

Diagonale 2015

Branchentreffen
Filmfinanzierung
Filmförderung

Industry Meeting
Film financing
Film funding

Die Phönizier haben das Geld erfunden – aber warum so wenig?

(Johann Nepomuk Nestroy)

18. und 19. März 2015

Tagungsort: Hotel Weitzer

Grieskai 12 – 16, 8020 Graz



Mit Unterstützung der creativ wirtschaft austria, im Rahmen von evolve, der Strategie des Bundesministeriums für Wissenschaft, Forschung und Wirtschaft (BMFWF) zur Förderung kreativwirtschaftsbasierter Innovationen. Weitere Partner: FISA – Filmstandort Austria, Fernsehfonds Austria, CREATIVE EUROPE Desk Austria-MEDIA, Autlook Filmsales, Canon sowie ecoversum: Zertifikat Österreichisches Umweltzeichen Green Meeting.

Altstadtbim

Gratis mit der Straßenbahn durch die Grazer Altstadt: zwischen Jakominiplatz und Hauptplatz plus eine Station in beide Richtungen – beispielsweise Festivalzentrum Kunsthaus Graz bis Finanzamt (KIZ RoyalKino) oder Kaiser-Josef-Platz (RechbauerKino).

Impressum

Herausgeberin: Diagonale – Forum österreichischer Film

Programmierung: Ursula Wolschlager (Witcraft Szenario OG)

gemeinsam mit Wilbirg Brainin-Donnenberg, Barbara Pichler, Klara Pollak und Nathalie Borgers

Redaktion: Ursula Wolschlager, Klara Pollak, Eva Baumgardinger, Christine Tragler

Übersetzung und Lektorat: Lisa Rosenblatt – Dream Coordination Office

Grafik: Karl Ulbl

Produktion: Canon

Anzeigen: Brigitte Bidovec

DIAGONALE GOES GREEN: gedruckt auf 100% Recycling-Papier

Inhalt

Content



Vorwort	5
Preface	
Programm	8
Program	
Internationale Expert/innen	14
International Experts	
Moderation, Programmierung	23
Special Thanks	26
Festivallocations	27
Timetable	28

Diagonale

Festival des österreichischen Films
Graz, 17. – 22. März 2015
www.diagonale.at

Büro Wien

Rauhensteingasse 5/5
1010 Wien
T + 43 (0)1 – 595 45 56
F + 43 (0)1 – 595 45 56 – 10

Büro Graz

c/o Hotel Weitzer, Grieskai 12
8020 Graz
T + 43 (0)316 – 822 818
F + 43 (0)316 – 822 818 – 2

Willkommen beim Diagonale Branchentreffen Filmfinanzierung Filmförderung

Das diesjährige Diagonale-Branchentreffen rückt die budgetären Aspekte des Filmemachens ins Zentrum. Zahlreiche Diskussionen, Case Studies und Präsentationen laden zu einer praxisnahen Auseinandersetzung und zu einer Vertiefung spezifischer Fragestellungen ein.

In Europa weht, was die Finanzierungssituation von Filmproduktion anbelangt, ein rauer Wind. Österreich galt dabei lange Zeit als eine Insel der Seligen – das schienen auch die letzten Jahre zu bestätigen, in denen die österreichische Filmbranche unglaubliche Erfolge feiern konnte und das Produktionsvolumen ständig stieg. Doch nun drohen wir von einer internationalen Dynamik eingeholt zu werden, denn trotz der Aufstockung des Budgets des Österreichischen Filminstitutes und neu geschaffener Förderstellen wie der FISA ist die finanzielle Lage angespannt und die Erwartungen der Branche sind eher pessimistisch. Bei dem zweitägigen Branchentreffen befassen sich deshalb Filmfinanzierungsexpert/innen, Produzent/innen, Fördergeber/innen, Festivalvertreter/innen und andere Experten/innen aus der europäischen Filmbranche mit der aktuellen Finanzierungs- und Förderproblematik sowie mit konkreten Vorschlägen und alternativen Modellen.

Der Fokus des Branchentreffens liegt wie immer auf der praxisnahen Analyse durch den konkreten Erfahrungsaustausch mit Kolleg/innen aus dem In- und Ausland. Anhand von Impulsreferaten renommierter Expert/innen, europäischen Case-Studies und Best-Practice-Methoden sollen unterschiedliche Finanzierungsformen vorgestellt sowie deren spezifische Eigenschaften und Auswirkungen auf die Fördersysteme, aber auch auf die jeweilige Filmlandschaft diskutiert werden.

Im Anschluss an den offiziellen Teil gibt es bei den bewährten One-on-One-Meetings mit Podiumsgästen und Vertreter/innen von Förderinstitutionen wieder die Möglichkeit für ein persönliches Einzelgespräch. Das Branchentreffen verbindet in diesem Sinne anregende Informationen zu aktuellen internationalen Entwicklungen, kritische Reflexionen und effiziente Networking-Möglichkeiten.

Weitere Informationen finden Sie unter **www.diagonale.at/branchentreffen-2015**. Wie schon in den letzten Jahren werden Teile des Branchentreffens in englischer Sprache abgehalten.

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

Barbara Pichler
Festivalleitung

Ursula Wolschlager
Programmierung Branchentreffen

Welcome to the Diagonale Industry Meeting

Film financing Film funding

This year's film Industry Meeting focuses on the budgetary aspects of filmmaking. Through numerous discussions, case studies, and presentations, participants are invited to engage in a practical confrontation with and immersion in specific issues.

In terms of the financing situation of film production, a cold wind is blowing in Europe. Austria has long been considered an island of the blessed – and the past several years, in which the Austrian film branch has been able to celebrate unbelievable success and a steadily rising production volume, seems to confirm this. But international dynamics are threatening to catch up with us now; despite increases in the budget of the Austrian Film Institute and newly created funding agencies, such as the FISA, the financial situation is tense and the branch's expectations are rather pessimistic. Therefore, at this year's two-day film Industry Meeting, experts in film financing, producers, sponsors, festival representatives, and other experts from the European film branch will address the current problems of financing and promotion, as well as concrete suggestions and possible solutions.

As usual, the Industry Meeting focuses on practical analysis through a concrete exchange of experiences among colleagues from Austria and abroad. Various forms of financing will be introduced and their specific qualities and effects on the promotion system, as well as on the relevant film scene will be discussed based on keynote talks by renowned experts, European case studies, and best-practice methods.

Following the official meeting, the chance for individual contact will be available in the established one-on-one talks with panel guests and representatives from funding institutions. The Diagonale Industry Meeting thereby brings together stimulating information on international developments, critical reflection, and efficient networking opportunities.

Further information can be found at www.diagonale.at/branchentreffen-2015. As in previous years, parts of the forum will be held in English.

We wish all participants an informative Industry Meeting and productive discussions.

Barbara Pichler
Festival Director

Ursula Wolschlager
Program, Diagonale Industry Meeting

Programm Program

Mittwoch, 18. März // Wednesday, 18 March

- 9.30 **Anmeldung // Registration**
- 10.00 **Begrüßung // Opening**
Barbara Pichler, Festivalleitung Diagonale // Festival Director Diagonale
Tagungsüberblick // Program overview
Ursula Wolschlager, Diagonale-Branchentreffen 2015
- 10.15 **Impulse The Future is now**
Films that are being developed now, will be distributed in 2020. Film financing expert Linda Beath provides an overview of changes experienced by the industry due to the growth of internet distribution. How are these changes likely to affect producers, distributors, sellers, and audiences?
What are the current trends in financing and production? How does the changing market influence the funding sources? What will revenue streams look like from now to 2020? What are the biggest challenges in 2015 that we must not overlook? Where are there new opportunities?
She will also talk about the existing funding systems in various countries, especially the focus countries: Ireland, the Netherlands, and Belgium and their advantages and opportunities.
Linda Beath (Finance Expert, EAVE Expert, Founder of Ideal Filmworks Italia, IT/CA)
Followed by Q&A, Moderation: Ursula Wolschlager, *in English*
- 11.00 **Case Study Ireland Mammal**
Aoife McGonigal's presentation will give an overview of the available funding options in Ireland. Besides the Irish Film Board as the main funding institution, she will especially explain changes in the Irish tax incentive scheme known as section 481 and how it differs from the old system. The case study will go into detail on the example of the feature film *Mammal*, a European co-production involving Ireland (Fastnet Films), Luxembourg (Calach Films), and The Netherlands (Rinkel Film). It was directed by Rebecca Daly, whose previous film *The Other Side Of Sleep* premiered at Cannes Film Festival and was also produced by Fastnet Films. Head of production, Aoife McGonigal will give fascinating insights on how this project came about, the financing structure, and the challenges of co-production.
Aoife McGonigal (Head of Production at Fastnet Films IR)
Followed by Q&A, Moderation: Linda Beath, *in English*
- 11.45 Kaffeepause // Coffee break
- 12.00 **Impulse Perspectives of Public Funding in Europe**
Charlotte Appelgren, General Secretary of Cine-Regio, will provide an overview of public film funding in Europe with a special focus on regional film funds and how they operate, are financed and which regional funds demand which kind of effects. Furthermore, we

will look at some facts and figures regarding the current European AV market in general to get an understanding of the market we operate within. Besides that, we will touch upon co-productions and financing plans, including today's most common structures for co-producing.

Charlotte Appelgren (General Secretary of Cine-Regio, BE)

Followed by Q&A, Moderation: Linda Beath, *in English*

12.45

Best Practice & Case Study Belgium

As the co-founder of the investing incentive, Patrick Quinet presents Belgium's tax shelter system, created in 2003 to stimulate local production and encourage investment by companies that would not have otherwise been able to support the film industry. In order to increase efficiency, the system was thoroughly reviewed in 2014 and has been newly issued in 2015. Hundreds of international co-productions have benefited from the program throughout the years. Among them numerous films produced by ARTEMIS, such as *Tango Libre* by Frédéric Fonteyne, *Copie Conforme* by Abbas Kiarostami, *Horses of God* by Nabil Ayouch, *All Good Children* by Alicia Duffy, *The Time That Remains* by Elia Suleiman, etc., which Patrick Quinet will use as examples or case studies to explain specific matters. Thanks to this tax shelter, Belgium has become extremely attractive and has won film productions over its neighbor France, the birthplace of cinema. How exactly does it work? Who can benefit from it? What is the catch? Why and how has the system just recently been modified? Can Austria envision co-productions or even develop its own system?

Patrick Quinet (Founder of Artemis Productions, Union of French-speaking Producers of Belgian Films, BE)

Followed by Q&A, Moderation: Linda Beath, *in English*

13.30

Mittagspause // Lunch Break

14.45

Case Study The Netherlands *The Surprise*

The Surprise is a romantic comedy based on a short story by Dutch author Belcampo, and tells the story of the eccentric multimillionaire Jacob who signs an agreement to have his life ended. While selecting his coffin he falls in love and wishes to get out of the contract. *The Surprise* is written and directed by Mike van Diem, who has won two Academy Awards for his previous films *Karakter* and *Alaska* (which was also produced by Els Vandevorst).

The Surprise is a co-production between Dutch producers Els Vandevorst (N279 Entertainment), Hans de Weers (FATT Productions), and Mike van Diem (Spinnaker Productions), with Prime Time (BE), Fastnet Films (IR), and Riva Filmproduktion (DE) as minority co-producers. The film is financed by national and local film funds, including the Netherlands Film Fund, VAF, Irish Film Board, Nordmedia, and Filmförderung Hamburg, completed with Eurimages, MEDIA, tax shelters in Belgium and Ireland and private investors in the Netherlands. Although initiated and mostly financed in the Netherlands, *The Surprise* was shot in Germany, Ireland, and Belgium, while the two main characters are played by Dutch actors Jeroen van Koningsbrugge and Georgina Verbaan.

In her case study, Els Vandevorst will tell about how the project was initiated and how she found her co-production partners. She will also discuss the Dutch production

incentive, which has been released in Cannes last year, and tell about her experiences with this new cash rebate rule.

Els Vandevorst (Producer and founder of N279 Entertainment, Isabellafilm, NL)

Followed by Q&A, Moderation: Linda Beath, *in English*

15.30

Best Practice and Case Study Denmark *Bugs* – A Documentary in Progress

How can we set up documentary films nowadays to get them financed properly? Is there an innovative way to respond to varying demands of different formats and distribution windows? Do public funding systems exist, which take this changing environment into account in order to enhance the flexibility of the production of documentary films and finance them step-by-step during production? How exactly do they work to adequately address the needs of a documentary shooting reality and therefore variations in budgets? Based on the example of *Bugs*, a Danish documentary currently in pre-production, all of these questions will be addressed and we will also obtain a bit of insight into the Danish funding scheme for feature documentaries.

The Documentary *Bugs*, a Danish production and co-production with four partners: Holland, Belgium, Germany, and possibly Scotland/UK – will ultimately consist of a feature film, a one hour television film, a 5 X 45 min series for ZDF / Arte, and an 8 X 28 min series for DR and other broadcasters.

Sigrid Dyekjær (Producer & Founder Danish Documentary Production, DK)

Followed by Q&A, Moderation: Arash T. Riahi, *in English*

16.15

Debriefing

Linda Beath will provide an insight into her personal conclusions of the various case studies we've heard.

16.30

Kaffeepause // Coffee break

16.45

Great Expectations Wrap-Up Statements und Visionen österreichischer Fördergeber/innen

Vertreter/innen österreichischer Förderinstitutionen geben in einer Abschlussrunde ihre Reflexionen des vergangenen Tages wieder und formulieren ihre Visionen. Wie lassen sich die Erfahrungen anderer Fördersysteme nutzen? Gibt es neue Ideen, die man aufgreifen könnte?

Barbara Fränzen (Head of Film Section BKA, AT)

Sharon Nuni (Head of Documentation Cultural Department ORF, AT)

Wolfgang Schneider (Head of Film Location Austria FISA, AT)

Roland Teichmann (Director Austrian Film Institute ÖFI, AT)

Moderation: Arash T. Riahi

In German

18.00 – 19.00

One-on-One Meetings

with the international Industry Meeting guests Els Vandevorst and Andy Green

Donnerstag, 19. März // Thursday, 19 March

- 10.00 **Keynote Opportunities for Filmmakers within the International Digital Landscape**
Wendy Bernfeld presents an up-to-date overview of the international digital/ video on demand (VOD) sector as it has evolved, including the various forms and business models, and proliferation of new and expanding players/platforms in TVOD, SVOD, AVOD, EST. – whether in general entertainment or specific niches such as arthouse, festival etc. She also addresses the critical delicate balance with traditional sector buyers and funders, including some aspects related to rights and crossovers where the formerly distinct silos between so called traditional (e.g. HBO, free tv) and digital OTT (e.g. Netflix) are now blurring and overlapping.
Aside from catalog licensing in this sector, she also addresses new Originals production opportunities, especially as overseas platforms expand into Europe, including emerging alternative formats (web series, 2nd screen, cross platform/transmedia) and alternative funders (online platforms, brands). She touches on the new “middlemen” and other distribution (hybrid, DIY aspects) in order to set the stage for the next talk.
Wendy Bernfeld (Managing Director and founder of Rights Stuff, NL)
Followed by Q&A, Moderation: Daniel Saltzwedel, *in English*
- 11.00 **Impulse VOD – What’s in it for the Producers?**
Andy Green, managing director at Distrify Media, will discuss where the VOD sector is succeeding and where it is not. What are the trends and who is actually making money? With hundreds of VOD options – which is the best or right one for your film? SVOD, TVOD, AVOD, PPV, EST etc. The acronyms seem to increase faster than the revenue. 2015 is the emergent year for VOD in Europe but where are the opportunities and what should we avoid?
By reviewing how Distrify Media creates revenues for Video Suppliers we will discover where to focus digital distribution tactically and be confident in establishing a long-term strategy where distributors, producers, sales agents and marketing executives can best employ resources.
Andy Green (Managing Director of Distrify Media, UK)
Followed by Q&A, Moderation: Daniel Saltzwedel, *in English*
- 11.45 Kaffeepause mit Snacks // Coffee Break with Snacks
- 12.45 **Case Study The Team**
Wie lässt sich die angespannte Finanzierungssituation im Fernsehen lösen? Sind große internationale Koproduktionen eine realistische Perspektive? Welche Strukturen müssen geschaffen werden, um sie umzusetzen? Die von Network Movie initiierte, groß angelegte europäische Koproduktion *The Team* erzählt die Geschichte eines europäischen Ermittlerteams, das in Berlin, Kopenhagen und Antwerpen eine mysteriöse Mordserie aufzuklären hat. Harald aus Dänemark, Jackie aus Deutschland und Alicia aus Belgien decken die Machenschaften einer der größten und skrupellosesten Verbrecherorganisationen Europas auf. Gemeinschaftsproduktion von

ZDF und Network Movie in Koproduktion mit Lunanime, Nordisk Film, Superfilm, SVT, ARTE, ORF, VTM in Zusammenarbeit mit ZDF Enterprises, DR, SRF, RTS und C-Films. Hochwertige TV-Serien repräsentieren gemeinhin etablierte Produkte und Finanzierungsmodelle. Doch in den Händen neuer Player sind Serien zum Symbol künftiger Herausforderungen und Chancen geworden. Was waren die Strategien einer Serie wie *The Team* für die unterschiedlichen Sektoren von Verwertung: Ausstrahlung und Netz-Auswertung?

Andi Wecker (Producer, Creative Producer/Network Movie Film- u. Fernsehproduktion, DE)
Followed by Q&A, Moderation: Daniel Saltzwedel, *in German*

13.45

Präsentation Förderung für TV-Programming von Creative Europe – MEDIA

Esther Krausz (Koordinatorin Creative Europe – MEDIA Desk Austria) präsentiert die Förderung von hochqualitativen europäischen TV-Inhalten als Schwerpunkt im Creative Europe-MEDIA Programm der EU. Im TV-Koproduktionsförderschema „TV-Programming“ können Spielfilme mit bis zu 500.000 Euro und Dokumentarfilme mit bis zu 300.000 Euro gefördert werden. TV-Drama-Serien mit einem Produktionsbudget von 10 Mio. können bis zu 1 Mio. Euro Zuschuss erhalten.

Esther Krausz (Coordinator Creative Europe Desk Austria, AT)
In German

14.00

Impuls-Cluster Bestehende Partnerschaften, neue Kanäle

Die öffentlich-rechtlichen Fernsehanstalten sind traditionell der wichtigste Partner für unabhängige Filmproduzent/innen in Europa. Anders als oft vorhergesagt, verändert sich mit der Verlagerung der Transmission von Inhalten über Antenne und Kabel zu web-basierten Medien vieles, aber nicht alles. Die etablierten Häuser werden auch in Zukunft Programm beauftragen und publizieren und – ihrem Publikum folgend – via Internet Protokoll „senden“. Was sich verändert durch die IP-basierte Transmission, sind die Formen und Formate, mit denen ein Publikum erreicht wird. Auswerter/innen und Produzent/innen stehen unter akutem Innovationsdruck, der nur durch gemeinsame Strategien zu Lösungen führt – Strategien, die neue Geschäfts- und Distributionsmodelle in die bestehende Allianz zwischen den Produzent/innen und ihrem wichtigsten Partner einbinden.

Drei Plädoyers fürs Hier & Jetzt.

Mit **Heinrich Ambrosch** (Association of Austrian Filmproducers, CEO Satel Film, AT),
Isabelle Welter (Film Austria, In-house TV Producer Dor Film, AT) und
Daniel Saltzwedel (Produzent Ma.ja.de Filmproduktion, DE),
in German

14.45 – 17.00

One-on-One Meetings

with international and Austrian Industry Meeting guests

Internationale Expert/innen International Experts



Heinrich Ambrosch

Heinrich Ambrosch, born in Vienna, was commissioning editor for the fiction department of the Austrian Broadcasting Corporation ORF. He also worked as dramaturge, story developer, and scriptwriter. From 2000 to 2005 he was the Austrian representative to the managing board of Eurimages. In 2007 he became CEO of Satel Film, one of the most renowned Austrian production companies.

Satel Film

The main activity of Satel Film is the production of national and international TV movies and TV series, as well as documentaries and feature films. Since its founding in 1971, Satel Film has successfully developed into one of the leading Austrian film production companies and has produced nearly 200 films, international co-productions, feature films, documentaries, TV movies, and TV series, such as *Krambambuli*, *Opernball*, *Andreas Hofer*, *Marie Bonaparte*, and the ZDF/ORF crime series *Vienna Crime Squad* (*Soko Donau*), which has been sold successfully throughout Europe. Managing Director Heinrich Ambrosch: "Our common goal is to inspire and stimulate the audience with a good mixture of creativity, quality, and entertainment. With our productions we try to awake interest and attention, while addressing the broad public, as well as key audience groups throughout Europe."

Contact

Satel Film GmbH
Linzer Straße 375
1140 Vienna, Austria
T +43 1 588 72 419
heinrich.ambrosch@satel.at
www.satel.at



Charlotte Appelgren

Charlotte Appelgren, General Secretary of Cine-Regio since 2006, studied business in the U.S., Ireland, and Singapore, and holds an MSc degree (economics) from Odense University in Denmark. Charlotte previously worked as international executive for Merlin Films, Ireland; advisor for MEDIA Desk Denmark; festival manager for the Danish Film Institute; and at two Danish production companies. She is the author of *The Fine Art of Co-producing*, a board member of Cineuropa.org, member of the European Audiovisual Observatory's advisory committee, and from 2008–2014, member of different working and expert groups hosted by the European Commission.

Cine-Regio

Cine-Regio is a European network of regional film funds incorporated in May 2005. Today the network counts 43 regional film funds from 12 EU Member States, in addition to Norway and Switzerland. Our main objectives are film policy making/EU public affairs, knowledge sharing, and collaboration. The members exhibit a range of promotional schemes and services in the film sector that aim to support film culture, encourage social cohesion, and develop regional infrastructure. Together the members represent a total funding capital of €168 million per year. Cine-Regio and its members believe that regional film support is vital for fostering and safeguarding development of the European audiovisual sector and promoting local cultural identity, cultural diversity, and democratic empowerment.

Contact

Cine-Regio
Bischoffsheimlaan 38
1000 Brussels, Belgium
T +45 40 40 35 45
ca@cineregio.org
www.cineregio.org



Linda Beath

Focusing primarily on fundraising for development and production, Linda Beath works as an executive producer together with producers of feature films, feature length documentaries, long form animation, and high quality drama for prime time television. She organizes and raises production financing, often via international co-production, attracting broadcasters, distributors, and sales agents, regional and national funds, and tax incentives. She often supervises marketing and promotional campaigns drawing on her background as a distributor in Canada and the United States. Working exclusively in the screen industry sector, her company also consults production companies on business planning and management, and governmental organizations on support mechanisms and policy. She regularly runs strategic planning sessions for European production companies to improve their positions in the international marketplace. Along with other industry experts, she is an active contributor to the discussion and development of a new business model for 2020. She is a trainer for producers in the areas of finance, co-production, and new industry revenue sources for EAVE, MAIA, and with other MEDIA and Euromed Audiovisual III programs.

Contact

Ideal Filmworks Italia
via del Celsino 16
00062 Bracciano, Italy
idealfilmworks@gmail.com



Wendy Bernfeld

Wendy Bernfeld, founder and managing director of Rights Stuff, is a passionate film buff specialized in library and original content

acquisition and distribution, and related international strategy, deal advice, and traditional media (film, TV, pay TV), digital media (Internet, IPTV, VOD, mobile/tablets, OTT/connected devices, consumer electronics) and web, cross-platform, transmedia production and distribution. Originally from Montreal, Canada, Bernfeld has been in Europe since 1991. Before founding Rights Stuff in 1999, she worked for more than fifteen years as in-house movie buyer/senior exec in traditional pay TV, VOD, and distribution (including CEO Canal+Internat'l Acquisitions, MD Alliance-Atlantis, and SVP Acquisitions Movie Network (CA)). Prior to that she was an entertainment lawyer and Supreme Court law clerk. Bernfeld is also active on various film festival /institute/industry advisory boards (IDFA, Binger Film Institute, Seize the Night Outdoor FilmFest, Film-Collaborative, etc.). In December 2010, she was named one of the "Brave Thinkers of Indie Film, 2010" by Oscar-winning producer Ted Hope.

Rights Stuff

Rights Stuff sources and licenses content for VOD and other digital platforms, and helps producers, distributors, and sales agents who want to sell to, or produce for, such platforms, including hybrid distribution and creative "windowing" so as to help maximize revenues across multiple windows and platforms.

Contact

Rights Stuff BV
Johannes Verhulststraat 197bg
1075HA Amsterdam, The Netherlands
T +31 20 670 3518
www.rights-stuff.com



Sigrid Dyekjær

Producer Sigrid Dyekjær is part owner of Danish Documentary Production, together with directors Pernille Rose Grønkjær,

Mikala Krogh, and Eva Mulvad. She is among the most experienced Danish producers and has been working with international documentary films for 14 years. Among the many films she has produced are *The Monastery*, *Mechanical Love*, *Gambler*, *The Good Life*, *Love Addict*, *A Normal Life*, *Free the Mind*, *Ballroom Dancer*, and the IDFA-nominated *Ai Wei Wei – The Fake Case*. Her latest works include *The Newsroom – Off the Record* and *Something Better To Come*, winner of a special jury award at IDFA 2014. Sigrid was named best Danish producer in 2015 by the Danish Film Academy.

Contact

Danish Documentary Production
Kvæsthusgade 5C, 1. 1251 Kbh. K, Denmark
T +45 26 162 535
sigrid@danishdocumentary.com
www.danishdocumentary.com



Barbara Fränzen

Since 2008, Barbara Fränzen has been head of the Film Department in the Arts Division of the Austrian Federal Chancellery (formerly bm:ukk). She studied law and fine arts and graduated with a law degree. She also worked for AUSTRO-MECHANA (Collecting Society for Music Rights) and for several years, the Austrian Broadcasting Corporation ORF. Together with her husband Peter Oswald, she founded the CD label KAIROS for contemporary music.

BKA – 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 on the managerial boards of European institutions, such as the film funding body Eurimages (Council of Europe) and the MEDIA/CREATIVE EUROPE program (European Union).

Contact

Bundeskanzleramt Österreich Sektion II: Kunst
Concordiaplatz 2
1010 Vienna, Austria
T +43 1 531 15
barbara.fraenzen@bka.gv.at
www.kunstkultur.bka.gv.at



Andy Green

As Managing Director of Distrify Media, Andy is in charge of developing strategy and managing the sales team. He seeks out new opportunities in film distribution and marketing that can be exploited both creatively and commercially. Originally a film producer who entered film sales, for 23 years he's been making his own films and placing them in the cinema (and won a BAFTA and many other awards). He's performed every job from script editing to acting but found his creative home in developing new distribution models and turning these into a business.

Distrify Media

At Distrify Media we believe that video rights holders should have access to the highest levels of control and transparency. For the last four years we have been the international leader in harnessing the powerful potential of data to commercialize video content between audiences, rights holders, and publishers. The Distrify Media Player and Network are the products that form the foundation for a new video marketing ecosystem, which will help you engage and stay connected with today's dynamic, multi-screen audiences. You can truly have a single view of your customers and reach them more efficiently. The result: the creation of new audiences and greater revenue. Take control of your rights with Distrify Media and deliver your video content across global markets with the highest levels of control and transparency.

Contact

Distrify Media Limited
2 Dawson Road
Glasgow G4 9SS, Ireland
hello@distrify.com
www.distrify.com



Esther Krausz

Esther Krausz has been head of CREATIVE EUROPE Desk Austria-MEDIA since 2011. Located in the Austrian Film Institute, the Desk

is the local consulting, information, and promotional office of the EU Program supporting the European film industry. Services to the local film industry include creating awareness of the European context in which we are all working through the facilitation of networking and cooperation opportunities around Europe, as well as consulting and promotion of the comprehensive MEDIA offer in the fields of funding, training, and networking.

Krausz was workshop manager at EAVE, a networking and project development-training program for European producers, and she has been involved in the local management of industry events such as the Producers Network and Producers Workshop at the Marché du Film of the International Film Festival Cannes.

CREATIVE EUROPE Desk Austria-MEDIA

After twenty years of the MEDIA program for support of the European audiovisual industry, the new funding program CREATIVE EUROPE combines the sub-programs CULTURE and MEDIA. Support for the European creative industries is furnished with a budget of 1.46 billion euros for 2014 to 2020. 56 percent of this budget is dedicated to the MEDIA-sub-program for the audiovisual industry. Funding schemes encourage players to operate across Europe, to reach new audiences, and to develop the skills required in the digital age. By helping European cultural and audiovisual works reach audiences in other countries, the program contributes to safeguarding cultural and linguistic diversity. Political representation in Austria is under the competence of the film department in the Austrian Federal Chancellery.

Contact

CREATIVE EUROPE, MEDIA Desk Austria
Austrian Film Institute
Stiftgasse 6
1070 Vienna, Austria
T +43 1 526 97 30 406
info@mediadeskaustria.eu
www.creativeeurope.at



Aoife McGonigal

Aoife McGonigal has been with Fastnet Films since 2008. McGonigal has worked on numerous feature films including *What If*

(*The F Word*), *Life's A Breeze*, *Love Eternal*, and most recently the Australian feature film *Strangerland*, and the Dutch/Irish/German/Belgium co-production *The Surprise*. She has also worked on a number of full-length documentaries including Anton Corbijn *Inside Out*, *Colony*, *An Conradh 1921*, and is currently in development on a number of others including *Jihad Jane: Dangerously Seeking Marriage*, and *ZATO*.

Fastnet Films

Fastnet Films is one of Ireland's most successful film and TV production companies. Fastnet's various film and television productions have received over 25 Irish Film and Television Awards. Previous films have premiered at the Cannes, Berlin, Sundance, Toronto, Locarno, Telluride festivals and have been nominated for European Film Awards. In 2013 Fastnet Films launched its distribution arm Wildcard Distribution. Current and upcoming films include *The F-Word* starring Daniel Radcliffe and Zoe Kazan. *Strangerland*, an Australian outback story with cast Nicole Kidman, Hugo Weaving, and Joseph Fiennes, which premiered at Sundance Film Festival 2015. Other recent credits include *Kisses*, nominated for the Independent Spirit Awards in 2011, and which along with *The King's Speech*, sold by Focus Features, became the highest grossing Irish film of 2009; and *Anton Corbijn Inside Out*, which screened in the Official Selection at the Berlinale in 2012.

Contact

Fastnet Films
20 Herbert Place
Dublin 2, Ireland
T +353 1 639 4000
enquiries@fastnetfilms.com
www.fastnetfilms.com



Sharon Nuni

Sharon Nuni was born in Israel and grew up in Tel Aviv and Vienna. After completing her Israeli civil service, she began to work in Israeli radio and television (IBA) while also studying Political Science and Judaism in 1989. In 1998 she began working in the cultural department of the ORF / music and theater as editor and producer. She is mainly responsible for theater productions, but also works as director and producer for cultural documentaries and artists' portraits. She has been head of the documentary / arts and culture department at ORF since January 2015.

In addition to her work in radio and television, Nuni works as dramaturge and translator for various theaters and publishers.

Austrian Broadcasting Corporation ORF

The Austrian Broadcasting Corporation (ORF) is Austria's largest media provider, operating four national television and nine regional radio channels, as well as a comprehensive range of websites. ORF is formally a foundation under public law and as such must fulfill a number of duties and mandates laid down in the ORF Act.

Being a public service radio and television company, ORF is not profit-oriented, and invests all revenue – half of which comes from radio and TV license fees, the rest from advertising and other income – directly into the programs and services it provides to its ORF audiences.

Contact

ORF Kultur
Würzburggasse 30
1136 Vienna, Austria
T +43 1 87878 12463
sharon.nuni@orf.at
www.orf.at



Patrick Quinet

Patrick Quinet founded Artémis Média in 1992, which later became Artémis Productions in 1994. President of the U.P.F.F.

(Union of French-speaking Producers of Belgian Films) since 2001, he also worked closely with Belgium's Minister of Finance (Didier Reynders) to create a Belgian tax shelter incentive for film financing. As a result, in partnership with the Association of Flemish Producers (V.F.P.B.), he established the ING Tax Shelter Cell in 2007, making that bank the first to offer its customers the opportunity to support Belgian film production via a tax incentive.

In 2010, Patrick Quinet founded and became president of the André Delvaux Academy, which launched the "Magritte du Cinéma."

ARTEMIS PRODUCTIONS

Since its creation, ARTEMIS PRODUCTIONS has produced many short features and documentaries, 22 Belgian feature films, and also co-produced 67 foreign feature films and 9 TV films including *Tango Libre*, *La Femme de Gilles*, and *A Love Affair* by Frédéric Fonteyne; *Couleur de Peau: Miel* by Jung and Laurent Boileau; *38 Temoins* by Lucas Belvaux; *Almayer's Folly* by Chantal Akerman; *The Boat Race* by Bernard Bellefroid; *Le Premier Venu* by Jacques Doillon; *Mobius* by Eric Rochant; *Horses of God* by Nabil Ayouch; *Rundskop* by Michael A. Roskam; *The Time That Remains* by Elia Suleiman; *Oss 117* by Michel Hazanavicius; and *Jeux d'enfants* by Yann Samuell, among others.

Contact

ARTEMIS PRODUCTIONS
110, Boulevard Reyers
1030 Bruxelles, Belgium
T +32 2 216 23 24
info@artemisproductions.com
www.artemisproductions.com



Wolfgang Schneider

Wolfgang Schneider has been in charge of the film promotion program Film Location Austria (FISA) in the Federal Ministry for Economic Affairs since 2009, where he managed the communication department from 2008. In this function, he is responsible for concluding bilateral and multilateral film agreements and also for the recognition of shared productions. Negotiations on the trilateral film agreement Germany-Switzerland-Austria as well as the bilateral film agreements Spain-Austria, Argentina-Austria, and Israel-Austria were advanced and brought to a positive conclusion during his time at the Ministry. Schneider is chairman of the FISA-Committee and also a member of the supervisory body of the Austrian Film Institute.

Film Location Austria – FISA

Film Location Austria (FISA) is a promotional program of the Federal Ministry for Economic Affairs for the promotion of feature film productions. FISA is a partial financing in the form of a non-refundable grant. The promotional program has supported national productions and co-productions since July 2010, and also service productions in the framework of creation since 2014. With the support measures, the Federal Ministry for Economic Affairs aims at promoting the Austrian film economy and creating framework conditions for enabling an anchoring of know-how and value creation in Austria. By supporting service productions, the aim is to make the film location Austria more attractive for major international productions and enable a transfer of knowledge.

Contact

austria wirtschaftsservice
Filmstandort Austria
Walcherstraße 11A
1020 Vienna, Austria
www.filmstandort-austria.at



Roland Teichmann

Roland Teichmann is CEO of the Austrian Film Institute. After studying history, political science, and ethnology at the University of Innsbruck, he obtained a law degree from the University of Vienna. In late 1999 he began working at the Austrian Federal Economic Chamber as a lawyer in the Industry Department. In 2001, he went on to become general manager of the Association of the Audiovisual and Film Industry, a body representing the interests of the Austrian film and music industry at the Federal Economic Chamber. In 2004, he was appointed CEO of the Austrian Film Institute. He has worked, among other jobs, as a member of the Austrian Film Commission (AFC), Austrian representative at the European Film Institute Conference of Directors (EFAD), and chairman of the advisory board of the television film promotion fund of the Radio Television Regulator (RTR). Roland Teichmann is the Austrian national representative at Eurimages and taught film funding and financing for many years at the University of Music and Performing Arts Vienna. In 2008, the French Republic appointed him Knight of Arts and Literature.

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 funding that is provided aims specifically 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. The Film Institute's duties also include advising the federal government and other public institutions on important questions regarding Austrian film by representing the interests of the film industry and contributing to the harmonization of measures in the area of film within and outside the European Union.

Contact

Austrian Film Institute
Stiftgasse 6
1070 Vienna, Austria
T +43 1 526 97 30
office@filminstitut.at
www.filminstitut.at



Els Vandevorst

Producer Els Vandevorst, born in 1962, studied at the Netherlands Film Academy in Amsterdam. She achieved tremendous success

already as a film student. The film *Alaska* (directed by Mike van Diem and produced by Els Vandevorst) won a student Oscar. This jumpstarted her career, which has taken off since. Working both in the Netherlands as well as internationally, Vandevorst has (co)produced movies for acclaimed directors including Lars von Trier, Alexander Sokurov, Thomas Vinterberg, Martin Koolhoven, Stijn Coninx, Ineke Smits, Ágnes Kocsis, and Christophe van Rompaey. In 1997, Els Vandevorst and Wilfried Depeweg founded Isabella Films, a production company based in Amsterdam. Isabella Films focuses on the production of feature films with commercial potential that appeal to an international audience based on their artistic value and accessibility. After the artistic success of *The South* and *Winter in War-time*, plans for a new company were made.

N279 Entertainment company profile

N279 Entertainment is a Dutch production company founded by producer Els Vandevorst (formerly owner of Isabella Films) and director Martin Koolhoven. The company focuses on artistically valuable and accessible feature films for an international audience. The company's activities comprise the development, financing, and production of films for cinema. (Co)produced films include *It's all so Quiet*, *Nono*, *the Zigzag Kid*, *A Fold in my Blanket* and *Kid*. N279 Entertainment is currently working on *Brimstone*, Martin Koolhoven's latest feature film. *The Surprise* by Mike van Diem and co-production *Francofonia* by Alexander Sokurov will premiere in 2015.

Contact

N279 Entertainment & Isabella Films
Singel 272
1016 Amsterdam, The Netherlands
T +31 020 422 91 99
info@n179entertainment.com
www.n279entertainment.com



Andi Wecker

Andi Wecker, raised in Cologne, began working in film and television in 1998, the first four years he performed various film and tel-

evision jobs until becoming a junior producer in 2002 and later, producer for Network Movie Film- und Fernsehproduktion. His projects as producer include the first season of the international co-production *The Team* (creative producer), several series of the police show *Soko Köln*, TV movies such as the comedy *Schade um das schöne Geld* (D: Lars Becker), the adaptation of Frank Schätzing's bestseller *Die dunkle Seite* (D: Peter Keglevic), several parts of the series *Nachtschicht* (D: Lars Becker) and *Stralsund* (D: Martin Eigler), and the Berlinale contribution *Lollipop Monster* (D: Ziska Riemann). Parallel to his practical work, Wecker studied directing from 2008 to 2012 at the Academy of Media Arts Cologne and wrote and staged several short films and commercials.

NETWORK MOVIE FILM- und FERNSEHPRODUKTION

Since its founding in 1998, Network Movie Film- und Fernsehproduktion has made a name for itself with attractive and high-quality television movies, popular series, and international co-productions and feature films. The major European co-production *The Team* initiated by Network Movie, tells the story of a European detective team investigating a mysterious series of murders in Berlin, Copenhagen, and Antwerp. Harald from Denmark, Jackie from Germany, and Alicia from Belgium discover the schemes of one of the largest and most unscrupulous crime organizations in Europe. A joint production by ZDF and Network Movie in coproduction with Lunanime, Nordisk Film, Superfilm, SVT, ARTE, ORF, VTM, in cooperation with ZDF Enterprises, DR, SRF, RTS, and C-Films.

Contact

NETWORK MOVIE FILM- und FERNSEHPRODUKTION
IM MEDIAPARK 6A
50670 KÖLN, Germany
T +49 221 94 888 0
contact@networkmovie.de
www.networkmovie.de



Isabelle Welter

Born in 1970, Isabelle Welter graduated with an MA in Cultural Anthropology and Archaeology of Mesoamerica from the University

of Bonn. From 1996 until 2000 she worked at Action Concept Film- and Stuntproduction in Düsseldorf and Cologne as head of script development and was responsible for development of *Der Clown* series for RTL. She then became creative producer of *The Motorcycle-Cops*, a motorcycle action series also produced for RTL. In 2001 she produced the second season of *Powder Park* for Columbia Tristar Film and Television production and BR.

She has lived in Vienna since 2002 and works as an executive producer for Dor Film. Her projects include the crime comedy series *4 Women and 1 Funeral* (seasons I-VII), *Twilight over Burma*, *Sarajevo*, *The North-face*, *Glory*, several TV movies for various German and Austrian broadcasters, such as *Live is Life I & II*, *The Way You Are*, *Shadows from the Past*, *The Black Lion*, *Erased*, and *Isenhardt* among others. She has worked with the directors Wolfgang Murnberger, Isabel Kleefeld, Sabine Derflinger, Robert Dornhelm, Andreas Prochaska, and Philip Stölzl.

Dor Film

Danny Krausz and Milan Dor founded Dor Film in 1988. Since 1995 Danny Krausz and Kurt Stocker have co-managed the company. Productions include feature films and documentaries as well as TV movies and series. With a constant team of about 20, Dor Film has pursued one common goal over the years: providing full support for creative partners, not only during production, but also during the development and distribution processes. Furthermore, Dor Film is known as a developer of new talent: a quarter of the feature films are directed by first time directors.

Contact

DOR FILM
Bergsteiggasse 36
1170 Wien, Austria
T +43 1 427 10 11
office@dor-film.at
www.dor-film.com

Moderation



Arash T. Riahi

Writer, director, and producer. He studied film and art, and worked for the Austrian Broadcasting Corporation ORF from

1995–2000 on a freelance basis. He founded the film production company Golden Girls Filmproduktion in 1997. His films *The Souvenirs of Mr. X*, *Exile Family Movie*, *Everything Will Not Be Fine*, *Mississippi*, and the cross-media project *Everyday Rebellion* (The Riahi Brothers) have been honored with more than 70 international awards. His first feature film *For a Moment Freedom*, was Austria's Academy Awards entry in 2010. He works as a teacher and media-coach on a freelance basis. Since 2010 he has worked as a dramatic script advisor for fiction and non-fiction projects for the MEDIA programs Sources 2 and Nipkow. He also teaches nonfictional storytelling and financing at the University of Music and Performing Arts (Film Academy Vienna).

Golden Girls Filmproduktion

Golden Girls Filmproduktion is a Vienna-based production company working in cinema and TV film production, short-films, commercials, music videos, industrial film, and post-production service. The films produced or directed by the members of the company have received more than 90 international awards over the past five years. Golden Girls' award winning films include Arman T. Riahi's feature documentary *Darkhead*, Ed Moschitz' feature documentary *Mama Illegal*, *The Venice Syndrome*, and *Everyday Rebellion* by the Riahi Brothers, a cross-media project and feature documentary about creative forms of nonviolent protest and civil disobedience worldwide, which was Austria's most successful festival film in 2014 with more than 50 international festival invitations.

Contact

Golden Girls Filmproduktion
Seidengasse 15/20
1070 Vienna, Austria
T +43 1 810 56 36
office@goldengirls.at
www.goldengirls.at

Moderation



Daniel Saltzwedel

Daniel Saltzwedel is a producer for Ma.ja.de filmproduction in Leipzig and Berlin. He also represents Deckert Distribution at fes-

tivals and markets. Until recently, Daniel has worked as a funding consultant for the Medienboard Berlin-Brandenburg specializing in creative documentaries. Daniel studied business, cultural studies, and philosophy in Germany and Wales and has many years of experience in producing. He teaches story development and financing at the Film University Babelsberg "Konrad Wolf," among others.

Ma.ja.de. Filmproduktion

ma.ja.de. is one of the few German production companies making documentaries and feature films that have repeatedly won international festival awards and successfully secured worldwide sales and theatrical releases.

Founded in 1991, Ma.ja.de has been involved in a number of successful collaborations with renowned national and international directors. They include Sergei Loznitsa, Pirjo Honkassalo, Vitalij Manskij, Hartmut Bitomsky, Viktor Kossakovsky, and Ulrike Ottinger and Thomas Heise. Ma.ja.de has produced more than 90 documentary films to date. Ma.ja.de's growing involvement in international feature film productions led to the founding of Ma.ja.de Fiction in 2005. The projects are being forged under the banner "documentary filmmakers go feature," allowing for very distinct points of view blending both genres. Ma.ja.de is based in Leipzig with an office in Berlin. We have close ties with Blinker Filmproduktion in Cologne. Deckert Distribution worldwide is a successful promoter of documentary films in the festival market and subsequent TV sales.

Contact

Ma.ja.de. Filmproduktions GmbH
Ma.ja.de. Fiction GmbH
Pohlstraße 44
10785 Berlin, Germany
T +49 30 84 30 61 66
berlin@majade.de
www.majade.de

Programming



Ursula Wolschlager

Before founding WITCRAFT in 2008, for fifteen years Ursula worked in a variety of positions from writing screenplays to line

producing, with numerous writers and directors, e.g., Michael Glawogger, Tony Pemberton, Kirill Serebrennikov, Nathalie Borgers, Christian Frosch, Bakhtiar Khoudonazarov, and Barbara Albert.

Several of the screenplays she developed received script awards in Milan, Ghent, and Sabam. For her screenwriting Ursula was awarded the Carl Mayer New Talent Prize. From 2004–2007 she was Head of Development at Lotus-Film. As a line producer she has been responsible for a multitude of international co-productions shot in Russia, the U.S., Tajikistan, Niger, etc. She is a member of the European and the Austrian Film Academies and national coordinator for EAVE.

WITCRAFT SZENARIO OG

Witcraft focuses on the development, packaging, and coproduction of fiction and documentary films. Realized films in recent years include *The Fatherless*, directed by Marie Kreutzer, which premiered in the Panorama section of the BERLINALE 2011 and received several awards including Best Feature and Cinematography Award at DIAGONALE 11. The documentaries *Gangster Girls* and *Roque Dalton, Let's Shoot the Night* (both directed by Tina Leisch) have been invited to over 50 festivals and received several awards. Witcraft's latest film, Andrina Mračnikars *Ma Folie* was nominated for the Max Ophüls Prize and the Thomas Pluch Script Award. Furthermore, WITCRAFT designs workshop programs, such as *Diverse Geschichten* (Diverse Stories), which was nominated for the Austrian National Award of Adult Education in 2010.

Contact

Witcraft Szenario OG
Lindengasse 25/10
1070 Vienna, Austria
T +43 699 177 88 177
u.wolschlager@witcraft.at
www.witcraft.at

Consultant



Wilbirg Brainin-Donnenberg

Wilbirg Brainin-Donnenberg, film curator and publicist, has been manager of drehbuchFORUM Wien since 2012. Brainin-Donnenberg

studied psychology and sociology in Vienna, Paris, and Salzburg. She worked for sixpackfilm from 1993 to 2004, after which she curated numerous film series beginning in 2004 (such as, *Österreich. Form verlässt Norm. Heimat geht fremd*. Hamburg International Short Film Festival, *Phantoms. Metamorphoses. Animism in Film* for the Generali Foundation Vienna, *Women Scientists in Film*, *Women and Madness in Film*), and was also active as film educator and on juries at Austrian and international film festivals. She is co-editor of the book *Gustav Deutsch. Filmemacher*, and has created the concept for film events and symposia including for the Austrian Film Museum, International Short Film Festival Oberhausen, and from 2010-2013 also the Diagonale Film Industry Meeting. She is a member of the board of FC Gloria Frauen Vernetzung Film (Women's Film Network) and Synema – Gesellschaft für Film und Medien.

Contact

drehbuchFORUM Wien
Stiftgasse 6
1070 Vienna, Austria
T +43 1 526 85 03
office@drehbuchforum.at
brainin-donnenberg@drehbuchforum.at
www.drehbuchforum.at

Research & Program Coordination



Klara Pollak

Klara Pollak was born and raised in Upper Austria. She studied Business Administration and graduated from the WU Wien.

Along with her studies, she remained extremely active in the cultural sector and founded various projects connected to art and music in Vienna. As part of an internship for the "Let's CEE" Film Festival in Vienna she got hooked on, not only films as such, but the whole industry and decided to work permanently in the field. Shortly thereafter she began working for Witcraft Szenario. Her responsibilities range from production accounting to coordinating projects and assisting the company's CEO, Ursula Wolschlager.

Contact

Witcraft Szenario OG
Lindengasse 25/10
1070 Vienna, Austria
T +43 664 34 35 433
pollak@witcraft.at
www.witcraft.at

Dank // Special Thanks

Wilbirg Brainin-Donnenberg, Nathalie Borgers, Esther Krausz, Roland Teichmann, Gerlinde Seitner, Werner Müller, Andreas Hruza, Iris Zappe-Heller, Wolfgang Gumpelmaier, Alfred Grinschgl, Christian Haider, Margarethe Moser, Magdalena Želasko, Georg Möstl, Peter Zawrel, Sirikit Amann

Pepo Wirthenson, John Lüftner, Danny Krausz, Helmut Grasser, Michael Kitzberger, Michael Palm, Alexander Glehr, Alexander Dumreicher-Ivanceanu, Veit Heiduschka, Heinrich Ambrosch, Tereza Kotyk, Sibylle Tretera, Gabriele Kranzelbinder, Arash T. Riahi, Jakob M. Erwa, Birgit Faye-Roth, Mike Majzen, Vincent Lucassen, Erich Lackner, Youn Ji, Lorenz Tröbinger, Malina Nwabuonwor, Nick Prokesch, Denice Bourbon, Ulrich Müller-Uri

Don O'Mahony, Esther Wouda, Nadja Radojevic, Catherine Buresi, Siniša Juričić, Marit van den Elshout, Daniel Zimmermann, Emma Scott, Satu Elo, Dániel Béres, Keith Potter, Sanja Ravlić, Andrea Ernst, Ian Jackson, Klaudia Smieja, Dariusz Jabłoński, Ewa Puszczynska, Brigitte Hofer, Claudia Landsberger, Emmanuel Roland, Sylvie Moris, Willemieke Bongers, Caitlin Morris, Robert Franke, Sára László, Hanka Kastelicová, Petri Kemppinen, Claudia Velasco, Franny Armstrong, Charlie Phillips

Die **creativ wirtschaft austria** setzt sich als Plattform für die Entwicklung der österreichischen Kreativwirtschaft ein und schafft Verknüpfungen mit anderen Branchen. Ihre Aktivitäten umfassen:

- **Unternehmerischer Kompetenzausbau und Netzwerkbildung**
- **Interessensvertretung** auf nationaler, europäischer sowie internationaler Ebene
- **Information und Awareness**

www.creativwirtschaft.at



CREATIVWIRTSCHAFT.AT

FISA
filmstandort
austria
bmwfw
Bundesministerium für
Wissenschaft, Forschung und Wirtschaft

Film ist Kulturgut – aber auch ein wichtiger Wirtschaftsfaktor.

FISA unterstützt Kinofilme mit einem nicht rückzahlbaren Zuschuss, der sich an den förderungsfähigen österreichischen Herstellungskosten bemisst.

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

Umgesetzt von:
austria
wirtschafts
service
aws
location
austria
the official & licensed partner



Travel with the old town tram through the town centre **for free** between Jakominiplatz and Hauptplatz plus one stop in both directions. Valid for the tram lines 1, 3, 4, 5, 6, 7, 13

Diagonale Venues

- 1 Festival centre at Kunsthaus Graz**
Lendkai 1, Tram: 1, 3, 6, 7 (Südtiroler Platz)
Info desk: Tue–Sun 10am–6pm,
Info line: 0316-822 81 822, WiFi internet access
Nightline at Kunsthaus Graz
Wed–Fri 10pm
Kunsthauscafé, daily 9am–2pm
- 2 Guest/Press centre at HDA Graz**
Palais Thinnfeld, Mariahilferstraße 2
Tue–Sun 10am–7pm,
Tram: 1, 3, 6, 7 (Südtiroler Platz)
- 3 Café-Restaurant Sperl & Frühwirth**,
Kaiserfeldgasse 13
Tram: 1, 3, 4, 5, 6, 7 (Jakominiplatz)
- 4 Helmut List Halle**, Waagner-Biro-Str. 98a,
Tram: 1, 7 (Bahnhof), Bus: 85 (Waagner-Biro-Straße)
- 5 Orpheum**, Orpheumgasse 8,
Tram: 1, 3, 6, 7 (Roseggerhaus)
- 6 Mangolds Restaurant & Café**, Griesgasse 11,
Tram: 1, 3, 6, 7 (Südtiroler Platz)
Bike rental for accredited visitors

Diagonale Cinemas

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

Diagonale Hotels

- 11 Grand Hotel Wiesler**, Speisesaal,
Grieskai 4–8, Tram: 1, 3, 6, 7 (Südtiroler Platz)
- 12 Hotel Weitzer**, Kaffee Weitzer,
Grieskai 12–16, Tram: 1, 3, 6, 7 (Südtirolerplatz)
- 13 Hotel Daniel**, Europaplatz 1,
Tram: 1, 3, 6, 7 (Hauptbahnhof)
- 14 Romantik Parkhotel**, Leonhardstr. 8,
Tram: 1, 7 (Lichtenfelsgasse)
- 15 Palais Hotel Erzherzog Johann**, Sackstr. 3–5,
Tram: 1, 3, 4, 5, 6, 7 (Hauptplatz)
- 16 Hotel Mercure**, Lendplatz 36–37,
Tram: 40, 58, 63 (Lendplatz)
- 17 Best Western Hotel Drei Raben**, Annenstraße 43,
Tram: 1, 3, 6, 7 (Esperantoplatz)

Diagonale-Branchentreffen // Industry Meeting 2015

Filmfinanzierung/Filmförderung // Film financing/Film funding

Mittwoch, 18. März
Wednesday, 18 March

9.30

Anmeldung // Registration

10.00

Begrüßung // Opening

Tagungsüberblick // Program overview

10.15

Impulse The Future is now

Linda Beath (IT/CA)

11.00

Case Study Ireland Mammal

Aoife McGonigal (IR)

11.45

Kaffeepause // Coffee break

12.00

Impulse Perspectives of Public Funding in Europe

Charlotte Appelgren (BE)

12.45

Best Practice & Case Study Belgium

Patrick Quinet (BE)

13.30

Mittagspause // Lunch Break

14.45

Case Study The Netherlands The Surprise

Els Vandevorst (NL)

15.30

Best Practice and Case Study Denmark

Bugs – A Documentary in Progress

Sigrid Dyekjær (DK)

16.15

Debriefing with Linda Beath (IT/CA)

16.30

Kaffeepause // Coffee break

16.45

Great Expectations Wrap-Up Statements und Visionen

österreichischer Fördergeber/innen

Barbara Fränzen (AT), Sharon Nuni (AT),

Wolfgang Schneider (AT), Roland Teichmann (AT)

18.00 – 19.00

One-on-One Meetings with international Industry

Meeting guests Els Vandevorst and Andy Green

Donnerstag, 19. März

Thursday, 19 March

10.00

**Keynote Opportunities for Filmmakers within
the International Digital Landscape**

Wendy Bernfeld (NL)

11.00

Impulse VOD – What's in it for the Producers?

Andy Green (UK)

11.45

Kaffeepause mit Snacks // Coffee Break with Snacks

12.45

Case Study The Team

Andi Wecker (DE)

13.45

**Präsentation Förderung für TV-Programming
von Creative Europe – MEDIA**

Esther Krausz (AT)

14.00

**Impuls-Cluster Bestehende Partnerschaften,
neue Kanäle**

Heinrich Ambrosch (AT), Isabelle Welter (AT)

und Daniel Saltzwedel (DE)

14.45 – 17.00

One-on-One Meetings with international and
Austrian Industry Meeting guests

Eine Veranstaltung der

Diagonale

Konzipiert von

WITcraft

Green Meeting



Mit Unterstützung von:



AUTLOOK®
FILM SALES

ecoversum