

1st Newsletter Cine-Regio - CANNES FILM FESTIVAL 2004

CANNES BABY TAKES FIRST STEPS

"You could say we are a son of Cannes," says Wallimage's Philippe Reynaert, one of the prime movers behind the creation of Cine-Regio.

"I remember our first meeting in Cannes two years ago," he recalls. "I had sent off emails to people working in European regional funds and the response was amazing. We had only expected a handful and more than 20 came!"

The idea of creating an inter-regional exchange network captured the imagination of those attending the meeting and Reynaert was charged with exploring the possibilities of accessing finance for such a venture.

"I spoke with various bodies on a European level," he explains "and we had a very positive reaction from the European Regional Development Fund (ERDF) because they considered their audiovisual sector as being a content industry which can help regions to develop."

In April 2003, the ERDF gave the greenlight for a new INTERREG III C two-year project dubbed European Coordination of Regional Investment Funds - Audiovisual (ECRIF - AV) involving five regional public bodies from Belgium, Italy, the Netherlands, Austria and Germany.

"The coordination had its first steering committee meeting at last year's Cannes Film Festival where we discussed our objective of having at least 15 members after two years," Reynaert continues.

The next big step was the organisation of a Cine-Regio founding conference in Mons in February this year where no less than 27 organisations from across Europe discussed the relationship between regional funds and film commissions, combining finance from regional and national aid schemes, and "regional effects".

Since then, another two funds - France's PACA and Spain's Consorcio Audiovisual de Galicia have sent official letters indicating their desire to join the founding five and bring the number of Cine-Regio's membership up to seven funding bodies.

"In a second phase, we have sent letters out to everyone who was at the Mons meeting inviting them to become members and I expect around 10-12 positive answers," Reynaert notes. "The idea is to have 15 members by the next meeting in Lecce, Italy, in the autumn."

"I think with Cine-Regio we can have a voice vis-a-vis the European Commission on audiovisual policy. The rules are changing at the moment, so it is very important that European legislation also heeds regional considerations. The voice of the regions should be heard since they are one of the founding ideas of Europe."



2003 : Cine-Regio founding members "brainstorming" at first strategic meeting in Cannes.

NEWS

Cine-Regio congratulates its founding member Vienna Film Fund on having two supported productions selected for this year's Cannes Film Festival.

*Hans Weingartner's second feature *The Educators (Die fetten Jahre sind vorbei)*, which stars Daniel Bruehl, Julia Jentsch and Stipe Erceg and was produced by y3 Filmproduktion and coop 99*

*Filmproduktion, was invited to screen in the Official Competition, while Jessica Hausner's horror film *Hotel*, produced by coop 99 with Essential Filmproduktion, will show in the sidebar "Un Certain Regard".*

*International sales on *The Educators* are being handled by Celluloid Dreams and on *Hotel* by The Coproduction Office.*

AGENDA

CINE - REGIO is the presenting partner of the Producers Network organized by The Festival de Cannes and the Marché du Film. On Friday 21, it will host a breakfast with more than 10 regional investment funds' representatives which will meet with more than 50 registered producers.

SUMMARY

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ROTTERDAMS FONDS VOOR DE FILM EN AV-MEDIA

Egmond Film's Erik In The Land Of The Insects backed by RFF



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THE LOWDOWN ON ROTTERDAM FILM FUND

Volume and origin of the financing:

€ 2.7m, independent body backed by Rotterdam Development Corporation

Number of funding programmes: 1

Type of productions supported:

Feature film, TV fiction, documentaries, animation, children's films & programmes, first feature/graduation film, Multimedia

Type of assistance:

selective, interest-free loan or subsidy

Level of Regional Effect:

In 2004, funding is only for Rotterdam-based production companies and there must be an "effect" in the Rotterdam area between 150% - 200%.

Examples of films supported by RFF

- > 2004 Canardville (development) , dir: Dirk Rijneke, Mildrid van Leeuwen, cos: Rotterdam Films/F for Film/Cotta Media
- > 2004 Falling Into Paradise, dir: Milos Radovic, prod cos: Rotterdam Films/Neue Impuls/MACT Productions/Rocketta Films
- > 2003 Eric In The Land Of Insects, dir: Gidi van Liempd, with Jasper Oldenhof, Georgina Verbaan, Johnny de Mol, prod cos: Egmond Film + TV/AVRO Television/Tradewind Pictures/A Private View
- > 2003 Grimm, dir: Alex van Warmerdam, with Halina Reijn, Jacob Derwig, Carmelo Gomez, prod co: Graniet Film.

SHORTS PREMIERE IN CANNES



Jacques van Heijningen

Rotterdam as a location has become such an attractive location for outside producers that the local Rotterdam Film Fund (RFF) had run out of production support money by last May.

"80% of the projects funded were from outside," says Jacques van Heijningen, who also doubles up as the city's Film Commissioner, "but this was politically not a good idea, so we closed the door on the fund's production support being open to all. Now, for international co-productions you can still access money from us, but you have to have a Rotterdam-based production company as a partner"

This year, the RFF specifies that there is a lower spending rate of 150% required from international co-productions, while Dutch national projects must generate a 200% effect in the region.

Meanwhile, van Heijningen is bringing five new Rotterdam Shorts with him in his luggage to Cannes and will screen them on DVD at the Holland Film Pavilion. "With the Rotterdam Shorts scheme we give young filmmakers € 30,000 each to make a film," he explains.

MFG-FILMFÖRDERUNG BADEN-WÜRTTEMBERG

Silent Waters, Golden Leopard winner in Locarno 2003, supported by MFG

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**THE LOWDOWN ON MEDIEN- UND FILM-
 GESELLSCHAFT BADEN-WÜRTTEMBERG**
Volume and origin of the financing:

€ 11.5m, limited company backed by the state of Baden-Württemberg and broadcaster SWR

Number of funding programmes:

8-10 (incl. digital content, script development, slate funding, production, distribution, and exhibition)

Type of productions supported:

Feature film, TV fiction, documentaries, animation and multimedia

Type of assistance:

selective, cultural subsidy, economic aid

Level of Regional Effect: 120%

Examples of films supported by MFG

- > 2005 Fateless, dir: Lajos Koltai, prod cos: Magic Media Inc./EuroArts/Renegade Films
- > 2004 Bye-bye Blackbird, dir: Robinson Savary, with James Thierrée, Izabella Miko, Derek Jacobi, prod cos: Samsa Film/Ipso Facto Films/Reverse Angle Factory
- > 2004 Workingman's Death, dir: Michael Glawogger, prod cos: Lotus Film/Quinte Film
- > 2003 Khamosh Pani (Silent Waters), dir: Sabiha Sumar, with Kirron Kher and Aamir Malik, prod cos: Vidhi Films/Unlimited/Flying Moon Filmproduktion/ZDF Arte
- > 2003 Schwarzwaldhaus 1902, dir: Volker Heise, prod co: zero südwest (four-part doc series)

LOOKING OVER THE BORDERS


Gabriele Röthemeyer

The concept of Cine-Regio found an enthusiastic listener in Gabriele Röthemeyer, chief executive of MFG Baden-Württemberg in Stuttgart. "The big funds in Germany have had working meetings together for some time to talk about projects and guidelines and this has been a very positive and useful experience", she says. "I can imagine Cine-Regio doing the same on a European level."

From the fund's outset, it has placed particular emphasis on international co-productions. "Due to our geographical position next to France and Switzerland it made sense to look over the borders, and I was all the more pleased when we could support an exotic project like Silent Waters," she explains.

MFG has also been a supporter of the German-French Film Academy and encouraged "twinning" co-productions between German, Swiss and Austrian producers.

Moreover, the region has made a name for itself internationally as a breeding ground for the next generation of digital artists and animators thanks to the sterling work of the Film Academy in Ludwigsburg. "It is in the nature of things that they also work more internationally than the classic feature filmmakers and we do our utmost to keep them in the region," Röthemeyer notes.

REGIONAL FUNDS AND FILM COMMISSIONS: THEIR RESPECTIVE ROLES

In his introductory remarks for the workshop on funds and film commissions, Luigi De Luca of Provincia di Lecce noted that "experience shows that the film commissions respond more to a logic of promoting territories, while the film funds are especially orientated towards supporting production."

Hugo Heppel of Screen Yorkshire suggested that there is "a genuine conflict of interests between Film Commissions and Film Funds to a degree that funding, in a lot of cases, comes from local authorities, development agencies, that have clear economic criteria – not cultural criteria – at the basis. So where we conflate Film Commissions and Film Funds, where should we be directing our film funds?"

"Should it be to attract big budget productions that are going to give lots of jobs, lots of training benefits? Or should it be for the small artistic production? This is a huge issue which I think that we need to address."

Meanwhile, Chris Chandler of the UK Film Council pointed out

that there had been a meeting of European film commissions in Malaga where the notion of a coordination of regional Film Commissions had been on the agenda. "Should we look to try and find some network between the two networks or is there is an incentive here for a common grouping of regional screen commissions and regional audiovisual agencies across Europe?," he asked.

At the same time, Susie Craig, Film Liaison Manager of South West Screen in Bath, supported the idea of an integrated model of film commissions within film funds.

"In the South-West of England, the resource problem was a constant battle for the six years that I worked with that Film Commission before merging into South West Screen," she explained. "We were relying on funds from Europe and funds from our local authorities. And each year they had budget problems and the tourist offices that we were most related to were facing enormous cuts and each year we lost funding from one or more of them. So, from my point of view, the integration of South West Film Commission into South West Screen was a good thing because I felt that it would ensure the survival of the Film Commission's work."



Mons 2004 : Cristina ALASTRUEY, Susie CRAIG, Philippe REYNAERT at Cine-Regio founding conference.

FOCUS ON... FILM I VÄST

Film i Väst was created as a regional film production centre in 1992, starting on a small scale working with talented young filmmakers, supporting the production of shorts and documentaries, providing training initiatives and assisting local film activities in the region's municipalities. In 1997, Film i Väst declared itself and Trollhättan (a town 75 km outside of Göteborg) to be a potential Nordic production centre for feature films. Nearly 100 films have been supported since, including three of the top ten Swedish films of the last 5 years (Together and Fucking Amal by Lukas Moodysson and Jalla Jalla by Josef Fares) and the area has become a key player in the Scandinavian film industry.

Film i Väst has focused on building up long-term relationships with production companies and interesting directors such as Denmark's Zentropa Entertainment, Moodysson, Fares and Lars von Trier. More information on Film i Väst at: www.filmivast.se

Lead Partner:

Founding members:

- Wallimage, Fonds Régional Wallon de l'Audiovisuel (Belgium)
- FilmFonds Wien (Austria)
- MFG Filmförderung Baden- Württemberg (Germany)
- Provincia di Lecce (Italy)
- Rotterdams Fonds voor de Film en Audiovisuele media (The Netherlands)
- WALLIMAGE, Fonds Régional Wallon de l'Audiovisuel (Belgium)

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