

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 **ABGESAGT! CANCELLED!**

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 preproduction, 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 Saltzweid, *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 longterm 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 Saltzweid, *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-Programmierung von Creative Europe – MEDIA**

Esther Krausz (Kordinatorin 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-Programmierung“ 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 webbasierten 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