

MEDIA BULLETIN

EFM 2012

Creative Europe - the latest
News from MEDIA
MEDIA in Berlin
MEDIA-supported films



Creative Europe: a promise kept



Androulla Vassiliou, European Commissioner
for Education, Culture, Multilingualism and Youth

At last year's European Film Market, European Commissioner for Education, Culture, Multilingualism and Youth, Androulla Vassiliou, promised to push for a well-funded MEDIA Programme to continue to the end of this decade.

"I have kept that promise with our proposal for a new 'Creative Europe' programme for 2014-2020, which would increase funding for MEDIA by more than 20%," she told the MEDIA EFM Bulletin. "Now I am working hard to win agreement for our plans from the European Parliament and the Council of the EU, who will make the final decision on the budget. This will be a key focus for me this year."

MEDIA retains its distinct identity

MEDIA will retain its distinct identity within the new Creative Europe programme, which will have a dedicated arm combining MEDIA and MEDIA Mundus, alongside culture and a cross-sectoral strand.

"Combining MEDIA and culture in a single framework programme makes sense in a number of ways," Vassiliou says. "It reflects the fact that policymakers across the EU are adopting a more joined-up approach to the cultural and creative industries. We shall also be better able to exploit synergies between the two sectors by merging the MEDIA Desks and the Cultural Contact Points."

There will be nearly €1 billion dedicated to the MEDIA arm of Creative Europe, including funding for projects which involve partners from non-MEDIA countries. This is 55% of the total proposed budget of €1.8 billion over seven years. Many of the familiar features of the existing programme will continue, but "we want to take a more focused and holistic approach where possible," Vassiliou points out.

"We shall support a wide range of projects. Those with the highest commercial and circulation potential will receive funding right along the value chain, from training through to distribution. We plan to focus on sales agents who have broad market reach and a global market approach. We shall also support projects covering multiple segments. One of our key objectives is to help the industry address new challenges, such as cross-media and digitisation."

Bridging the financing gap

"Another advantage of creating a broad framework programme is that we will create a critical mass for the new cross-sectoral loan guarantee fund we plan to set up," Vassiliou points out. This new €210m financial instrument is designed to address one of the industry's major problems, i.e. lack of access to finance. By providing a back-stop guarantee for loans, it will encourage banks and other lenders to provide finance at reasonable rates.

"However, the idea is not just to bridge the funding gap," Vassiliou explains. "We also want to encourage parts of the industry to change their mindset and adapt to a mix of grants and loans. This will ultimately strengthen their competitiveness and at the same time enable us to spend public money more effectively."

Bringing more countries on board

The European Commission also wants to open up the MEDIA Programme to more countries. Not only would any country negotiating to join the EU or eligible to join the EU in future be able to benefit from the programme, but so would countries in the so-called European neighbourhood area – in other words the countries to the east of the EU and around the Mediterranean. The model would be that currently used for Switzerland and Croatia. "We want to make it easier for more countries to join MEDIA," Vassiliou adds. "Our vision is a greater European audiovisual area, stretching from Norway to North Africa, and from Ireland to Armenia."

Creative Europe: what is it?

The Commission's proposal for a Creative Europe programme for the period 2014-2020 made last October is currently under discussion in the European Parliament and the Council of the EU. It will bring the current culture and audiovisual programmes under a single umbrella with distinct identities.

The new programme will consist of three strands: one for MEDIA, one for Culture and a cross-sectoral strand to promote cross-border policy cooperation and foster innovative approaches to audience building and new business models. The proposed €1.8 billion budget over the seven years represents a 37% increase on current spending levels.

To learn more about the programme, go to: <http://ec.europa.eu/culture/creative-europe/> and sign up for the MEDIA Info Day in Berlin on Monday, February 13 (see p. 5).

A vastly expanded guarantee scheme

As one of the pillars of the new Creative Europe programme, the scope and budget of the Guarantee Facility will be much wider than the pilot fund running now and launched in 2010. The Creative Europe programme will dedicate more than €200m to the new fund. The pilot only has €8m (of which €1 million has been disbursed since last May to guarantee 14 bank loans).

The new guarantee fund is designed to help overcome the misperception that culture is a non-economic activity. It will share across the whole EU the risks for those banks lending to cultural and creative industry SMEs. It will create the possibility of building diversified portfolios of loans for those banks willing to engage with the cultural and creative industries (CCS) and to brand themselves as "The cultural and creative bank" in their respective markets. It will disseminate specific expertise among European banks.

The Facility will also increase the overall leverage of EU support. It is estimated that it could generate €1 billion in loans. As the Commission has estimated that the financing gap for CCS SMEs is €2.8-4.8 billion, this would bridge 20-35% of that gap.

The fund is most likely to be managed by the European Investment Fund (EIF), an arm of the European Investment Bank.

MEDIA-supported films at the 2012 OSCARS



Three MEDIA-supported films shown at last year's Berlinale are up for awards at the 2012 Oscars – *A Cat in Paris*, which has been nominated as the Best Animated Feature Film, *Bullhead* (see also p. 6) as Best Foreign Language Film, and *Pina*.

Six other MEDIA-supported films are also up for awards at this year's Oscars – *Albert Nobbs*, *The Artist*, *Chico & Rita*, *Jane Eyre*, *The Iron Lady* and *Tinker Tailor Soldier Spy*.

Pina by Wim Wenders



Seven new courses to look for



MEDIA co-finances more than 60 different training courses per year offering an opportunity for more than 1500 professionals to network with their peers and to be trained on key issues such as film and script development; business legal and finance; marketing and distribution; adoption of new technology.

Of 63 courses listed in the 2012 edition of the MEDIA Programme's *Training and Networks Guide*, look out for seven which are totally new to the Guide. They cover TV management and broadcasting – one on the management of TV drama series, the other on TV management in Eastern European countries; marketing and distributing movies on line, book adaptation; the development of rough-cut stage documentary films, management of public funding, and the importance of sound and musicality in film-making.

Three of these new courses – Torino FilmLab's AdaptLab, the Erich Pommer Institut's European TV Drama Series Lab, and Ciant's DOK.Incubator– will be presented at the MEDIA InfoDay on February 13 (see p. 5).

Print copies are available on the MEDIA stand at the EFM and through MEDIA Desks. The Guide can be downloaded from ec.europa.eu/media and media-stands.eu. New this year is a version for smartphones, which can be accessed by a QR code.

MEDIA has also selected 14 consortia of more than 40 film schools to develop projects over three years stimulating exchanges between schools and the European audiovisual industry. An *Initial Training Guide* presenting the 14 projects will be available in March through the same website. The *Markets Guide* presenting the 50 markets and industry web portals supported by MEDIA will be out in time for Cannes.



Keeping up with the digital age

A call for proposals for projects designed to increase complementarity between different platforms will be published within the next few weeks. This is the first MEDIA call of its kind, and will be funded from a special budget of EUR2m voted by the European Parliament last October.

The objective is to improve the circulation of audiovisual works in the new digital environment. The funding will support projects which propose to test simultaneous

or quasi-simultaneous release on a range of platforms, e.g. cinemas, VOD, festivals, TV channels, and in several European territories.

In order to maximise the lessons learned from this so-called 'preparatory action', the goal is to cover a substantial number of films and territories. Successful projects will be required to organise a public meeting at the end of the project to present the main findings to the profession and public authorities.



Please register
in advance at
info@mediadesk.de

No confirmation will be sent.
Please remember to take
your visiting card with you.

Berlinale MEDIA Info Day

Ritz-Carlton Hotel – Potsdamer Platz 3 – Berlin

10.00 Welcome and Coffee

10.30 Creative Europe

Presentation of the main features of the new proposal by the Commission with: **Constantin Daskalakis**, Head of Unit, Education Audiovisual & Culture Executive Agency, and **Aviva Silver**, Head of Unit, MEDIA Programme and Media Literacy, DG Education and Culture

11.30 MEDIA Production Guarantee Fund and the Future European Cultural and Creative Sectors Guarantee Facility

Presentation by **Isabella Tessaro** and **Gunnar Magnusson**

12.30 LUNCH

14.30 MEDIA Training

Last CALL under MEDIA 2007-2014 offering 2-year framework partnership agreements for 2012 and 2013 training activities

Presentation by **Arnaud Pasquali & Piedad Rivas** – MEDIA Training

Presentation of three new training courses in 2012:

- **AdaptLab** – an advanced course on book adaptation by Savina Neirotti –TorinoFilmLab Director.
- **The European TV Drama Series Lab** – a training course and think tank for key European television industry players by Nadja Radojevic, Project Manager – Erich Pommer Institut
- **DOK.Incubator** – a training course on documentaries at rough cut stage by Andrea Prengyová, Managing Director – DocIncubator-CIANT, and Claas Danielsen, Festival Director – DOK Leipzig

15.45 MEDIA Distribution

Key figures Presentation by John Dick Preparatory action on circulation of European audiovisual works in the digital era

Presentation by **Emmanuel Joly**

17.00 MEDIA cocktail (by invitation only)



Share Your Slate!

A proven formula

Now in its eighth year, the German MEDIA Desk and Antennae 'Share Your Slate!' initiative will take place on the MEDIA stand at the EFM from February 11-15. Invited production companies with MEDIA Slate Funding 1st and 2nd stage 'share their slate' with other beneficiaries. Producers present their projects in individually scheduled one-on-one meetings to potential co-producers. The meetings are put together based on a catalogue sent to every participant and the wish-list of who they want to meet as a result. This year 33 companies from 20 countries have signed up for the five-day, free-of-charge event.

Of course, not every meeting results in a coproduction, but this networking formula has demonstrable success: Bart van Langendonck of Savage Film, Belgium, met with Søren Juul Pedersen of Zeitgeist from Denmark. In the end Zeitgeist's Phil Rutter became the Script Consultant for *Bullhead* from Savage's



Bullhead by Michael Roskam

slate, written and directed by Michaël R. Roskam. The film about the young Belgian cattle farmer Jacky and the shady ploys of the hormone mafia premiered at Berlinale 2011 and is now nominated for the 84th Academy Awards in the category "Best Foreign Language Film".

So if you are interested in Share Your Slate!, drop by, check it out and talk to the German MEDIA Desk and Antennae staff on the MEDIA stand at the EFM. And sign up for 2013.

Celebrating 10 years

of Talent Campus

Audience Wanted: Producers Reaching Out

A MEDIA session at the Theater Hebbel am Ufer (HAU) at 2 p.m. on February 14 (public event).

Created ten years' ago by the Berlin International Film Festival, the Berlinale Talent Campus is a unique 'training event' gathering more than 350 young professionals from all over the world and giving them the opportunity to be trained in various skills through hands-on exercises, one-to-one meetings, workshops and master classes. MEDIA has supported this event financially since the early years. It now gives €300,000 per year, representing half of the budget of the event.

Among the many sessions this year, the Berlinale Talent Campus is organising a panel showcasing producers who have initiated new strategies to co-produce, finance and distribute their films and have been supported in doing so by the MEDIA Programme. These producers have successfully released films either in cinemas or have found other distribution platforms to reach additional audiences.

MEDIA's *Arnaud Pasquali* will join the discussion on how, in the current film market, emerging producers cannot just focus on developing, financing and producing content, but are increasingly forced actively to explore new platforms and markets in order to reach audiences and collaborate with distributors.



Experts on the panel include *Philippe Bober*, Founder of the Coproduction Office, where he has acquired world distribution rights for films by Lars von Trier, Nanni Moretti and Aki Kaurismäki. The company is renowned as a home for nurturing radical arthouse filmmakers like Carlos Reygadas, Takashi Miike, Roy Andersson or Ulrich Seidl. He is involved in *Meteora* by Spiros Stathoulopoulos' a MEDIA-supported film in this year's Berlinale Competition.

Other panelists are *Ankica Jurić Tilić*, founder of production company Kinorama and president of the Croatian Producers Association, EAVE graduate, and member of EFA and ACE; *Guillaume de Seille* an independent producer since 2000, who has produced or co-produced more than fifteen non-French feature art-house films. The panel will be moderated by *Fleur Kopperts*, head of development at Volya Films.

Running for six days from February 11-16, 2012, the Berlinale Talent Campus brings emerging talent and seasoned film professionals together and offers them a platform to refresh their views, discover new horizons, find fellow filmmaking collaborators, and discuss new trends and developments in contemporary cinema and media.

For more information on the Berlinale Talent Campus, go to:
www.berlinale-talentcampus.de.



Six years ago, the previous film in the 'Lotte series' – a feature-length animation "Lotte from Gadgetville" – was screened as part of the Berlinale Generation programme. Now Lotte has returned to Berlin in a new adventure launched in 2011 by Estonian animation studio *Eesti Joonisfilm*. This time Lotte – and the audience – meet the moonstones and the moon inhabitants. Both these colourful feature-length animation films were created by two Estonian animators, Janno Põldma and Heiki Ernits.

In the previous film, the inhabitants of Gadgetville learned judo, among other things. How did you come up with the idea to make Lotte solve the secret of the moonstone and meet the three-eared moon rabbits?

That was a part of the normal creative process until we gradually reached the final solution. We kept fantasising with the co-authors, crossed out numerous ideas and produced new ones with great enthusiasm. Our objective was to make a road movie – that became the central aspect of the narrative. Then someone proposed that we should use the image of the moon. We had to invent the inhabitants of the moon, adding the third ear to normal rabbits, while all the time taking into consideration the fact that everything needed to follow the logic familiar to children from previous films with Lotte. So that was the story.

Besides the two of you (Heiki Ernits and Janno Põldma) there is a third co-author, screenwriter Andrus Kivirähk, who has been closely involved in creating Lotte's stories. How did you divide the creative roles?

The three of us first create the so-called fictional screenplay. Then we talk the process over with Heiki. Andrus joins us again when the time is right to put down the final dialogue.

It is not very often that Latvia is the co-producer of an Estonian film. Yet, this is the second time already for you. What is the role of Latvian co-production?

There are quite a few reasons for such co-productions, but above all the process of film production is expensive and there is not enough finance in Estonia to produce a feature-length animated film. For international co-production projects, various supports are available from European Union funds such as MEDIA and Eurimages. Latvians can also apply for support from their local film foundation. What's more, Estonia and Latvia share lots of ideas and skills in the field of animation and our cultural background is quite similar – those aspects also simplify such co-productions.

"Lotte from Gadgetville" is the only Estonian film that has received selective distribution support from MEDIA Programme. Both Lotte films also received support for development. Has Lotte been successful outside Estonia?

With both films we entered into an international distribution contract with the German company SolaMedia that distributed "Lotte from Gadgetville" in about 50 countries. We have yet to see how the new film will be introduced in other countries. Hopefully our distributor will be successful at the European Film Market at the 2012 Berlinale.

Will there be other new adventures for Lotte that we can follow either on cinema screens or in some other interactive way?

Currently we are producing a five-minute 3D stereo film "Breakfast at Lotte's" for AHHA Science Center, Estonia. A musical "Spacedog Lotte" will be premiered at Theatre Vanemuine in Tartu, Estonia, in May 2012.



Going tripartite

Felix Vossen of production company, Embargo Films, answers the MEDIA Bulletin's questions about *I, Anna*, which has received MEDIA support from the sales agent and cinema distribution funding lines:

How did a novel set in New York become a tripartite European co-production?

"*I, Anna* was conceived from the outset to transpose the New York setting of the novel to London," says Vossen. "The director, Barnaby Southcombe, was heavily influenced by noir thrillers of the late 70's and 80's and wanted to infuse this British film with a European sensibility. It was very important to him that this was achieved by collaboration with European partners and so the search for co-producers was first and foremost a creative one before becoming a financial necessity.

"The ARC 1950 Co-production village in December 2009, with its focus on Germany, was a key factor in introducing the possibility of a tri-party co-production to the producers – originally the film was set up as an Anglo-French co-production. We were able to pitch directly to the German regional funds in advance of submitting the film. This proved invaluable when it came to applying for their support.

"The Berlinale Co-production Market [see next page] provided a huge boost in exposure, introducing the film to European distributors and securing a German co-producer."

What can we expect from this film?

"We are very happy with the film," says Sales Agent, Global Screen, "as it really fulfils our expectations as to what we saw in the script, the talent attached, and the vision of its makers when we got on board. It is as much an ambitious as it is an accomplished first feature. Barnaby Southcombe wanted to create this slowburning mystery, a character-driven thriller, a love story and a modern film noir. And he succeeded, *I, Anna* is a very emotional film, but it is far from being obvious. The narrative structure is demanding and the film is taking its audience seriously. Charlotte Rampling and Gabriel Byrne deliver top performances. You can sense that this is a labour of love all across the board, and I am convinced that audiences will sense this.

"We positioned the film as an upscale arthouse title with the potential to cross over to broad audiences. The film has a strong appeal to mature female audiences that can identify with Anna. This is a clear, and in the best sense traditional, target group that still initiates the night out at the movies, while younger target groups are being lost to social media and gaming competition. The MEDIA support will help us reach the target group."

I, Anna, a success for Co-Pro Market

I, Anna has the dual distinction not only of being a MEDIA-supported film, but also of having found its co-production partners through the Berlinale Co-Production Market, a MEDIA-supported marketplace.

This year's Berlinale Co-Production Market (February 12 -14, 2012) is the ninth. It is the eighth which has been supported by the MEDIA Programme. The producers of 39 selected projects will meet with interested, potential co-producers, financiers, sales agents, distributors, and representatives of TV stations and of public funds. For each of the 450 participants from approx. 50 countries, the team of the *Berlinale Co-Production Market* arranges an individual meeting schedule that not only takes into account what each party wants and when they are available, but above all makes sure that the respective projects and partners are a good match.

Projects are eligible for selection if they have budgets of EUR2-10 million, of which at least 30% must be in place. Their suitability for international co-production is also an important selection criterion. Of the projects selected for the *Berlinale Co-Production Market* over the years, more than 120 films have already been realised, a 40% success rate.

Participants also learn from case studies on selected Berlinale films, exploring the possibilities for financing and current trends in the field of international co-production and theme talks on current production and financing issues.



Barney Southcombe

At country tables experts provide information about production conditions and co-production opportunities in "their" country during informal round-table talks. At Speed Matching events, participating producers can develop new contacts during informal five-minute meetings.

New this year for the *Berlinale Co-Production Market* is the cooperation with the online platform Festival Scope, which allows participants and other potentially interested partners to prepare for their meetings in Berlin by watching previous films by the selected directors online.

For more information, go to:
www.efm-berlinale.de/en/copromarket/copro-profile/copro-profil.php

For more information on markets supported by MEDIA, go to:
www.media-stands.eu/images/stories/documents/media-marketguide2011-web.pdf

The MEDIA Programme would like to thank...

the MEDIA Desks and Antennae,

and in particular Christiane Siemen, Britta Erich and Lisa Emer of the MEDIA Desk Germany, and the MEDIA Desks in England, Estonia, Portugal and Spain, for their help in coordinating and providing input for this Bulletin.

media-stands.eu

for its support in participant registration, running the MEDIA Programme Umbrella Stand at the EFM, providing information on stand participants at media-stands.eu and producing this Bulletin. Staff of media-stands.eu are on hand in Berlin to answer your operational questions and to tell you about MEDIA's Umbrella stands at MIPTV, MIPCOM and the Marché du Film in Cannes. To find out more, check out the website at media-stands.eu or send them an e-mail at info@media-stands.eu.



Portugal returns to Berlin

***Tabu* by Miguel Gomes, director of “Our Beloved Month of August” and “The Face You Deserve”, is the first Portuguese film in Competition at the Berlinale for a decade.**

For Gomes, *Tabu* is “a film about the passage of time, about things that disappear and can only exist as memory, phantasmagoria, imagery... It goes from the time of old age to youth, from a post-colonial society to the time of colonialism.” This is a film about things that are extinguished: a person who dies, a society that has died out, a time that can only exist in the memory of those who lived it. “It also connects to an extinct cinema”, Gomes says, since it was shot in black and white.

With a nod to Murnau

It is no coincidence that his film has the same title as Friedrich Wilhelm Murnau’s *Tabu* made in 1931. Gomes feels that “Murnau’s work is important to everyone, although some are more aware of it than others” but the cinema he makes “is not one of explicit quotes” and, above all, has “a strong connection with classical American cinema.”

More important, says the director, than the “articulation of the colonial issue between the two sections of the film”, is that he “wanted to have a more abstract component, going from a vague sense of loss and guilt to a time of excesses, brutality and folly (sentimental, social and political folly). But the melancholy of the first part contaminates the euphoria of the second.”

MEDIA conferred international credibility

The film was produced by O Som e a Fúria, which received MEDIA Development funding. Producer Luis Urbano says the MEDIA support was crucial on three levels: it allowed the director and co-scriptwriter to focus more on the script; it made it possible to go location scouting in Mozambique with the core team and thus to find locations which Urbano sums up as “magnificent”; and it meant the resources were available to choose the formats, through countless camera tests and a laboratory.

“This helped the international credibility of the project. That was a great advantage in establishing the co-production platform, as well as promotion amongst distributors.”



A touch of Catalonia

There is a distinctly Catalán flavour to *Dictado* (Childish Games). Producer Antonio Chavarrías was born in Barcelona in 1956, most of the team that worked on the film is Catalán and seven weeks of the two months of shooting were in Barcelona. And last but not least, Oberon Cinematográfica, the production company which answered our questions, is also based there.

What is the film about?

Dictado (Childish Games) is like a fairy tale. And, like many fairy tales, it is at one and the same time tragic and liberating. It is the story of what happens when a young girl arrives in a house where a young couple are expecting her, but their reasons are different. At that point, *Dictado* is transformed into a story about guilt and fear, and about the destructive power that they can have.

What has MEDIA Development support meant to Oberon?

The MEDIA Programme has become an indispensable way station for us. They have confidence in our projects and support them just when we most need it, i.e. right at the start. The films we make are clearly independent European cinema, and it suits us very well to strengthen this characteristic and endow our projects with a 'MEDIA project' seal of approval. It is a quality mark and confers added value.

The Development support provides resources, confidence, a sense of security, freedom and the capacity to take the decisions the project most needs at any given moment. And it is prestigious.



An epic journey

The Story of Film: An Odyssey, screening in the Berlinale Special section, is a 15-hour documentary written and directed by Mark Cousins. It is an epic journey through the history of cinema that took five years to make.

It features interviews with around forty of cinema's greatest innovators whose work changed the direction of the development of the language of film, from Martin Scorsese and the Coen brothers to Iranian auteur Abbas Kiarostami, Japan's Yasujiro Ozu and Egypt's Youssef Chahine. It covers six continents – from Hollywood to Mumbai – and 12 decades, and has been described as a 'love letter' to film.

Not primarily an American art form

Cousins sets out to show that Hollywood may appear dominant, but cinema is not primarily an American art form. The series is based on the book of the same title written by Cousins in 2004. It has already been broadcast on Channel 4 in the UK and will be released on DVD in April.

John Archer of production company Hopscotch Films credits MEDIA with a key role in getting the film off the ground: "The development funding from MEDIA set us off on what was to be a long but enjoyable road. With MEDIA money, we filmed our first interview with Youssef Chahine in Cairo and were able to make our calling-card taster, to set the style for what became the epic 15 hour film."

Cousins will be explaining documentary interviewing techniques to participants in the Berlinale Talent Campus (see p. 7) and interested members of the public on February 16 at 11.15 a.m. He and Keanu Reeves who conducts the interviews in another Berlinale Special documentary, Chris Kenneally's *Side by Side*, will delve into the skills required to deliver an on-screen conversation that moves audiences and engages with them. Both Cousins and Reeves will use a plethora of interview excerpts from their respective films.

What next?

JOIN US AT

MIPTV, CANNES

01 > 04/04/2012

A few places are still available.

MARCHÉ DU FILM, CANNES

16 > 25/05/2012

Accreditation opens on Thursday, March 1, 2011.

For more information about access to film markets under the MEDIA umbrella, go to

media-stands.eu or e-mail **info@media-stands.eu**



COMPETITION

DICTADO (Childish Games)

FEATURE FILM | ES | 98'

Antonio Chavarrías

Oberon Cinematográfica

CAST: Juan Diego Boto, Barbara Lennie,
Nora Navas, Mágica Pérez

Laura and Daniel, a couple, welcome to their home Julia, the daughter of another couple - friends of both - who have recently died. The presence of the girl creates growing discomfort in Daniel, who feels displaced and in whom her presence brings back a series of dark memories of his own childhood.

SALES AGENT

Filmax International
www.filmax.com



COMPETITION

EN KONGELIG AFFÆRE (A Royal Affair)

FEATURE FILM | DK, SE, CZ, DE | 130'

Nikolaj Arcel

Zentropa Entertainments

CAST: Mads Mikkelsen, Alicia Vikander,
Mikkel Boe Følsgaard, Trine Dyrholm, David Dencik,
Bent Mejding, Cyron Melville

A gripping tale of brave idealists who risk everything in their pursuit of freedom for their people, but above all the story of a passionate and forbidden romance that changed an entire nation.

SALES AGENT

TrustNordisk
www.trustnordisk.com



COMPETITION

L'ENFANT D'EN HAUT (Sister)

FEATURE FILM | CH, FR | 100'

Ursula Meier

Vega Film, Archipel 35

CAST: Kacey Mottet Klein, Léa Seydoux,
Martin Compston, Gillian Anderson

12-year-old Simon lives in an industrial valley below a luxury ski resort, together with his jobless sister, Louise. Every day, he takes the ski-lift to the opulent ski world above, stealing equipment from the rich tourists to resell to the local kids below. As he partners with a crooked British seasonal worker, Simon loses his boundaries, which affects the relationship with his sister. Confronted with a truth they had both been escaping, Simon seeks refuge up above.

SALES AGENT

Memento Films International
www.memento-films.com



COMPETITION

METÉORA (Meteora)

FEATURE FILM | DE, EL | 80'

Spiros Stathoulopoulos

Essential Filmproduktion

CAST: Theo Alexander, Tamila Koulieva

The Greek Orthodox monasteries of Meteora are perched on top of sandstone pillars, removed from human frailty. The young monk Theodoros had devoted his life to the strict rituals and practices of ascetic monasticism, but now he has an exchange with a nun: using mirrors and sunlight they communicate across the abyss separating their monasteries. In the village down in the valley, the cycles of farm life are in stark contrast. The young monk and the nun are caught between these two worlds.

SALES AGENT

Coproduction Office
www.coproductionoffice.eu



COMPETITION

TABU

FEATURE FILM | DE, BR, FR | 110'

Miguel Gomes

O Som e a Fúria

CAST: Teresa Madruga, Laura Soveral, Ana Moreira,
Henrique Espírito Santo, Carloto Cotta, Isabel Cardoso,
Ivo Müller, Manuel Mesquita

A temperamental old woman, her Cape Verdean maid and a neighbour devoted to social causes live on the same floor of a Lisbon apartment building. When the old lady dies, the other two learn of an episode from her past: a tale of love and crime set in an Africa straight from the world of adventure films.

SALES AGENT

The Match Factory
www.the-match-factory.com



OUT OF COMPETITION

BEL AMI

FEATURE FILM | UK, FR, IT | 102'

Declan Donnellan & Nick Ormerod

Redwave Films

CAST: Robert Pattinson, Uma Thurman, Kristin Scott
Thomas, Christina Ricci, Colm Meaney

This new adaptation of Guy de Maupassant's socially critical novel of 1885, follows the story of the careerist upstart Georges Duroy. Bel Ami is a glamorous and sarcastic comedy of manners about hypocrisy as one of the fundamental laws in a bourgeois era.

SALES AGENT

Protagonist Pictures
www.protagonistpictures.com



OUT OF COMPETITION

SHADOW DANCER

FEATURE FILM | UK, IE | 100'

James Marsh

Unanimous Entertainment

CAST: Clive Owen, Andrea Riseborough, Gillian Anderson, Aidan Gillem

The conflict in Northern Ireland from the point of view of a woman whose daily life is a constant struggle for survival but who is nonetheless determined to create a better future for herself and her son.

SALES AGENT

Wild Bunch

www.wildbunch.biz



PANORAMA

ELLES

FEATURE FILM | FR, PL, DE | 96'

Malgoska Szumowska

Slot Machine

CAST: Juliette Binoche, Anaïs Demoustier, Joanna Kulig, Louis-Do de Lencquesaing, Krystyna Janda, Andrzej Chyra

Anne, a well-off, Paris-based mother of two and investigative journalist for ELLE, is writing an article about student prostitution. Her meetings with two fiercely independent young women, Alicja and Charlotte, are profound and unsettling, moving her to question her most intimate convictions about money, family and sex.

SALES AGENT

Memento Films International

www.international.memento-films.com



PANORAMA

IRON SKY

FEATURE FILM | FI, AU, DE | 97'

Timo Vuorensola

Blind Spot Pictures

CAST: Christopher Kirby, Julia Dietze, Udo Kier, Otto Götz

In 1945 the Nazis went to the moon, in 2018 they are coming back

SALES AGENT

Stealth Media Group

www.stealthmediagroup.com



GENERATION

ISDRAKEN

(The Ice Dragon)

FEATURE FILM | SE | 77'

Martin Högdahl

Illusionfilm Film & Television

CAST: Philip Olsson, Malin Morgan, Feline Andersson, Vincent Grahl, Hampus Andersson, William Nordberg, Hans Alfredson

The Ice Dragon is an adventure about Mik, aged 11, and his quest for a new home. Mik runs away on an ice dragon, owns a cat factory, befriends brothers Bengt and Bertil, falls in love for the first time and eventually finds his way home.

SALES AGENT

Delphis Films

www.delphisfilms.com



GENERATION

KRONJUVELERNA

(The Crown Jewels)

FEATURE FILM | SE | 120'

Ella Lemhagen

Filmlance International

CAST: Alicia Vikander, Bill Skarsgård, Björn Gustafsson, Michalis Koutsogiannakis, Alexandra Rapaport

The Crown Jewels is a dramatic triangle which unfolds when the young Frangencia is arrested for the attempted murder of Richard Persson, the son of a company CEO. During questioning, her amazing and peculiar life story is revealed. We follow her through her poor upbringing, including meeting the love of her life, hockey star Pettersson-Jonsson, right up to the fatal night when the story begins.

SALES AGENT

Trust Nordisk

www.trustnordisk.com



GENERATION

LOTTE JA KUUKIVI

SALADUS

(Lotte and the Moonstone Secret)

ANIMATION | EE, LV | 76'

Janno Põldma & Heiki Ernits

Eesti Joonisfilm

CAST: Voice cast: Evelin Võigemast, Margus Tabor, Mait Malmsten, Mikk Jürjens, Tõnu Oja, Lembit Ulfak, Priit Võigemast, Tiit Sukk, Merle Palmiste, Garmen Tabor, Elina Reinold, Tõnu Kark, Anne Reemann, Anu Lamp, Hannes Kaljujärv, Veiko Tubin

Join Lotte and her uncle Klaus on an adventure as they attempt to unlock the moonstone secret and help the moon-rabbits to return home.

SALES AGENT

Sola Media GmbH

www.sola-media.net



GENERATION

PATATJE OORLOG (Taking Chances)

FEATURE FILM | BE | 86'

Nicole van Kilsdonk

Lemming Film

CAST: Pippa Allen, Rifka Lodeizen, Johnny de Mol, Leny Breederveld, Ruben van der Meer, Kee Ketelaar

Nine-year-old Kiek is worried as her father needs to work in a war zone. To reduce the chance her father will get hurt, she comes up with a strange idea: she needs a dead dog and a dead mouse. Kiek doesn't know a single person who has a dead mouse, a dead dog and a dead father. That's a small chance.

SALES AGENT
Delphis Film
www.delphisfilms.com



PERSPEKTIVE DEUTSCHES KINO

MAN FOR A DAY

DOCUMENTARY | DE | 96'

Katarina Peters

Katarina Filmproduktion

Gender activist Diane Torr's worldwide appearances and workshops are now legendary. For the past thirty years, the focus of this performance artist's work has been an exploration of the theoretical, artistic as well as the practical aspects of gender identity. Katarina Peters' documentary observes a Diane Torr workshop in Berlin in which a group of open-minded women came together to discover the secrets of masculinity.

SALES AGENT
Katarina Peters Filmproduktion
www.manforaday-film.org



BERLINALE SPECIAL

I, ANNA

FEATURE FILM | UK, DE, FR | 93'

Barnaby Southcombe

Embargo Films

CAST: Charlotte Rampling, Gabriel Byrne, Hayley Atwell, Eddie Marsan

Charlotte Rampling plays the leading role of femme fatale in her son Barnaby Southcombe's directorial debut. I, Anna is reminiscent of film noir made in the seventies and eighties in which the criminal investigations play second fiddle to the psychological state of the protagonists and their wounds and obsessions.

SALES AGENT
Global Screen
www.globalscreen.de



BERLINALE SPECIAL

THE STORY OF FILM: AN ODYSSEY

DOCUMENTARY | UK | 900' & 420'

Mark Cousins

Hopscotch Films

This documentary takes viewers on a journey through the evolutionary history of cinema. In interviews with Martin Scorsese, Baz Luhrman and Stanley Donen, the cinema's pioneering innovations in technology and dramaturgy are described and analysed. The influence of Asian, Middle Eastern and African cinema on film language is not forgotten either.

SALES AGENT
HanWay Films
www.hanwayfilms.com



CULINARY

CANNED DREAMS

DOCUMENTARY | FI | 80'

Katja Gauriloff

Oktober

This episodic documentary film constructs a portrait of European workers. It follows the journey of a canned food product and its ingredients across Europe. Along the journey the ordinary workers all over the continent recount their dreams and stories about the most important moments in their lives. Behind this one product there are numerous hands and the can itself is metaphor for multicultural Europe.

SALES AGENT
Deckert Distribution
www.deckert-distribution.com



CULINARY

COMME UN CHEF (The Chef)

FEATURE FILM | FR, ES | 84'

Daniel Cohen

Gaumont

CAST: Jean Reno, Michaël Youn, Raphaëlle Agogué

Jacky, an aficionado of haute cuisine, is self-taught, very talented but stubborn. While star chef Alexandre Lagarde has run out of ideas for future creations and is in serious conflict with the group that owns his restaurant. Then one day he meets Jacky.

SALES AGENT
Gaumont
www.gaumont.fr/fr/film/Comme-un-chef.html



FILMS SUPPORTED BY MEDIA



COMPETITION

DICTADO (Childish Games) by Antonio Chavarrías

EN KONGELIG AFFÆRE (A Royal Affair) by Nikolaj Arcel

L'ENFANT D'EN HAUT (Sister) by Ursula Meier

METÉORA (Metéora) by Spiros Stathoulopoulos

TABU by Miguel Gomes

BEL AMI * by Declan Donnellan & Nick Ormerod

SHADOW DANCER * by James Marsh

PANORAMA

ELLES by Malgoska Szumowska

IRON SKY by Timo Vuorensola

GENERATION

ISDRAKEN (The Ice Dragon) by Martin Högdahl

KRONJUVELERNA (The Crown Jewels) by Ella Lemhagen

LOTTE JA KUUKIVI SALADUS (Lotte and the Moonstone Secret)

by Janno Põldma & Heiki Ernits

PATATJE OORLOG (Taking Chances) by Nicole van Kilsdonk

PERSPEKTIVE DEUTSCHES KINO

MAN FOR A DAY by Katarina Peters

BERLINALE SPECIAL

I, ANNA by Barnaby Southcombe

THE STORY OF FILM: AN ODYSSEY by Mark Cousins

CULINARY CINEMA

CANNED DREAMS by Katja Gauriloff

COMME UN CHEF (The Chef) by Daniel Cohen

* Out of competition

© Photo: L'enfant d'en haut: Cover and p. 3, Roger Arpajou; p. 2 & 6: Cecoforma; p. 4: kallejipp; CICA; En kongelig affære, p. 13: Jiri Hanzl; Bel Ami, p. 13: Studiocanal GmbH; Shadow Dancer, p. 14: Rob Hardy; Elles, p. 14: Szymon Roginski; Isdraken, p. 14: Lena Lahti; Kronjuvelerna, p. 14: Paulius Makauskas; Patatje Oorlog, p. 15: Victor Arnolds; Man for a Day, p. 15: Inga Knoelke; Comme un Chef, p. 15: Gaumont/Nicolas Schul.