *Blick in den Abgrund*, Barbara Eder's examination of the real lives of criminal profilers. Excerpts of *Alphabet* will also be presented in a "Work-in-Progress"-forum during the festival (p.28).

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Barbara Fränzen

Since 2008 Head of the Film Department in the Federal Ministry for Education, Arts and Culture, Austria. Studied Law and Fine Arts, degree in Law. Worked in Austro-Mechana, Collecting Society for Music Rights and subsequently several years for the Austrian Broadcasting Corporation ORF (Department for Legal and International Relations as well as for the Television Program Production and Financing Department, with focus on copyright, filmfunding on the European and international level, film politics). Together with her husband Peter Oswald she founded the compact disc label KAIROS for contemporary music.

bm:ukk – Film Department

The Film Department funds innovative films of all genres (documentaries, feature films, experimental films, short films), offers training programs for young filmmakers and represents Austria in management boards of European institutions, such as for the filmfunding body Eurimages (Council of Europe) and the MEDIA program (European Union).

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Albert Klein Haneveld

Born in 1971 in Leiden. Studied Philosophy at the University of Amsterdam (1989–1994). Albert Klein Haneveld is founder of the Dutch production company Hollandse Helden (Dutch Heroes). Hollandse Helden is specialized in documentaries, children’s television and internet TV. “We portray people who struggle to get most out of life. We hope our films and programs will inspire people around the world to look for new ways to achieve their goals and realize a better future.”

Hollandse Helden

Hollandse Helden develops and produces programs for television, the Internet and film theatres. We do this in association with broadcasting agencies, advertising agencies, the government and companies who wish to reach and inspire their target group with their own program.

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Bernd Lange

The Berlin-based writer and director was born in Herrenberg in 1974 and studied at the Film Academy Baden-Württemberg in Ludwigsburg. In addition to his screenwriting work, Lange directed the two award-winning short films *Weichei* and *Bomben auf Berlin* as well as the feature film *Rabenbrüder*. In 2004 Lange wrote the script to Hans-Christian Schmid's feature film *Requiem*, which premiered in the competition section at the Berlinale in 2006 and won several awards including the Silver Bear for Best Actress (Sandra Hüller), German Film Critics Association Award and the Silver German Film Award. Lange teaches screenwriting at the film schools in Ludwigsburg and Munich. After *Requiem* and *Storm*, *Home for the weekend* is his third collaboration with Hans-Christian Schmid, for which Lange received the "Best Screenplay" Award by the German Film Critics Association.

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Tishna Molla

Tishna Molla is the COO of Power to the Pixel (PttP) with a specialism in finding new ways for content creators and businesses to create, finance and distribute stories that engage with audiences across multiple platforms. She also produces PttP's internationally renowned annual Cross-Media Forum held in London, and produces and mentors on The Pixel Lab, the company's European cross-media initiative that develops business strategy and encourages innovation through project-driven work. She is regularly invited to speak at international festivals and events and is a visiting/guest lecturer at Royal Holloway, University of London and Central St. Martin's, University of the Arts. She produces her own projects through Bandit HQ, most recently *Dummy Jim* (Tiger Nominee, Rotterdam Film Festival 2013).

Power to the Pixel

Power to the Pixel is a company helping international filmmakers and the film industry make the transition to a cross-media digital age. Its services include consultancy, training and events as well as information and analysis of the changing international market. It is run and supported by some of the most experienced cross-media pioneers, professionals and filmmakers in the world.

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Anna Pedroli

Anna Pedroli has been working for the Dutch Cultural Media Fund for ten years. As a staff member she has been involved

in the various activities in the area of quality improvement and talent development. Examples are workshops for documentary filmmakers, for scriptwriters, masterclasses etc., often organized together with partners. Also she has organized conferences, debates and expert meetings for the fund, e.g. about television drama. Before, Anna has worked for the International Documentary Film Festival, for an independent documentary production company and for an Amsterdam-based radio station.

Mediafonds / Dutch Cultural Media Fund

The fund promotes the development and production of high-quality artistic programs by the national and regional public broadcasting corporations. The fund provides more than 16 million euros in subsidies annually for radio- and television programs in the following fields: drama, documentary, feature film, youth, new media and performing arts. The fund also stimulates new genres, like video clips and games in collaboration with other organizations and funds.

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Arash T. Riahi

Studied Film and the Arts, has been working for the Austrian Broadcasting Corporation (ORF) since 1995

on a freelance basis. Writer and director for the ORF youth and art departments. Founded the film and media production company “Golden Girls Filmproduktion” (www.goldengirls.at) in 1998. Has written, directed and edited several award-winning documentaries, shorts, experimental films, music videos and commercials. His films *The Souvenirs of Mr. X*, *Exile Family Movie*, *Mississippi* and the fiction film *For a moment, freedom*, produced by Wegafilm and Les Films du Losange, won more than 50 international awards. *For a moment freedom* was Austria’s official Oscar entry 2010. Beside, Riahi works as a script and dramatic advisor for fictional and nonfictional stories for Sources 2/MEDIA and on a freelance basis as a guest teacher. On Saturday, 16th March, Arash T. Riahi will present his latest project during a Work-in-Progress-presentation entitled “Everyday Rebellion” (p. 29).

Golden Girls Filmproduktion & Filmservices

A group of film-directors and -producers, working in the fields of experimental films, documentaries, short and feature films as well as commercials, corporate videos and musicvideos. More than 60 international awards. Full postproduction chain inhouse.

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Katriel Schory

Katriel Schory studied at the NYU Film School. In 1973 he joined as Head of Productions, Kastel Films, at that time the leading production house in Israel. In 1984, he formed Belfilms and produced over 200 films and television programs, including feature films, TV-dramas, and international co-productions. Since 1999 he serves as the Executive Director of the Israel Film Fund, which supports and promotes Israeli feature films.

Israel Film Fund

The Israel Film Fund was established in 1979 with the aim of supporting the production of Israeli feature films. The Fund's goal is to enable the best stories and scripts to be produced and to create the conditions for Israeli filmmakers to bring their vision and talent to the screen. The Fund's responsibility is to facilitate the development, production, co-production, marketing, promotion and distribution of full length Israeli feature films in Israel and worldwide.

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Michael Seeber

Producer, scriptwriter, film-director. Since 1990, Michael Seeber has produced about 35 documentaries and feature films, partly as international co-productions, among them internationally successful and highly-awarded feature films, such as *Luna Papa* and *Bella Martha*. Michael Seeber was born in 1954 in Innsbruck (Austria) and studied Biochemistry in Innsbruck and Mainz (Germany). In 1986 he was awarded the Theodor Körner-Prize for Literature by the Federal President of Austria. In 1988 he set up the Vienna-based film production company Prisma Filmproduktion GmbH. From 1994–1998 he was a Board member of "Documentary", the documentary funding section of MEDIA I. In 1995 he participated in EAVE. Since early 2007, he has been working as a freelance producer, director, dramaturg and scriptwriter, most recently in close cooperation with Golden Girls Filmproduktion GmbH. Since 2009, Michael Seeber has been working as a tutor and adviser for the European MEDIA training program Sources 2 (Stimulating Outstanding Resources for Creative European Script Writing). 2013 he was awarded the Austrian Film Prize for the best documentary (*The Trial* by Gregor Igor Hauzenberger).

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Frank Spotnitz

Frank Spotnitz is an award-winning writer, producer and showrunner best known for his work on *The X-Files*.

His latest series, *Hunted*, aired on BBC1 and HBO Cinemax in autumn 2012. His other credits include *Strike Back: Project Dawn*, *Night Stalker*, Michael Mann's *Robbery Homicide Division*, *The Lone Gunmen*, *Harsh Realm* and *Millennium*. He was a producer and co-writer of both X-Files feature films, *Fight the Future* and *I Want to Believe*. He shared three Golden Globes for Best Dramatic Series and a Peabody Award for his work on *The X-Files*. Spotnitz now serves as chief executive of Big Light Productions Ltd, a London-based production company specializing in trans-Atlantic drama series.

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Andrea Štaka

Andrea Štaka (born 1973) lives in Zurich. She graduated from the MFA film program at the School of Visual Arts in Zurich.

Her previous films *Hotel Belgrad* and *Yugodivas* found great recognition at film festivals such as Locarno and Sundance and have won several awards. Her first feature film *Das Fräulein* won the Golden Leopard at the Locarno Film Festival, the Heart of Sarajevo and the Swiss Film Award for Best Script. In 2007 Andrea Štaka founded OKOFILM PRODUCTIONS in Zurich together with director and producer Thomas Imbach. She works as a writer, director and producer. Andrea Štaka's new feature film *Cure* (Girls) a coproduction between Ziva, Zagreb, Deblokada, Sarajevo and ZDF/ARTE is in post-production. She produced and signs as a co-writer on *Day Is Done* (auto-fiction by Thomas Imbach, Berlinale 2011) and Imbach's newest feature film *MARY, Queen of Scots*. She is a member of the European Film Academy.

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Vinca Wiedemann

Vinca Wiedemann graduated as a film editor from National Filmschool of Denmark in 1987 but soon changed into script development. As film commissioner at the Danish Film Institute (1999–2003) she was responsible for granting development and production support to feature films and was instrumental in the rise of Danish cinema. In 2003 she was appointed the first Artistic Director of “New Danish Screen” – prioritising the unconventional and innovative with the aim of providing Danish cinema with fresh ideas and change. Since 2007 she has worked as creative producer on several Zentropa films and is an internationally highly esteemed script consultant and story supervisor for directors such as Lars von Trier, Susanne Bier, Pernilla August, Thomas Vinterberg, Jan Troell and many others. Vinca Wiedemann has been member of several international film juries and committees and is advising and lecturing internationally at film institutes and film schools on film politics, development, script writing and artistic collaboration. She is author of the report “The Art of Individual Decision Making” on behalf of Nordic Film and Television Fund, and she has a blog on the website of Denmark’s biggest film magazine, Ekko. Currently she is collaborating with Lars von Trier on his script for *Nymphomaniac*.

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Ursula Wolschlager

Ursula Wolschlager has worked as script advisor, writer, producer and production manager since 1994. She was responsible for a multitude of national productions and international co-productions being shot in Austria, Russia, Ukraine, Egypt, Greece, USA, Tajikistan, Niger and many other countries. Most of her films were invited to the competitions of festivals such as Berlinale, Biennale di Venezia, Sundance, Toronto, Locarno and received several awards. For her screenwriting she was awarded the Carl Mayer-New Talent Prize. Ursula Wolschlager is member of several boards, amongst others the selection committee of the Austrian Film Institute. After working as a freelancer for many Austrian production companies for 15 years, in 2008, she founded Witcraft Szenario OG, a company specialised on dramaturgy and the development of screenplays and documentary concepts.

Witcraft Szenario

Witcraft Szenario accompanies the development process of film projects from its conception as an idea up to its fruition as a screenplay that is ready to be shot. Establishes the conditions under which creativity, professional experience and the tactical allocation of resources flow together and can develop constructively. Produces the space that allows the qualities to evolve from which useful ideas can be turned into good screenplays. Applies goal-oriented esprit, passion and the practical skills necessary to support authors and producers through the process of developing feature or short, fictional or documentary film subject matter for film and television. Identifies itself with quality and emotionality, as well as with radicality, humor and conviction, because it is convinced that exceptional films arise out of the right narrative mindset.

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Moderation



Catherine Ann Berger (CH)

Catherine Ann Berger works internationally as Story and Script Consultant for fiction and documentaries and is

commissioning editor for Animation at Swiss Radio and Television (SRF). Catherine studied theatre- and film sciences in Vienna, was one of three presenters on the daily cultural television program “Kulturzeit” at 3sat (German Television Prize 1999, Bavaria Television Prize 2001). She trained as Script Consultant with teachers Phil Parker, Tom Schlesinger, Keith Cunningham, Jürgen Wolf and Sabine Pochhammer. She is member of the project commission at the Austrian Film Institute (ÖFI), member of the Script Consultant Pool at FOCAL (Switzerland). 2005 she founded her own company “framing words – film script consulting”.



Wilbirg Brainin-Donnenberg (AT)

Wilbirg Brainin-Donnenberg is a film curator and since 2012 Managing Director of the

drehbuchFORUM wien (Screenwriters Forum Vienna). From 1993–2004 she has worked for sixpackfilm (distribution of independent film and video), since 2004 has curated numerous film series, including recently “Phantome. Metamorphosen. Animismus im Film” for the Generali Foundation, Vienna. Conception of film events, e.g. The Industry Meeting of the Diagonale – Festival of Austrian Film since 2010, and for the Medienwerkstatt Wien and the Austrian Film Museum. Co-editor of the book “Gustav Deutsch” (Vienna 2009).



Christian Popp (DE, FR)

Christian Popp was born in Galati, Romania. He worked as a journalist and film director. From 1995 he has been working for the

European Channel ARTE in many different capacities. He commissioned and co-produced several TV-programs from theme nights and documentary series to magazines, studio debates to on-off documentaries. He also worked as producer, author and editor in chief for the independent French-German production company interscience film. In 2011 he established his own production company docdays productions in Berlin together with his partners Antje Boehmert and Jean Boué. The same year he co-founded the Paris based productions company YUZU Productions. Christian is mentoring and moderating at various documentary events (Thessaloniki Documentary Festival, Lisbon Docs, Visions du Réel, Doc'ouest, IDFA Academy).



Dagmar Streicher (AT)

Born 1966 in Leoben (Austria). After her graduation from Virginia Commonwealth University 1987, she worked in

Advertising as a commercial film director. In 1999 she sold her first script for a feature film. At the same time she started experimenting with video shorts, video installations and sculptures. Today, Dagmar Streicher's field of work has a wide variety: she works as an author, a director and a dramaturg. She is member of the editorial department for Arts at ORF (Austrian Broadcasting). 2005 she went back to study at the University for applied Arts in Vienna (postgraduate). She has anchored about 300 daily national news shows at midnight, called ZIB 24, before she left the ORF Newsroom in December 2010. Since then she focuses on her freelance work again.

Marketplace

Ausgewählte Stoff- und Projektentwicklungsprogramme

Selected Programs for Story and Project Development

Branchen-Events auf der Diagonale

Selected Industry Events

Festivallocations

Marketplace

ACE Ateliers du Cinéma Européen

At the Marketplace: Ebba Sinzinger



ACE is a long-term project-based program which aims to nurture a generation of European producers who have the skills to collaborate among countries, discover new talents together and deliver high quality films to the widest possible audience. Target group: Experienced European independent film producers (feature films for theatrical release only).

Contact:

Ronan Girre
ACE Ateliers du Cinéma Européen
8 Rue Mayran
75009 Paris, France
T +33 (0)1 53 2500 01
ronangirre@ace-producers.com
info@ace-producers.com
www.ace-producers.com
At the Diagonale-Marketplace:
Ebba Sinzinger (Austrian ACE member)

Berlinale Talent Campus

At the Marketplace: Sirkka Möller



Every February the Berlinale Talent Campus brings 300 selected talents (writers, directors, producers, cinematographers, actors, editors, distributors, production designers, composers, sound designers and young film journalists) together with professionals from the international film industry. Beside the fruitful association of established filmmakers with the award-winners of tomorrow, the Berlinale Talent Campus offers tailored coaching in all areas of filmmaking. Furthermore, the development of selected film projects is supported

during and after the Campus. These projects are also presented in the Campus Online Community.

Contact:

Christine Tröstrum, Matthijs Wouter Knol
Kulturveranstaltungen des Bundes in Berlin
Internationale Filmfestspiele Berlin
Potsdamer Straße 5
10785 Berlin, Germany
T +49 (0)30 25920 515
troestrum@berlinale.de
knol@berlinale.de
www.berlinale-talentcampus.de
At the Diagonale-Marketplace: Sirkka Möller
(Berlinale Talent Campus Doc Station)

EAVE European Producers Workshop

EAVE – European Audiovisual Entrepreneurs

At the Marketplace: Kristina Trapp



The EAVE European Producers Workshop reinforces producers' creative, managerial and financial capacity to compete successfully in European and global markets. Each EAVE workshop combines plenary lectures, group work, case studies, one-on-one meetings, one-to-one pitching training, and screenings. Learning outcomes: Detailed knowledge of the European industry and the requirements of co-production; entry to a network of European producers, industry experts, decision-makers and co-production markets; high-level project development.

Contact:

Kristina Trapp
EAVE – European Audiovisual Entrepreneurs
Rue de Luxembourg 238C
8077 Bertrange, Luxembourg
T +352 (0)44 52 101
eave@eave.org
www.eave.org

FIDLab

International Film Festival Marseille

At the Marketplace: Rebecca De Pas



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. In a diverse, international context, FIDLab aims to reinforce projects chosen not only for their artistic and creative qualities, which coincide with the FIDMarseille's editorial ethos, but also for their international potential and market accessibility.

Contact:

Rebecca De Pas
FIDLab International Film Festival Marseille
14 Allées Léon Gambetta
13001 Marseille, France
rebeccadepas@fidmarseille.org
www.fidmarseille.org

Maia Workshops

Fondazione Genova-Liguria Film Commission

At the Marketplace: Graziella Bildesheim



Maia Workshops is an advanced training program for emerging European producers taking them through all the phases of development, production and distribution of a full-length

fiction or documentary project. Target group: New or emerging producers, film school graduates, scriptwriters, directors, production managers and other industry professionals, particularly those from new EU Member States and the Mediterranean area.

Contact:

Graziella Bildesheim, Rickard Olsson,
Alessandra Pastore
Fondazione Genova-Liguria Film Commission
Via L.A. Muratori 9
16152 Genova, Italy
T +39 010 868 1459
info@maiaworkshops.org
www.maiaworkshops.org

The Pixel Lab: The Cross-Media Workshop Power to the Pixel

At the Marketplace: Tishna Molla



The Pixel Lab: The Cross-Media Workshop is a cross-sector industry course centred on developing, producing and distributing projects with stories that span any combination of

film, TV, online, mobile, gaming, interactive, live events or publishing. Target group: Producers, creatives, executives, and decision-makers including sales agents, writers, directors, script editors, trainers, distributors, lawyers, new media content providers, designers, coders, funders/representatives from national and regional media agencies, commissioners and executive producers from the film, animation, broadcast and new media industries.

Contact:

Tishna Molla
Power to the Pixel
1a Adpar Street (3rd floor)
London W2 1DE, United Kingdom
T +44 (0)20 7535 6720
tishna@powertothepixel.com
www.powertothepixel.com
www.thepixelreport.org

PRIME 4Kids&Family

At the Marketplace: Frank Stehling



PRIME 4Kids&Family provides professional and project development for writers and creative teams resulting in new audiovisual works for children, young people and families.

Target group: Screenwriters, directors, script editors, development executives, interactive and game producers and designers.

Contact:

Frank Stehling
Primehouse
Kantstraße 149
10623 Berlin, Germany
p4k@primehouse.eu
www.primehouse.eu

Sources 2

Stichting Sources, Amsterdam

At the Marketplace: Rolf Orthel



Sources 2 Script Development workshops offer long-term training in screenwriting and script development. The program aims to strengthen the writer's creative and artistic

skills and focuses on a self-reflected and critical understanding of film as art and film as business. Target group: Professional screenwriters and teams of screenwriters with their producers, directors, co-writers, researchers/journalists; professionals.

Contact:

Marion Gompper, Renate Gompper
Stichting Sources, Amsterdam
Köthener Straße 44
10963 Berlin, Germany
T +49 (0)30 8860 211
info@sources2.de
www.sources2.de

At the Diagonale-Marketplace: Rolf Orthel
(Chairman of the Board)

Witcraft Szenario
Lindengasse 25/10
1070 Wien, Österreich
T +43 (0)676 610 85 20
diverse-geschichten@witcraft.at
www.diverse-geschichten.at
www.witcraft.at

DRAMA FORUM

uniT

At the Marketplace: Edith Draxl



Das DRAMA FORUM von uniT fördert szenisches Schreiben in allen Bereichen: Theater, Hörspiel und Film. Es werden regelmäßig mehrteilige Drehbuchworkshops angeboten.

Dazu kommt die Zusammenarbeit im internationalen Kontext, z.B.: Sources 2

Kontakt:

Edith Draxl
office@uni-t.org
T +43 (0)316 380 7480
www.dramaforum.at

National

DIVERSE GESCHICHTEN

Witcraft Szenario

At the Marketplace: Robert Buchschwenter



DIVERSE GESCHICHTEN ist ein von Witcraft Szenario (*Gangster Girls, Die Vaterlosen*) entwickeltes Drehbuchentwicklungsprogramm für Autor/innen mit interkulturellem

Hintergrund. Es wurde initiiert, um (Nachwuchs-) Talente zu ermutigen, erste Schritte in der Filmbranche zu tätigen und sie dabei dramaturgisch und praktisch bestmöglich zu unterstützen. Das Programm umfasst Workshops, Lectures und individuelle Beratungen und erstreckt sich über einen Zeitraum von Januar bis November. Am Ende der Saison werden die Drehbücher mittels szenischer Lesungen der interessierten Öffentlichkeit und insbesondere der Filmbranche präsentiert.

Kontakt:

Robert Buchschwenter

Förderprogramm „Neue Filmformate“

bm:ukk

At the Marketplace: Barbara Fränzen



Im Frühjahr 2011 startete das Bundesministerium für Unterricht, Kunst und Kultur ein Pilotprojekt zur Förderung „Neuer Filmformate“. Die bei der Filmabteilung zur Förderung

eingereichten Filmprojekte hatten zuletzt immer wieder versucht, die Grenzen, die eine primär auf die Rezeption im Kino oder Fernsehen ausgerichtete formale Struktur setzt, zu sprengen. Somit soll das Pilotprojekt für Künstlerinnen und Künstler eine Möglichkeit bieten, aus dem Filmischen heraus entwickelte neue Formen zu finden.

Kontakt:

Barbara Fränzen
Bundesministerium für Unterricht, Kunst u. Kultur
Abt. V/3 Film Concordiaplatz 2
1014 Wien, Österreich
T +43 (0)1 53 120 – 0 (DW 6880)
barbara.fraenzen@bmukk.gv.at
www.bmukk.gv.at

MEDIA Development Call

Projektentwicklung (Single Project Development)
Projektpaketförderung (Slate Funding)

At the Marketplace: Esther Krausz



Für die Entwicklung eines Einzelprojekts können Antragsteller/innen zwischen 10.000 Euro und 60.000 Euro (bei Kinoanimation bis zu 80.000 Euro) beantragen,

vorausgesetzt, die beantragte Summe macht nicht mehr als 50% des Entwicklungsbudgets aus. Im Bereich Slate Funding liegen die Summen zwischen 70.000 Euro und 190.000 Euro für Pakete mit drei bis fünf Projekten. Auch hier gilt die 50%-Regel. Voraussetzungen sind immer ein Referenzprojekt, der Nachweis der Autor/innenrechte und eine Firmengeschichte von einem bzw. drei Jahren. *MEDIA* ist das Programm der EU zur Unterstützung der europäischen Filmindustrie. Ziel ist, die kulturelle Identität und Vielfalt Europas zu sichern und die Wettbewerbsfähigkeit von europäischen Filmen zu gewährleisten. Die Förderbereiche umfassen unter anderem Projektentwicklung, Verleih und Vertrieb, Video-On-Demand Plattformen, Festivals und Filmmärkte. Das vielfältige Angebot an *MEDIA*-geförderten Trainings- und Vernetzungsinitiativen in Europa ist im Trainings & Networking-Katalog zu finden: <http://ec.europa.eu/culture/media/media-content/documents/fundings/training/media-trainingguide2013-web.pdf>

MEDIA in Österreich: Das *MEDIA* Desk bietet Information und Beratung über das *MEDIA* Programm der EU, Unterstützung bei der Antragstellung und sorgt für den Kommunikationsfluss zwischen der europäischen Kommission und der österreichischen Filmindustrie. Das *MEDIA* Desk ist im österreichischen Filminstitut eingerichtet, die politische Vertretung im *MEDIA* Ausschuss wird durch das bm:ukk wahrgenommen.

Kontakt:

Esther Krausz
MEDIA Desk Österreich
Österreichisches Filminstitut
Stiftgasse 6
1070 Wien, Österreich
T + 43 (0)1 526 97 30 406
info@mediadeskaustria.eu
www.mediadeskaustria.eu

scriptLAB

drehbuchFORUM wien

At the Marketplace: Wilbirg Brainin-Donnenberg



Das drehbuchFORUM engagiert sich seit Februar 2006 mit einem eigenen Programm im Bereich der Stoffentwicklung. Mit scriptLAB wurde ein Modell entworfen, das professionelle

Kräfte bündelt, Innovation unterstützt, kostengünstig funktioniert und als permanentes Angebot gleichzeitig Drehbuchautor/innen, Filmemacher/innen und Produzent/innen zugute kommt. Ziel von scriptLAB ist es, Drehbuchautor/innen in der Frühphase der Stoffentwicklung und Konzeptentwicklung zu unterstützen, um das Angebot an qualitativ hochwertigen Treatments für Produzent/innen zu erhöhen und damit den heimischen Markt zu beleben.

Kontakt:

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drehbuchFORUM wien
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office@drehbuchforum.at
www.drehbuchforum.at

Ausgewählte Stoff- und Projektentwicklungsprogramme

Selected Programs for Story and Project Development

BABYLON

BABYLON is an audiovisual development program assisting filmmakers of culturally diverse origin to break through into the international mainstream, with a particular interest in migrant and diasporic stories. Frequently unrecognised, the stories that emerge from undiscovered talents of “double culture” provide the richest untapped source of storytelling across the world. BABYLON provides a space in which these emerging filmmakers can speak to each other and to the widest international audience, providing access and inclusion.

Contact:

Gareth Jones/Fiona Howe
BABYLON, Scenario Films Ltd.
52 Avenue Gardens
London W3 8HB, United Kingdom
info@babylon-film.eu
www.babylon-film.eu

Binger Filmlab

Binger Filmlab is an Amsterdam-based international feature film and documentary development centre. Writers, directors and producers bring their projects to an inspiring environment of fellow filmmakers. They are coached and supported by internationally acclaimed advisors. Binger provides an intensive series of labs, À-la-Carte-workshops and events, each developed to push filmmakers to their creative limits. Binger challenges participants both personally and professionally, building characters as well as film ideas.

Contact:

Gamila Ylstra
Binger Filmlab
Nieuwezijds Voorburgwal 4–10
1012 RZ Amsterdam, Netherlands
T +31 (0)20 530 9630
info@binger.nl
www.binger.nl

BLS-Script Lab RACCONTI

Das BLS-Script Lab RACCONTI ist ein Programm zur Entwicklung von Filmstoffen, das von der BLS Business Location Südtirol Alto Adige jährlich veranstaltet wird. RACCONTI richtet sich speziell an Drehbuchautor/innen aus dem deutschen und italienischen Sprachraum. Die am Programm teilnehmenden Autor/innen arbeiten mit einem erfahrenen Team internationaler Expert/innen an ihren Filmstoffen. Innerhalb weniger Monate entwickeln sie diese zu marktreifen Treatments, welche die BLS Produzent/innen in Italien, Deutschland und Österreich vorstellen. Der Fokus liegt auf Projekten, die eine starke inhaltliche Verbindung zu Südtirol haben und sich für eine Koproduktion zwischen den drei Ländern eignen. Findet sich ein/e Produzent/in, kann diese/r bei der BLS Entwicklungsförderung für das Projekt beantragen.

Kontakt:

Carmen Cian
BLS Business Location Südtirol, Alto Adige AG
Dompassage 15
39100 Bozen, Italien
T +39 (0)471 066 626
cian@bls.info
www.bls.info

bm:ukk STARTStipendien

Unter dem Titel „STARTStipendien“ schreibt das Bundesministerium für Unterricht, Kunst und Kultur 90 Stipendien für den künstlerischen Nachwuchs in den Bereichen Bildende Kunst, Architektur und Design, künstlerische Fotografie, Video- und Medienkunst, Mode, Musik & darstellende Kunst, Filmkunst sowie Literatur aus. Die STARTStipendien stellen eine Anerkennung und Förderung für das Schaffen junger Künstler/innen dar. Sie sollen die Umsetzung eines künstlerischen Vorhabens und den

Einstieg in die österreichische und internationale Kunstszene erleichtern. Zudem werden aus den Bewerbungen von der jeweiligen Jury Kandidatinnen, d.h. Mentees, zur Teilnahme am Mentoringprogramm der Kunstsektion vorgeschlagen.

Kontakt:

Susanne Wastl
Bundesministerium für Unterricht, Kunst
und Kultur / Kunstsektion
Concordiaplatz 2
1014 Wien, Österreich
T +43 (0)1 53 120 – 0
susanne.wastl@bmukk.gv.at
www.bmukk.gv.at

Cinéfondation Résidence

The Résidence du Festival welcomes every year a dozen young directors who work on their first or second fictional feature film projects. It makes available to them a place of residence in the heart of Paris, a personalized program accompanying the writing of their scripts, and a collective program of forums with film industry professionals. The selection of the residents by a jury, presided by a director or a motion-picture celebrity, is based on the quality of their already made shorts – or first feature film, as well as on the interest of the feature film project in the course of being written, and on the candidates' motivation.

Contact:

Festival de Cannes – Cinéfondation
3, rue Amélie
75007 Paris, France
The Selection
T +33 (0)1 5359 61 21
F +33 (0)1 5359 61 24
cinéfondation@festival-cannes.fr
The Résidence
T +33 (0)1 5359 61 20
F +33 (0)1 5359 61 24
residence@festival-cannes.fr

CineLink

Project Development Workshops: Series of workshops concentrating on script development, financing and marketing that producers and authors of selected feature-fiction projects undertake before presenting their projects at the CineLink Market. The workshops take place in Sarajevo in June.

A Script Development & Editing Lab – Script and Story: The Sarajevo Film Festival's CineLink development platform has partnered with the London-based script development company The Script Factory, along with the British Council, to run four Script Development and Editing Labs, one in each of the partner territories. Each partner (UK, Israel, Turkey, Bosnia and Herzegovina for former Yugoslavia) was involved in recruiting just five participants who just completed first of four workshops.

Contact:

Amra Bakšić Čamo
CineLink, Sarajevo Film Festival
Zelenih beretki 12
71000 Sarajevo, Bosnia and Herzegovina
cinelink@sff.ba
www.sff.ba/en/cinelink

EDN – European Documentary Network

EDN is an independent non-profit membership organization set up in 1996 with the purpose to support and stimulate the documentary sector in Europe and beyond, to represent the documentarists' views and interests to policy- and decision-makers active in the sector, to encourage dialogue and collaboration between its members and to facilitate global networking between documentary professionals from all continents.

Contact:

Hanne Skjødt
EDN – European Documentary Network
Vognmagergade 10, 1
DK 1120 Copenhagen K, Denmark
T +45 3313 1122
hanne@edn.dk
www.edn.dk

ESoDoc – European Social Documentary ZeLIG school for documentary, television and new media

ESoDoc's main objective is to equip European documentary professionals, NGO film practitioners and new media operators to face the challenges of today's audiovisual industry, from the development to the distribution phase, passing through production and financing. Target group: Documentary filmmakers, authors, producers, NGO communication representatives, members of NGO video departments, new media professionals (designers, content

producers). ESoDoc participants are committed to social themes, responsive to new forms of audiovisual production and willing to develop their projects across a 360 degree spectrum.

Contact:

Heidi Gronauer, Thomas Righetti
ZeLIG school for documentary, television
and new media
Via Brennero 20/d
39100 Bolzano, Italy
T +39 (0)471 30 2030
gronauer@zeligfilm.it & righetti@zeligfilm.it
info@esodoc.eu
www.esodoc.eu

EURODOC Production

EURODOC is a training program designed for European documentary producers developing a specific project with international potential. The training program provides practical knowledge of the standards for developing, presenting and financing a documentary project dedicated to the international market and meeting main decision-makers in the documentary market. Target group: Documentary producers, commissioning editors of the documentary units of TV-channels, film fund executives supporting documentary production.

Contact:

Anne-Marie Luccioni, Marie-Sophie Decout
EURODOC
Rue Astruc 4
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T +33 (0)4 6760 2330
F +33 (0)4 6760 8046
eurodoc.aml@wanadoo.fr
eurodoc@wanadoo.fr
www.eurodoc-net.com

European TV Drama Series Lab

Erich Pommer Institut

A high level training and think tank for leading players in the European television industry. The program is designed for scriptwriters, producers and broadcasters and explores the essential elements of the successful drama series. Top industry experts from across Europe and the US share their knowledge and provide exclusive insights. Target group: Key players in the television drama industry (scriptwriters, creative and executive

producers, broadcasters – especially development, programming or executive producers for networks).

Module 1: Framework for successful European TV-Drama-series

Module 2: The Creative Maze

Contact:

Nadja Radojevic
Erich Pommer Institut
Försterweg 2
14482 Potsdam-Babelsberg, Germany
T +49 (0)331 721 2885
radojevic@epi-medieninstitut.de
www.epi-media.eu

éQuinoxe Germany Screenwriters' Workshop & Master Classes

The International Screenwriters' Workshop & Master Classes of éQuinoxe Germany are short-term, seven-day, residential training programs with the aim of helping filmmakers to develop the best possible script. Target group: Screenwriters, producers, directors (Workshop). Writers, producers, editors, students, commissioning editors, broadcast/subsidy and funding commissioners, bankers (Master Class).

Contact:

Ellen Winn Wendl
éQuinoxe Germany
Feilitzschstraße 1
80802 Munich, Germany
T +49 (0)89 3308 8902
info@equinoxegermany.de
www.equinoxegermany.de

i-Doc Workshop: A Project Development Program for Expanded Documentaries

The first edition of this five-day residential workshop will introduce participants to non-fiction digital storytelling and accompany them in the development of a first interactive documentary working concept. The workshop is held during Visions du Réel and is organised in collaboration with the Festival's Doc Outlook International Market. It is project-oriented: participants apply the skills and methods, and the familiarity with the new challenges and opportunities of digital storytelling acquired through lectures, case studies and panels with established professionals and media pioneers to the practical development of a working concept for an interactive documentary.

Contact:

Jean-Pierre Candeloro, Elisabetta Lazzaroni
Laboratory of Visual Culture
(University of Applied Sciences and Arts
of Southern Switzerland)
Campus Trevano
6952 Canobbio, Switzerland
T +41 (0)58 666 6281
lcv@supsi.ch
www.idoc.supsi.ch

The Jerusalem International Film Lab

The Jerusalem International Film Lab's goal is to cultivate tomorrow's filmmakers to produce quality full-length feature films to stand at the vanguard of international cinema, while positioning and bolstering Israel's contribution to the international cinema realm. Each year, for a period of seven months, The Jerusalem International Film Lab, assisted by world-class script editors, accompanies 12 directors in creating their first or second full-length film. The mentoring process of writing and discussion takes place in Jerusalem, within both individual and group formats, in addition to online Internet contact throughout the entire period of writing.

Contact:

Renen Schorr
The Jerusalem International Film Lab
The Sam Spiegel Film & Television School,
Jerusalem
Sam Spiegel Alley, 4 Yad Harutzim St. 3rd Floor
Jerusalem 91103, Israel
ifat@jsfs.co.il
<http://filmlab.jsfs.co.il>

MFI Script 2 Film Workshops 2013

**Mesogeiaiko Institutouto Kinimatografou |
Mediterranean Film Institute**

MFI Script 2 Film Workshops offer an advanced script and project development platform for writer/producer-teams working on a feature film project. Learning outcomes: Advanced script development; elaboration of dramatic and cinematic values; pitching techniques; strategies for project development. Target group: Teams of a screenwriter and a producer with a feature film screenplay in development. The program is also partially open to co-writers or directors following a project and producers without a project.

Contact:

Apostolia Papaioannou,
Dimitris Emmanouilidis
Mesogeiaiko Institutouto Kinimatografou |
Mediterranean Film Institute
38 Varvaki St.
11474 Athens, Greece
T +30 (0)210 645 7223
apostolia@mfi.gr
info@mfi.gr
www.mfi.gr

Nipkow Programm

The Nipkow Programm trains talented film and media professionals to enable them to develop successful European co-productions that fit the demands of the pan-European market. Target group: Producers, executive and financing producers, directors, writers, script editors, distributors, sales agents, marketing executives, new media content providers, animators and post-production specialists from both television and film.

Contact:

Petra Weisenburger
Nipkow Programm
Kurfürstendamm 225
10719 Berlin, Germany
T +49 (0)30 614 2838
nipkow-programm@t-online.de
www.nipkow.de

Serial Eyes

Deutsche Film- und Fernsehakademie Berlin

With Serial Eyes, the Deutsche Film und Fernsehakademie Berlin (DFFB) has established the first European postgraduate program for serial writing and producing, devoted exclusively to training focused on this highly specific televisual narrative form. Target group: Young scriptwriters, producers and directors with scriptwriting experience/ experience in working for television. Suitable for participants with at least one script produced or significant experience as a writer or as a creative producer/director. Age: 25–35 years.

Contact:

Deutsche Film- und Fernsehakademie Berlin
Potsdamer Straße 2
10785 Berlin, Germany
T +49 (0)30 2575 9113

F +49 (0)30 2575 9163
Kathrin Osterndorff: k.osterndorff@dffb.de
Eliza Hermsdorf: e.hermsdorf@dffb.de

The Sundance Institute's New Frontier Story Lab

Inspired by New Frontier at the Sundance Film Festival, the New Frontier Story Lab is the newest program at the Sundance Institute offering interdisciplinary support to artists working at the convergence of film, art, and new media technologies. With an emphasis on story, this lab supports artists who are developing interactive, immersive, or experimental projects that aim to create rich and resonant experiences for audiences. Projects supported by this lab can take many forms, but the common goal is this: while each story thread or media (i.e., film, game, mobile app, animation, comic book, performance) can be experienced individually, the narrative and emotional connections between them magnifies the power of story and creates a more engaging and participatory experience.

Contact:
Kamal Sinclair
newfrontierstorylab@sundance.org
www.sundance.org/programs/new-frontier-story-lab/

TorinoFilmLab

TorinoFilmLab is a year-round, international laboratory that supports emerging talents from all over the world working on their first and second feature films, through training, development and funding activities.

Script&Pitch is a project-based training initiative primarily aimed at the overall professional development of the participants.

Writer's Room focuses on the process of developing two transmedia projects within a team framework in a four-step process.

AdaptLab is an advanced long-term training course for 12 professional European writers and/or writers/directors wishing to work in the field of adaptation.

Audience Design provides hands-on experience in working on audience awareness and engagement strategies for independent and art-house film projects at an early script development stage.

FrameWork supports emerging international talents with individually tailored tools for development, financing and marketing. The course is aimed at projects at an advanced stage of development (full script, in pre-production).

Interchange: The Interchange program was created with the goal of building cooperation between film professionals from Europe and the Arab world through professional training centred on the in-depth development of a number of feature-length fiction film projects every year. It is open to ten teams of writers/directors & producers – usually about half of the participants are Arab and half are European –, as well as to 3 Arab film professionals interested in story editing training.

Contact:
Agata Czerner
TorinoFilmLab
Museo Nazionale del Cinema –
Fondazione Maria Adriana Prolo
Via Cagliari 42
10153 Turin, Italy
T +39 (0)11 237 9220
info@torinofilmlab.it
www.torinofilmlab.it

ZagrebDox Pro

ZagrebDox Pro facilitates information exchange, upgrades skills and fosters professional self-confidence in European documentary directors and producers via a highly developed professional network by creating and developing networking opportunities, author meetings, co-productions, pre-buys and distribution agreements. Target group: Documentary directors and producers.

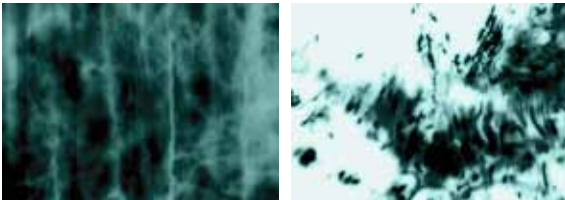
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phonedox@zagrebdox.net
www.zagrebdox.net
www.factum.com.hr

Ausgewählte Branchen-Events

Selected Industry Events

Donnerstag, 14. März 2013

■ 21.00 Uhr, Space 04, Kunsthaus Graz
Live-Performance Michaela Grill



Musik, Film und Video verschmelzen in Michaela Grills Live-Auftritten zu einem atmosphärisch dichten Hör- und Seherlebnis für die Zuschauer/innen. Gemeinsam mit dem kanadischen audiovisuellen Künstler Karl Lemieux und dem britischen Sounddesigner und Komponisten Philip Jeck entwickelt Grill eine einzigartige Live-Improvisation aus analogen und digitalen Bilderwelten sowie Sounds.
In Kooperation mit Ö1.

Freitag, 15. März 2013

■ 11.00 Uhr, Space 04
Verleihung Thomas Pluch Drehbuchpreise & Carl Mayer-Drehbuchpreise
Stifter: bm:ukk, Stadt Graz

■ 11.30 Uhr, Schubertkino 2
Work in Progress – Präsentation & Werkstattgespräch Erwin Wagenhofer: Alphabet



Warum kommen 98% der Kinder hochbegabt zur Welt und nach der Schulzeit bleiben nur 2% davon übrig? Liegt es am Ende daran, welches

„Alphabet“ wir übergestülpt bekommen? Nach zwei Filmen – über den Umgang mit Nahrung in *We Feed the World* und Geld in *Let's Make Money* – widmet

sich Regisseur Erwin Wagenhofer in seinem neuesten Filmprojekt dem großen Thema Bildung und lädt im Rahmen eines Werkstattgesprächs zur Diskussion.

■ 13.00 Uhr, UCI Annenhof 5
Im Gespräch: Dominik Graf



Der diesjährige internationale Tribute-Gast Dominik Graf ist eine Ausnahmerecheinung im deutschsprachigen Kino und Fernsehen. In diesem Werk-

stattgespräch gibt Graf faszinierende Einblicke in seine filmische Arbeit, erläutert Bezugspunkte und persönliche Herangehensweisen. Das Gespräch führen Christoph Huber und Olaf Möller, Herausgeber einer neuen Publikation über den vielseitigen Filmmacher.
In Kooperation mit dem Österreichischen Filmmuseum.

■ 15.45 Uhr, Schubertkino 1
Paradies Trilogie – Ulrich Seidl



■ 16.00 Uhr, Space 04
Diskussion: 10 Jahre Filmförderung: Zahlen – Fakten – Visionen

Ausgangspunkt der Diskussion ist eine Recherche zu den Budgetentwicklungen sämtlicher österreichischer Filmförderstellen in den letzten zehn Jahren. Was sind die Erfolge und Defizite des aktuellen Systems, was die zukünftigen Herausforderungen und Perspektiven der heimischen Filmförderung? Entspricht die derzeitige Aufteilung der Budgets dem tatsächlichen Bedarf einzelner Bereiche? Welches Bild von den Bedürfnissen der Filmkultur lässt sich aufgrund der Ergebnisse heute zeichnen?

Samstag, 16. März 2013

■ 13.30 Uhr, UCI Annenhof 5

Work in Progress – Präsentation & Werkstattgespräch The Riahi Brothers: Everyday Rebellion



„Never doubt that a small group of committed people can change the world. Indeed, it is the only thing that ever has.“ (Margaret

Mead) Ein System verändert man am besten mit den Mitteln des Systems: Ausgehend von der Demokratiebewegung im Iran widmen sich Arman und Arash T. Riahi unter dem Titel Everyday Rebellion sowohl in einem Kinodokumentarfilm als auch auf einer Cross-Media-Plattform den vielfältigen kreativen Formen des zivilen Ungehorsams in einer Zeit globaler Umbrüche.

■ 16.00 Uhr, Space 04

Diskussion: Manche mögen's gleich. Zur Praxis von Quotenmodellen



Eine Quotenregelung wäre rechtlich zulässig, wird aber politisch offenbar nicht gewollt. Die Diskussion „Brauchen wir überhaupt eine

Quote?“ war gestern. Heute geht es darum, wie sie umgesetzt und gelebt werden kann. Etwa beim Ausweisen der vergebenen Budgets nach Geschlechtern oder der genderausgewogenen Besetzung von Entscheidungsgremien. *In Kooperation mit FC GLORIA Frauen Vernetzung Film.*

■ 19.30 Uhr, Orpheum Graz

Preisverleihung und Nightline

Durch den Abend führt Robert Stachel.

Showprogramm: maschek.

Nightline DJs:

Clara Luzia & Mirjam Unger, Philipp Hochmair

Preisverleihung in Kooperation mit Energie

Steiermark. Nightline in Kooperation mit FM4.



Clara Luzia



Mirjam Unger



Philipp Hochmair

FISA

filmstandort
austria

bmwfi
Bundesministerium für
Wirtschaft, Familie und Jugend

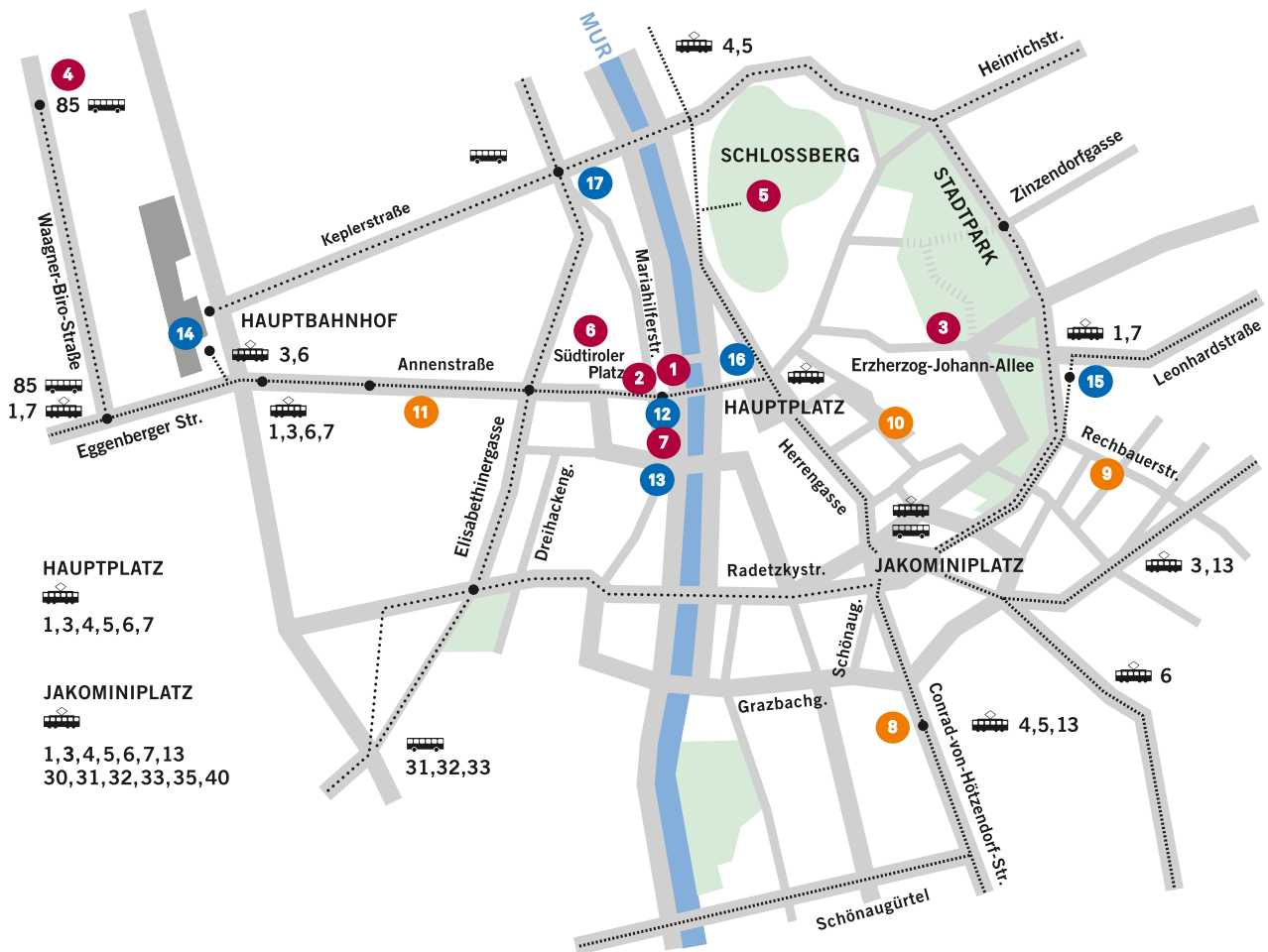
Film ist Kulturgut – aber auch ein wichtiger Wirtschaftsfaktor.

„Filmstandort Österreich“ unterstützt Kinofilme mit einem nicht rückzahlbaren Zuschuss in Höhe von 25 Prozent der förderungsfähigen österreichischen Herstellungskosten.

Fördervoraussetzungen und nähere Informationen finden Sie auf www.filmstandort-austria.at

Umgesetzt von:

awr location
austria
the national film commission



HAUPTPLATZ
 1, 3, 4, 5, 6, 7

JAKOMINIPLATZ
 1, 3, 4, 5, 6, 7, 13
 30, 31, 32, 33, 35, 40

Diagonale-Locations

- 1 Festivalzentrum im Kunsthaus Graz**
 Lendkai 1, Tram: 1, 3, 6, 7 (Südtirolerplatz)
 Infotisch: Di–So 10–18 Uhr. Infoline: 0316-822 81 822
 WLAN im gesamten Festivalzentrum
- Nightline im Kunsthaus Graz, Space04**
 Eingang Mariahilferstraße, Do–Fr ab 22 Uhr
- Festivalcafé iKU Café Bar Restaurant, tgl. 9–2 Uhr**
- 2 Gäste-/Pressezentrum im HDA Graz**
 Palais Thinnfeld, Mariahilferstraße 2
 Di–So 10–19 Uhr, Tram: 1, 3, 6, 7 (Südtirolerplatz)
- 3 Café Promenade, Erzherzog Johann-Allee 1**
 Bus: 30 (Schauspielhaus)
- 4 Helmut-List-Halle, Waagner-Biro-Str. 98a,**
 Tram: 1, 7 (Bahnhof), Bus: 85 (Waagner-Biro-Straße)
- 5 Restaurant Schlossberg, Am Schlossberg 7/**
 Franz-Josef-Kai 38, Tram: 4, 5 (Schlossbergbahn),
 Lift zum Uhrturm (Schlossbergplatz)
- 6 Orpheum, Orpheumgasse 8,**
 Tram: 1, 3, 6, 7 (Roseggerhaus)
- 7 Mangolds Restaurant & Café, Griesgasse 11,**
 Tram: 1, 3, 6, 7 (Südtirolerplatz)
 Fahrradverleih für Akkreditierte

Diagonale-Kinos

- 8 KIZ RoyalKino, Conrad-von-Hötzendorfstr. 10,**
 Tram: 4, 5 (Finanzamt)
- 9 Filmzentrum im Rechbauerkino, Rechbauerstr. 6,**
 Tram: 1, 7 (Lichtenfelsgasse)
- 10 Schubertkino, Mehlplatz 2,**
 Tram: 1, 3, 4, 5, 6, 7 (Hauptplatz)
- 11 UCI Kinowelt Annenhof, Annenstraße 29,**
 Tram: 1, 3, 6, 7 (Rosseggerhaus)

Diagonale-Hotels

- 12 Grand Hotel Wiesler,**
 Grieskai 4–8, Tram: 1, 3, 6, 7 (Südtirolerplatz)
- 13 Hotel Weitzer, Grieskai 12–16,**
 Kaffee Weitzer/DER STEIRER,
 Tram: 1, 3, 6, 7 (Südtirolerplatz)
- 14 Hotel Daniel, Europaplatz 1,**
 Tram: 1, 3, 6, 7 (Hauptbahnhof)
- 15 Romantik Parkhotel, Leonhardstr. 8,**
 Tram: 1, 7 (Lichtenfelsgasse)
- 16 Palais Hotel Erzherzog Johann, Sackstr. 3–5,**
 Tram: 1, 3, 4, 5, 6, 7 (Hauptplatz)
- 17 Hotel Mercure, Lendplatz 36–37,**
 Tram: 40, 58, 63 (Lendplatz)



Diagonale-Branchentreffen 2013

Mit Unterstützung von creativ wirtschaft austria / part of evolve, Fernsehfonds Austria/RTR, bm:ukk/Cultural Contact Point Austria, MEDIA Desk Österreich und Canon sowie ecoversum (Zertifizierung des Branchentreffens im Hotel Weitzer als Green Meeting). Der Marketplace wird unterstützt von Innovative Film Austria/bm:ukk, drehbuchFORUM wien und MEDIA Desk Österreich.

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Diagonale-Branchentreffen 2013

Modelle der Stoff- und Projektentwicklung

Models for Story and Project Development

Mittwoch, 13. März 2013

09.45 Uhr **Anmeldung**

10.00 Uhr **Begrüßung | Tagungsüberblick**

10.15 Uhr **Keynote: The Death of the Lonely Filmmaker** Vinca Wiedemann (DK)

11.30 Uhr **Panel: Team up? Erfahrungen der Zusammenarbeit in der Stoffentwicklung**
Mathias Forberg (AT), Bernd Lange (DE), Michael Seeber (AT), Andrea Štaka (CH), Ursula Wolschlager (AT)

14.45 Uhr **Impuls-Talk: The Creative Producer – the Good Hunter for a Good Story** Katriel Schory (IL)

15.45 Uhr **Best Practice Model: Like a marriage? Long-term cooperation between writer/filmmaker & producer** Stienette Bosklopper (NL)

17 Uhr bis 18 Uhr **Best Practice Model: The Dutch Touch – The Success Story of Children's Documentaries for TV** Albert Klein Haneveld (NL), Anna Pedroli (NL)

Donnerstag, 14. März 2013

10 Uhr **Impuls-Talk: The Filmmaker's Guide to Cross-Media – an introduction** Tishna Molla (UK)

10.45 Uhr **Panel: Development of New Formats for TV and Cross-Media**
Barbara Fränzen (AT), Tishna Molla (UK), Arash T. Riahi (AT)

12.15 Uhr **Best Practice Model: The Showrunner and the Writer's Room – How Teamwork Makes for Quality Television** Frank Spotnitz (UK)

13.15 Uhr **Diagonale-Branchen-Brunch**

14.15 Uhr **Marketplace: Kurzpräsentation der Stoff- und Projektentwicklungsprogramme**

15 Uhr bis 17 Uhr **Marketplace: One-on-One Meetings**

mit Podiumsgästen und Vertreter/innen der Stoff- und Projektentwicklungsprogramme

Eine Veranstaltung der:

Diagonale

Mit Unterstützung von:

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 Programm
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 CREATIVWIRTSCHAFT, AT

 WKO
WIRTSCHAFTSKAMMER
ÖSTERREICH

 evolve
Kultur- und
Medienwirtschaft

 FERNSEHFONDS
AUSTRIA

ecoversum

 Österreichisches
Umweltzeichen
Green Meetings

Der Marketplace wird unterstützt von:

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MEDIA Desk Österreich