



MEDIA BULLETIN

CANNES 2012

After *A Separation*,
Asghar Farhadi and Memento Films
receive the MEDIA Prize for their new project

18 MEDIA Films in Cannes! – Focus

5 Guides at your service



EUROPE LOVES CINEMA



MARCHÉ DU FILM
FESTIVAL DE CANNES

Rust and Bone by Jacques Audiard,
a MEDIA-supported film

MEMENTO Films:

Staying close to filmmakers



Asghar Farhadi



Alexandre Mallet-Guy

Memento Films Production of France is co-winner of the first MEDIA Prize – a prize awarded to the producer and scriptwriter, in this case Iran's Asghar Farhadi, whose film in development has been assessed as the best project, with a strong potential for European success, of all those submitted to the MEDIA Programme in the first half of 2012. Memento co-founder, Alexandre Mallet-Guy, explains what winning the prize means, his company's philosophy and its journey so far.

What is the impact for you of this award? Do you think that MEDIA support can still play a role for a director who has already won an Oscar?

The MEDIA Prize is above all a quality label for the project. It is unusual to have a prize at this point in the production cycle. Generally, prizes are awarded only once the film is finished. In this case, we have won an award even before production has started. That's actually very stimulating, and I think that it will be an argument that will carry real weight with our future partners.

It may be true that Asghar Farhadi is well known in his own right. He has already made five films, all in Iran. However, in this case he is embarking on a new adventure by filming in a language that is not his own. It's tantamount to a first film! And the MEDIA Prize is given to the project and not for the filmmaker's career. This will really help us legitimise this project in Europe. As I say, it's a quality label that we shall use as an argument when presenting the scenario to potential partners in Europe. Because there is no doubt that this project will be 100% European.

Do you deliberately stick with filmmakers once you have started working with them?

Absolutely. We work a great deal with directors on their first and second films. The idea is to work alongside them, either just in distribution, or in distribution and production, or indeed in inter-

"After that first meeting, Asghar sent us his following film, A Separation. We took on both distribution in France and international sales. We then decided to go on working together, and that led to the idea of making a film in France."

national sales. We try to offer the filmmakers we work with the widest possible variety of competencies.

That is what happened with Asghar Farhadi. I met him when he made *Elly*, which was shown at the Berlinale, and then I bought the distribution rights for France. After that first meeting, Asghar sent us his following film, *A Separation*. We took on both distribution in France and international sales. We then decided to go on working together, and that led to the idea of making a film in France.

Being loyal to our filmmakers is an aspect of our strategy that has really paid off. Compared to other companies, we do not distribute many films. They may have a line up of fifteen or so, while we stick to five or six a year. That enables us to work hard upstream to prepare for release and then to be there to support the film for as long as possible while it is on general release. In production or co-production, we only take on about one film a year. Last year, it was *La Demora* from the Mexican director, Rodrigo Pla. We got on so very well with him that we have decided to go on working with him by co-producing his new film.

Above and beyond the loyalty to the director, our strength lies in having several strings to our bow that we can offer: production, distribution and international sales. Set up in 2003, Memento is both a distributor, with Memento Films Distribution, a sales agent, with Memento Films International, and a production company, with Memento Films Production. The three-pronged structure has just one objective: exploiting the synergies of all three to provide the best possible support to a film.

That is what makes Memento special. A filmmaker is much more comfortable making the most of the synergies between the three when they are all under the same roof. In addition, the fact that we do not have a lot of films on the go at once is also an advantage

"We always go for films we really like. That makes it easier to make a personal investment and to take risks."

because it means we can be more available – something else the directors appreciate a lot and which they find very important. We can adapt as a function of the potential of each film, and indeed of the extent of its success.

Memento is very successful in uncovering talent. How do you reconcile taking artistic risk with economy necessity?

It's true that when it is a first or second film, that there is a real risk because it is always very complicated to make one film stand out among the 13-15 which come out each week. And the more so when it is a first film! However, we work only with films that we fall in love with as we scour the festivals around the world. For example, I was on the jury at the Istanbul festival and discovered a Turkish film that I am going to distribute in France. We always go for films we really like. That makes it easier to make a personal investment and to take risks. If we believe in the film, then we think others will like it too. The results are much more uncertain when you don't fully believe in a film.

Moreover, by distributing only a few works, we actually reduce our risk. The way in which we work enables us to adjust the combination of theatres based on the feedback from the exhibitors, or the advertising budget based on the initial reaction from the press or the public. It is a system which means we can move step by step, so we only take measured risks.

What are your hopes for the future of the MEDIA Programme?

I think that the MEDIA system is exemplary, particularly the automatic support based on ticket sales. However, while we are positive about the principles of the mechanisms, there are a lot of constraints. We are not always in a position to reinvest the support in the time allowed. It is harder for small companies who bring out only a few films a year. The time limits are often too short. We would like to see more flexibility.

Nevertheless, the MEDIA Programme has provided us with a fantastic opportunity to establish stable and fruitful relations with our counterparts elsewhere in Europe. Thanks to this programme, we have been able to pool several promotional resources, such as posters and trailers. That has given us economies of scale. We also keep in touch with our European partners on how film publicity campaigns are going, and what the reaction is to films elsewhere in Europe in order to anticipate what reaction in France might be.



Mrs Androulla Vassiliou, the European Commissioner responsible for Education and Culture, will present the MEDIA Prize at a special ceremony in Cannes on May 20.

Mrs Vassiliou will also open the annual **European Rendezvous**. This year the topic is:

The new MEDIA Programme: CREATIVE EUROPE - Spotlight on recent European Commission initiatives.

Alongside Mrs Vassiliou will be Silvia Costa, Member of the European Parliament, rapporteur on the European Commission's proposal for the Creative Europe programme for 2014-2020, which will in future incorporate the MEDIA Programme.

Topics for discussion by a panel of speakers will also include the MEDIA Production Guarantee Fund, crowd funding, audience engagement, parallel releases, and the circulation of films in the digital era.

This conference and debate for professionals is open to all. It will be held in the Salle de conférences de presse of the Palais des Festivals on **Monday May 21, 2012**, from 3.30-5.30 p.m.

AND NOW THERE ARE FIVE



Still undecided what Markets to attend over the rest of this year? Check out the **Markets and Networks Guide**, one of five Guides to programmes supported by the MEDIA Programme. Produced this year for the third year running, the Markets and Networks Guide lists more than 50 markets selected for MEDIA Programme support this year. Many are regulars, but there are some new additions. Try out Good Pitch Europe in London on June 25-26, the Locarno Industry Days from August 3-7, or the Arc 1950 Coproduction Village from December 15-18.

Also available are two Guides produced for the first time this year: a **MEDIA Mundus** guide (covering 35 programmes, some of which are stand alone and some which open up MEDIA-supported training, markets and distribution schemes to non-MEDIA participants) and a **Festivals Guide**. This casts a spotlight on 16 festivals highlighted for their engagement with the public and professionals, and also contains an A-Z of the nearly 100 MEDIA-supported audiovisual festivals in all.



Completing the series are the **Training and Networks Guide**, also in its third edition and covering some 60 training courses – and for the first time in the same format this year, a publication listing the 14 MEDIA-supported **Universities and Film School** consortia offering initial training that bridges the gap between these schools and continuous training.

These guides can be downloaded from www.ec.europa.eu/media, www.media-stands.eu/library/media-publications or straight onto your mobile or tablet, using the QR Code. For print copies of these Guides, please contact a MEDIA Desk or Antenna.





The Hunt

Vinterberg hunts the Golden Palm

Fourteen years after the very successful *The Celebration (Festen)*, Thomas Vinterberg is back in the Cannes main competition with the MEDIA-supported Danish-Swedish co-production, *The Hunt (Jagten)*.

Following a tough divorce, 40-year-old Lucas (Mads Mikkelsen) has a new girlfriend, a new job and is in the process of reestablishing his relationship with his teenage son, Marcus. But things go awry. Just a passing remark – a random lie. And as the snow falls and the Christmas lights are lit, the lie spreads like a virus. The shock and mistrust get out of hand, and the small community suddenly finds itself in a collective state of hysteria, while Lucas fights a lonely fight for his life and his dignity.

Sisse Graum Jørgensen says that when Vinterberg presented the idea to her, she immediately felt it was a strong and universal story, since that kind of 'witch hunt' occurs in all societies all over the world. She not only found the story very appealing, but also sharp-edged. It also made her immediately want to work with Vinterberg again, for the first time since *Dear Wendy*.

When Vinterberg approached Jørgensen's co-screenwriter, Tobias Lindholm was already on board. Vinterberg and Lindholm had both enjoyed working together on *Submarino*, so they found it only natural to team up again. Jørgensen says the work on building the characters was fantastic.

How the co-production works

The film is a co-production between Denmark and Sweden. The support has come from DFI, DR TV, SFI, SVT, Film I Väst, Nordic Film & TV Fund, Eurimages and the MEDIA Programme. Through the MEDIA Programme, the film is supported with MEDIA development funding in a slate, with i2i audiovisual support and as a reinvestment from the automatic scheme.

"The co-production work has been very creative. Several of the creative team members are Swedish and the film also has a Swedish Actress, Alexandra Rapaport. Working with Sweden is easy because we speak a similar language and have the same way of working," Jørgensen adds. "With Sweden on board, it was possible for us to get the Nordic Film and TV Fund as well as Eurimages.

FOCUS ON MEDIA-SUPPORTED FILMS

On a film with a budget of EUR 2.7 million, we didn't need more co-producing countries."

The film was selected for Cannes even before the post-production was over. With fewer than three weeks to the gala screening in Cannes, the people at Danish Production Company Zentropa were still working on the sound. (The film is produced by Zentropa producers, Sisse Graum Jørgensen and Morten Kaufmann.)

The luxury of time

Zentropa and the creative team say it was crucial to get MEDIA support in order to have the time and space for a proper and professional development. Jørgensen says MEDIA support provides an opportunity to experiment with the story, try out ideas and test them to see if they work, and if they don't work, go back and try our other ideas. Creative people need to immerse themselves in the development and MEDIA makes this time-consuming work affordable. "With enough time for development the writers and producers can develop a story at an international level and know exactly what they are doing and why," she adds.

Vinterberg also says that time is very valuable in the development phase – time, where he can have his producer's full attention and time for thorough research. When he makes films, he wants them to be as authentic as possible. He makes films about real people and real environments. During the development of *The Hunt*, he went to small towns in remote areas of Denmark to talk to the people there and hear if they knew of similar stories to those in the script. "For me casting and location scouting is an important part of the script development. The script is written for certain actors and specific places. This is the kind of time development funding can buy me," Vinterberg adds.

The Danish Film Institute supported the development, but there are not so many sources of development funding in Denmark, so Zentropa has over the years benefited from several slate supports from MEDIA which has made it possible for them to develop film at an international level. These include films such as *Melancholia*, *In a Better World* and *A Royal Affair*.

Cannes – what could be better?

The producer is very proud and grateful to have the film in competition in Cannes: "So few films get this chance, so we're very happy to have this fantastic platform to launch the film. We can't think of anything better for further festival life and for sales." When we work with a film, we of course dream about having it screened outside Denmark, so we're very happy when this happens. We come from a very small language area, and being in Cannes with the film proves that other people are interested in what we do, even if they might look at it with from another perspective from ours."

"MEDIA support provides an opportunity to experiment with the story, try out ideas and test them to see if they work, and if they don't work, go back and try our other ideas. Creative people need to immerse themselves in the development and MEDIA makes this time-consuming work affordable."



The MEDIA Programme would like to thank...

Nathalie Chesnel, Gilda Fougeront, Christine Mazereau and Pierrick Roberge of the MEDIA Desk in Paris, Helena Moreno in Barcelona, Thierry Leclercq in Brussels, Ene Rasmussen in Copenhagen, Christiane Siemen in Hamburg, Hatice Ozdemir-ciler in London and Esther Krausz in Vienna for their help with this Bulletin.

Polluting Paradise

A tale of resistance



With his documentary, *Polluting Paradise*, Fatih Akin is in Cannes for the third time, and for the second time with a documentary. The other was *Crossing the Bridge: the Sound of Istanbul*, made in 2005, two years before he won the prize for best screenplay in Cannes with *The Edge of Heaven*. The ties to his Turkish roots that came through in both those films are more than ever in evidence in *Polluting Paradise*, which has been selected for a Special Screening.

Akin again returns to his roots

Travelling to the Turkish village of Çamburnu, home to his grandparents, for the filming in 2006 of the final scenes of *The Edge of Heaven*, was in fact the trigger for *Polluting Paradise*. It was then Akin learned of a looming environmental catastrophe and decided to fight it with all the means at his disposal. He spent more than six years documenting the fight of this small village against mighty institutions and recording on film the countless disasters which befall this former paradise from a landfill site above the village. *Polluting Paradise* is both a remarkable portrait of Turkish society away from the major cities and a moving plaidoyer for civil courage.

Çamburnu is a small mountain village in northeastern Turkey. Thanks to the temperate climate of the Black Sea, the inhabitants have traditionally made their living in harmony with their natural environment from growing tea, and from fishing. Then, ten years' ago the idyll came under threat when the government decided to build a landfill site above the village. Over the heads of

the protests of the mayor and the inhabitants of the village, the site was built without respect for important safety and construction standards. It was continually polluting the environment as a result of accidents and damage to the installations. It polluted the air and the groundwater, and during the rainy season, the water swept the rubbish and waste down the hillsides; flocks of birds and stray dogs laid siege to the village. The tea farmers, whose plantations were just below the site, lost their livelihood.

Film as an agent of change

Asked whether he thinks the film can change anything, Akin says: "Absolutely. That's why I'm a filmmaker. Of course, I'm also a storyteller, and stories have a moral, which because of the way the story is told, is more subversive than information as such. But I don't think that *Polluting Paradise* will get the landfill site closed at a stroke. That would be naive. But I think the film could raise awareness, and maybe get debate under way in Turkey, so that things will happen differently in future."

Distributors from two countries have put their MEDIA automatic reinvestment money into the distribution of *Polluting Paradise*. And although the producers of corazón international in Hamburg do not receive funding directly, Akin says there are clear indirect benefits: "Thanks to the automatic support we can identify the international interest for the film very early on. In addition, the MEDIA support makes it easier for the foreign distributors to develop the appropriate distribution campaign."

The Dream And The Silence



Making sense of the human condition

Spanish Director, Jaime Rosales, is premiering his latest feature length film, *The Dream and The Silence*, at the Directors' Fortnight in Cannes. He talked to the MEDIA Bulletin about his approach to making this film and how the MEDIA Programme has helped him this time and in the past.

Tell us a little bit more about what *The Dream and The Silence* is about, or at least, what can we expect from this new project.

The Dream and The Silence (Sueño y Silencio) tells how all the members of a family become affected by an accident which causes a very painful loss. The movie has been directed in a very particular way. The actors were free to decide what they wanted to do and say in every scene just at the moment of shooting. All the shots were filmed in a single shot. Whatever they said or did was right. Nothing was corrected.

I feel that proceeding in this way bestows great truth on what happens in front of the camera. The characters are not con-

structed. They are created out of the authentic and actual personality of the actor or the actress, which is then revealed within the film.

From a thematic point of view, I think the movie tries to connect the audience with the value of life, with the emotion of being alive and the suffering of the loss of a beloved. It also seeks to provide an expression of or make a certain sense out of the spiritual dimension of the human condition. I do not believe we are purely contingent beings, whose life vanishes without leaving any trace. In fact, this trace remains alive in the loved one and is by itself one form of transcendence.

How long have you been working with MEDIA support?

My history with MEDIA begins with my very first movie *Las horas del día*. In the case of *La Soledad*, it was really important to start with some money from the development stage and this is one of only a few support schemes at the development stage. MEDIA Programme support has always brought us luck. My three movies

with MEDIA support have all later been selected for the Cannes Film Festival, and it has always been real and very helpful support.

In the specific case of *The Dream and The Silence*, what financial support did you receive?

We were awarded a EUR 60,000 grant at the development stage. With this money, we covered most of the development costs, including administrative procedures, raising funds, the casting process, cinematography tests and location scouting.

In the kind of productions I do, which are very time-consuming, it is essential to have this type of support. All this work in advance of the production stage is of great value. For instance, I worked full time on casting for six months. I personally interviewed more than 400 people for 45 minutes each one. We did that in Madrid, Barcelona, Seville and Paris. Three casting directors were involved. When you get to see the work of these interpreters, you will understand how much work the production team did over all these months.

Another example is the international expenses. This project was selected by the Atelier of the Cannes Film Festival. The Atelier gives you some facilities, but you have to go to Cannes. We were two people, Arancha R. de Buen, the head of development, and me. The Atelier paid the travel and allowance expenses for me as the director, but we needed Arancha there too. All this is really expensive. It is really useful for the movie, but you have to pay for it.

What were the key elements that enabled you to be able to start *The Dream and The Silence*?

The movies I direct are a very personal kind of cinema. It is a cinema which relies on confidence in the director. That is, of course, almost always the way: the director is very important. But some other movies have a well known cast or a script. In *Sueño y Silencio* almost everything relied on having confidence in the director. Miquel Barceló was also involved in the project, and that maybe has helped the movie, too.

I am also really lucky to have kept the same production partners since the beginning of my career. And the same distributors, and the same international sales agent – Wanda in Spain, headed by the brothers Miguel and José María Morales, as well as Les Productions Balthazar in France, with Jérôme Dopffer, and The Match Factory with Michael Weber in international sales. They all enjoy a great reputation. Their presence supports the project, they give security to the movie.

Finally, I believe that the general proposal was coherent. The allocation of expenses, the way the film is financed, the marketing and distribution plan... everything was coherent, it had a sense of unity.

What would have been different about the project without MEDIA's support?

It is said in this industry that the most difficult things are to get the both the first and the last bricks of a project. I believe that too. In *Sueño y Silencio*, as well as in *Las horas del día* or *La Soledad*, the MEDIA Programme provided the first brick. I think this sums it all up for me: the MEDIA programme has been fundamental.

And when the film is shown in Cannes, what reactions are you looking for?

The movie is looking for emotion, deep emotion in the spectator. If the reaction of the audience is really emotional, we shall have achieved our goal.

“The movie has been directed in a very particular way... The actors were free to decide what they wanted to do and say in every scene just at the moment of shooting.”



Jaime Rosales



Sixteen films and the art of European storytelling

On the list of films competing for this year's Palme D'Or is Ken Loach's new film, *The Angels' Share*. A bittersweet comedy set in Glasgow, it tells the story of a group of young people who meet while carrying out community service (for being found guilty of petty crimes) trying to change their lives for the better in a society where the problem of entrenched unemployment is widespread and opportunities are limited. It was written by Paul Laverty, who Loach has also successfully collaborated with on several past projects including *Sweet Sixteen*, *The Wind That Shakes The Barley* and *Route Irish*. Part of the action takes place in a whisky distillery, which explains the film's title; the angels' share is the name given to the part of whisky lost in the distilling process.

When discussing *The Angels' Share*, Loach has explained that he wanted to make a film about the current younger generation now facing a life without opportunities for permanent or sustainable jobs, and what impact this has on their lives. At the end of 2011, the number of unemployed young people in Britain reached over

1 million for the first time. At first glance it may seem strange that such a localised story has been made as a UK/Italy/France/Belgium co-production, but this multi-territory co-production model is true of most of Loach's films for many years now, and a method that Sixteen Films, the production company Loach founded with producer, Rebecca O'Brien, has relied on a regular basis. Indeed, Loach's films often enjoy better success across Europe than in his home country, the UK. Loach films are particularly popular in France and Spain.

The European dimension is sound economics

Rebecca O'Brien points out that: "Our films would not survive if we were only able to distribute in the UK. We are very dependent on our relationships with European partners to make economic sense of our business. We sell to nearly every territory in Europe – perhaps for small amounts in some places, but for more in others – and this money goes into making the films. Support from MEDIA assists distributors around Europe by helping them get more specialised films released and we fit into that category. So, the dis-

tributors are able to reach a broader audience for our films and that audience is therefore supporting the production of the next film – it seems to me that it's a virtuous circle. MEDIA's support enables that virtuous circle to function smoothly and effectively."

Theatrical distributors in Switzerland and Belgium have already received MEDIA Distribution awards to subsidise the releases of *The Angels' Share*, with others expected to follow suit in the next few months. With MEDIA grants distributors are able to either pay minimum guarantees for a film in its early stages, or have bigger budgets to spend on the film's release. For instance, by increasing the amount of money they spend on P&A costs, distributors can encourage a larger release of a film, on more screens, and ultimately encourage a bigger audience to see the film. 55% of the entire €755 million MEDIA budget is spent on supporting the non-national distribution and exhibition of European films from 2007-2013, and helps to ease the way for films to successfully cross national borders and gain new audiences outside their domestic markets.

Taking on tough topics

Loach has never been shy of tackling tough socio-economic problems in his work. Making the shift from theatre, Loach's film career really took off in 1966 when he directed the highly controversial *Cathy Come Home* for the BBC's The Wednesday Play series, highlighting the plight of homelessness and one woman's struggle to retain the care of her children in an inflexible system, and firmly identifying Loach as a politically committed filmmaker. According to some viewing figures, *Cathy Come Home* was seen by 12 million viewers (a quarter of the UK population at the time). It was highly influential and sparked debate in the UK parliament on the topic of homelessness and the level of intervention of social services, which led to a change in UK law and substantially increased public support for the newly founded UK homelessness charity, Shelter. In terms of awareness-raising television, it is difficult to think of other examples that can be said to have had that level of impact on social debate. In September 2000, *Cathy Come Home* still came in at second place in the *British Film Institute's TV 100* poll of industry figures (first place went to *Fawlty Towers*).

Loach and Cannes

It was not until more than two decades later in 1990 when Loach was recognised at the Cannes Film Festival when *Hidden Agenda* won the Special Jury Prize. He also won the Special Jury Prize again for *Raining Stones* in 1993. By 1995, when *Land and Freedom* won the FIPRESCI International Critics Prize and the Ecumenical Jury Prize in Cannes, Loach was establishing his name as a great European director, with his particular brand of broad-appeal universal human story, told in a particularly local setting. *Land and Freedom* is set in Spain in 1936 and tells the story of the Spanish

Civil War from the point of view of a young English man who travels to Spain to join the fight. It was a UK/Spain/Germany/Italy co-production and since then Loach's films have continued to be co-produced on a wide European scale ensuring wide audiences outside the UK.

Loach won the Palme D'Or in 2005 for *The Wind That Shakes the Barley*, a film set at the start of the 20th century, which dealt with the highly controversial topic of the struggle for the independence of Ireland from the British Empire. It was an ambitious Ireland/UK/Germany/Italy/Spain/France/Belgium/Switzerland co-production. The film received development funding from the MEDIA Programme in its early stages to fund drafts of the script and research. It went on to have its theatrical release in 15 European territories bolstered by MEDIA funding, which helped ensure audiences across Europe could watch the film.

It is the relationships established with the French partners on *Looking for Eric*, Pascal Caucheteux from Why Not Productions and Vincent Maraval from Wild Bunch, that Rebecca O'Brien cites as leading to further collaboration on *Route Irish*, which also led to another successful partnership on *The Angels' Share*.

"Support from MEDIA assists distributors around Europe by helping them get more specialised films released and we fit into that category. So, the distributors are able to reach a broader audience for our films and that audience is therefore supporting the production of the next film – it seems to me that it's a virtuous circle. MEDIA's support enables that virtuous circle to function smoothly and effectively."



Love turns to tragedy

The family is the theme at the heart of the latest film from the young Belgian filmmaker, Joachim Lafosse, whose *À perdre la raison* has been picked for *Un Certain Regard*. With his artist's eye, he has constructed an uncompromising, fascinating and cohesive work, which brings him to Cannes for the second time. His *Élève libre* was selected for the Director's Fortnight in 2008. This very prolific director – with five features to his name in less than 10 years, and selections in Angers, Locarno and Venice to his credit – can truly be said to have arrived.

The event underlying his latest work was well known in Belgium even before he took it up, since the story of the film is a free adaptation of a tragic quintuple infanticide that shook the whole of the country in 2007. A young Moroccan who was taken in and brought up by a generous doctor starts a family with a young girl with whom he is deeply in love. Over time the couple becomes excessively dependent on the doctor, to the point that emotional climate becomes overwhelmingly claustrophobic for the young wife. This leads insidiously and inevitably to a tragic outcome.

Arestrup and Rahim reunited

To bring what has shades of a Greek tragedy to the screen, Joachim Lafosse has called on Niels Arestrup and Tahar Rahim, two actors who lit up the screen in Cannes in 2009 in Jacques Audiard's *Un Prophète*. But it may well be Émilie Dequenne on whom the spotlight falls thirteen years after she shone in her first film, the Dardenne brothers' *Rosetta*. The role in itself is heart-rending and her interpretation is mind-blowing.

Versus producers, Jacques-Henri et Olivier Bronckart explain, how they managed to combine a news story, which at the time was the subject of strong emotion and debate, with creating a climate within which they could be creative.

"We knew when Joachim told us he wanted to base a film on this story that he would give it both a balanced and a personal perspective. In his earlier films, he had already looked at families which are dysfunctional, so it seemed perfectly natural to us that he would take this event and make it into a film that is clearly his own and carries over-arching messages. We have carefully

Animation the European way

Co-produced by Les Armateurs (France), La Parti Production (Belgique) and Mélusine Production (Luxembourg), *Ernest et Célestine* is a feature-length animation has been selected for showing in the Directors' Fortnight. It is directed by Benjamin Renner, Stéphane Aubier and Vincent Patar. MEDIA talked to Didier Brunner, producer-founder of Les Armateurs.

In Ernest et Célestine, the duo of Patar and Aubier has taken a “beginner” on board – Benjamin Renner. How did you meet?

Let's get things straight first! Vincent Patar and Stéphane Aubier are not welcoming a beginner – it's Benjamin Renner who is taking Patar et Aubier on board! When we decided to embark on the adventure of making *Ernest et Célestine*, we needed an artist who could adapt the very special drawings of Gabrielle Vincent. When I met Benjamin Renner (who won the Cartoon d'Or in 2008 for *La Queue de la Souris*, made as his film-school graduation film), he seemed highly motivated by the project, but also thought that he was not experienced enough to carry it through. We needed to find the right people to work with him and give him confidence, particularly on the screenplay. I had just read Daniel Pennac's *Cabot Caboche* and that is how I got the idea of suggesting *Ernest et Célestine* to him. *(Continued overleaf)*



avoided getting involved in the domestic debate about this event; we feel the question the media should ask itself is whether an artist and filmmaker can take a news event like this, however recent, and make a personal work from it. We did not feel a need to justify ourselves in this respect and we have kept the director at a distance from this discussion.

“We also took the time to be sure we met the demands and expectations we had of ourselves. A scenario is no more than a tool.”

The budget of EUR 6 million required a four-party co-production between yourselves (Liège-based, Versus Production), Samsa (Luxembourg), Les Films du Worso (France) and Box Productions (Switzerland). What difficulties did you encounter along the way?

“France is a natural and essential partner for all our major films because it is so important in terms of the potential audience. We already had excellent relations with our Luxembourg partners, and once we had found our locations there, it was an ideal means

of putting distance between us and the underlying event, and of finding additional finance.

“We also already had positive experience of multi-party co-productions, so we were able to make the most of the contribution each company could make. That was also the result of being able to call on a wealth of expertise developed with our partners upstream in the initial stages. This combined ensuring that the creative aspects came to the fore without losing sight of the need to live up to our financial commitments.”

What was the role of the MEDIA Programme?

“A project like this is always a risk. MEDIA slate funding support enabled us to invest time in writing, in researching the subject and in pre-production without feeling under pressure. We regarded it as essential to be able to associate Joachim with well known writers of the highest calibre (Matthieu Reynaert et Thomas Bidégain) so that the project would have more universal appeal to a wider public, even though the subject is such a difficult one.”

FOCUS ON MEDIA-SUPPORTED FILMS

What I did not know until I spoke to Daniel is that he exchanged letters with Gabrielle Vincent for a period of more than ten years. So, of course he could not, and did not, refuse!

On the production side, we were in the process of putting the finance for the film together. After talking it over with Vincent Tavier, our Belgian co-producer, we got the idea of entrusting the preparation, cutting and conception of the storyboard and sound post-production to Vincent Patar and Stéphane Aubier, who directed *Panique au Village*, which was produced by Vincent's company, La Parti. When Benjamin, Vincent and Stéphane met, they got on wonderfully well. Nevertheless, even if the film has three co-directors, let me stress that it above all carries the mark of Benjamin. I truly think a director has been born – a director with immense talent.

You are very loyal, both artistically and financially. Is that the secret of your longevity?

We have had a consistent editorial line which began with *Kirikou et la Sorcière* fifteen years ago. We work with authors who put their personal stamp on a project and who can claim it as 100% their own. The American studios mostly do entertainment. That is not our thing. Our approach at Les Armateurs is to identify, find and work with people who can carry a project from start to finish, both in terms of the screenplay and the graphics. We have worked in different worlds from one film to the next. We have worked with Michel Ocelot, Sylvain Chomet and Tomm Moore, whose *Brendan and the Secret of Kells* has no relationship graphically to films like *Les Triplettes de Belleville* or *Kirikou*. We also produced Jan-nick Astrup's *The Boy who wanted to be a Bear*. That is completely different again. European animation cinema is author-based and grounded in a very original and very strong universe. I think that is the difference with our American competitors.

For us, every film means taking a risk. Because every film is a prototype: there will never be another like it. The exception is *Kirikou*, which was so successful that the demand for more led us to do a second and then a third film.

It is true that financially, we are close to certain producers: La Parti and Vivi Film in Belgium are companies with which we work as often as we can. This is the eleventh time we have co-produced with Mélusine of Luxembourg (including TV series). We have only made one film in Denmark, but we have always tried to maintain a close relationship with Marie Bro in any new experience. In Ireland, we work with Cartoon Saloon. We look for true partners who share our philosophy and know that we are makers of prototypes, seekers of adventure in the realm of art house films.

Has co-production become the rule in animation?

Definitely! Personally, I believe strongly in European cooperation. Most of our films have been co-produced with European partners. Many of them have been with Belgium and Luxembourg, for obvious reasons of geographic and cultural proximity. But also for economic reasons because it provides us with financial levers.

Overall, we have always been European in most of our films, either as majority or minority producers. The problem that arises most is how to work together – how to ensure that the human dimension is maintained because the director needs to be in physical proximity to the team while the project is going on? To succeed in producing quality and competitive animation films on the international market means giving the creative team as much flexibility in conceiving and creating the project as possible. For *Ernest et Célestine*, most of the animation and conception was done in France. The post-production of the sound was done in Belgium – entirely in Belgium, all in the same place with the same technical staff. Part of the decors and the storyboard were done in Luxembourg. Being able to organise coproduction meetings very quickly is the great advantage of the Paris-Luxembourg-Brussels triangle.

What has MEDIA meant to you over the years and what are you expecting from the next Programme?

It is expensive these days to develop projects, particularly animation projects and it is very risky. The support from MEDIA is critical during this phase. The second critical phase is when the film is ready and needs visibility through marketing and communication. MEDIA could help us to do better at this, by helping us, for example, to partner with distributors. We need promotional material well in advance on the American model, not just six months before the film is finished. MEDIA could help us with upstream promotion via the Internet, social media and all the new media.



Paradise: Love

A Trilogy of Yearning



A 'cinema of yearning', as Austrian director Ulrich Seidl puts it, is at the heart of all three films of his *Paradise trilogy*, since they all deal with the topic of longing. With *Love*, the first of the three films, and the one screening for Seidl's return to Cannes this year in the Official Competition, Seidl has split into three what he had intended as a 'cosmos'.

"Of course, each of the three films can be viewed separately. But they reveal a unified cosmos if viewed together and chronologically," says Seidl. Taken together with the other two parts, "there are three women on a quest to fulfill their longing for love, each of them with a different background and pursuing different means of achieving their goals."

A woman's director

In *Love*, it is a single mother and care worker for handicapped people, Teresa (played by the gifted Margarethe Tiesel), who is travelling to Africa to find the love she is looking for. Seidl describes her as "a middle-aged woman disappointed with life and men." In Africa, she finds herself courted by many men who want to marry into a better life. "Women as sex-tourists, so-called Sugar-Mommies, have not really been treated in films yet", Seidl explains. His interest is in the female perspective. "I am a woman's director", he says, "even though my films do not suggest that at first sight. I have a deep love for women in films, and for what ails every one of us."

The shooting not only required a lot of sure instinct in dealing with the partly amateur actors on location, but also a major logistic effort. Production manager, Louis Oellerer, is consequently appreciative of the i2i Audiovisual scheme support the Ulrich Seidl Film production company received: "The support from MEDIA made it possible to cover the project's insurance costs in a quick and uncomplicated way", says Oellerer. Since Austria counts as a country with low audiovisual production capacity, this funding can meet up to 60% of the eligible budget.

A fascination with Africa

It was Seidl's personal decision to make Africa the main location for *Love*: "We had also researched the Caribbean, the Dominican Republic and other such places, but I was fascinated by Africa because it provides a charged atmosphere in this context because of its history of colonisation."

It was because the shooting in Africa finally provided for so much impact, contributing a great deal to the total amount of 80 hours of film material that Seidl decided to split the film – originally conceived as one single piece of work – into three parts, giving birth therefore to the trilogy called *Paradise*. The other two parts will have their premiere this year as well.

Some of the material in this article, including original quotations, have been taken with permission from an interview with Ulrich Seidl published by Alexandra Zawia in Celluloid 1/12 (www.celluloid-filmmagazin.com).

MEDIA-SUPPORTED FILMS

IN THE CANNES SELECTIONS



OFFICIAL SELECTION

AMOUR (Love)

FEATURE | FR/AT/DE

Michael Haneke

Les Films du Losange, X Film Creative Pool, Wega Film

CAST: Jean-Louis Trintignant, Emmanuelle Riva, Isabelle Huppert

Georges and Anne are octogenarians; they are cultured, retired music teachers. Their daughter, also a musician, lives abroad with her family. One day Anne suffers a small stroke. The love that unites the couple will be put to a harsh test.

SALES AGENT

Les Films du Losange
filmsdulosange.fr



OFFICIAL SELECTION

THE ANGELS' SHARE

FEATURE | UK/FR/BE/IT

Ken Loach

Entertainment One, Sixteen Films, Why Not Productions, Wild Bunch

CAST: Paul Brannigan, John Henshaw, William Ruane, Gary Maitland, Jasmin Riggins, Siobhan Reilly, Roger Allam

Juvenile delinquent, Robbie, is sentenced to community service. His instructor, Henry, secretly initiates him in the art of whisky. Having discovered a real talent for tasting, will Robbie use this gift wisely, or fall back into his old ways?

SALES AGENT

Wild Bunch
wildbunch.biz



OFFICIAL SELECTION

DE ROUILLE ET D'OS (Rust & Bone)

FEATURE | FR/BE/CH/LU

Jacques Audiard

Why Not Productions, Page 114, France 2 Cinéma, Les Films du Fleuve

CAST: Marion Cotillard, Matthias Schoenaerts, Bouli Lanners, Céline Sallette

The meeting between Ali, a penniless young man living on the fringes of society, and Stephanie, an orca whale trainer whose life changes when she loses the use of her legs after an accident during a show. Only Ali's support will allow her finally to recover fully.

SALES AGENT

Celluloïd Dreams
celluloid-dreams.com



OFFICIAL SELECTION

HOLY MOTORS

FEATURE | FR/DE

Leos Carax

Pierre Grise Productions, Arte France Cinéma, Pandora Film

CAST: Denis Lavant, Michel Piccoli, Eva Mendes, Kylie Minogue, Edith Scob

The story of Mr. Oscar, a being who travels from life to life, by turns big boss, murderer, father or monstrous creature. In reality, these are roles he is acting out, but where are the cameras? Rudderless, he is exhausted and no longer knows where his true life, his family or his reality lie.

SALES AGENT

Wild Bunch
wildbunch.biz



OFFICIAL SELECTION

JAGTEN (The Hunt)

FEATURE | DK

Thomas Vinterberg

Zentropa Entertainments, Film i Väs

CAST: Mads Mikkelsen, Thomas Bo Larsen, Annika Wedderkopp, Lasse Fogelstrøm, Susse Wold, Anne L. Hassing

Divorced and seeking to rebuild his life, Lucas, 40, has a new girlfriend, a new job, and is becoming closer to his son Marcus. Nevertheless, just before Christmas, Lucas is accused of raping a 5-year-old girl.

SALES AGENT

Trust Nordisk
trustnordisk.com



OFFICIAL SELECTION

PARADIES: LIEBE (Paradise: Love)

FEATURE | DE/FR/AT

Ulrich Seidl

Société Parisienne de Production, Tat Film, Ulrich Seidl Film Produktion

CAST: Margarete Tiesel, Inge Maux, Peter Kazungu

Three Austrian women seek personal growth: one through sex tourism in Kenya, the other by dedicating herself to God, and the last, who is overweight, by losing her virginity in a thalasso-therapy center. *Love* is the first of the trilogy.

SALES AGENT

Société Parisienne de Production - Coproduction Office
coproductionoffice.eu



OFFICIAL SELECTION

V TUMANE (In the Fog)

FEATURE | DE/NL/BY/RU/LV

Sergei Loznitsa

Lemming Film, Ma.ja.de. Fiction, Rija Films

CAST: Vladimir Svirski, Vlad Abashin, Sergueï Kotesov, Vlad Ivanov

In 1942, two resistance fighters find themselves in a Belarussian forest. At the same time a railway worker is accused of collaboration. The question is what moral choices to make in a period in which all morality has disappeared.

SALES AGENT

Match Factory
the-match-factory.com



UN CERTAIN REGARD

7 DÍAS EN LA HABANA (7 Days in Havana)

FEATURE | US/ES/AR/PS/CU/FR

Benicio Del Toro, Pablo Traperó, Julio Medem, Elia Suleiman, Juan Carlos Tabío, Gaspar Noé, Laurent Cantet

Full House, Morena Films

CAST: Daniel Bruehl, Emir Kusturica, Elia Suleiman, Josh Hutcherson, Vladimir Cruz, Mirta Ibarra, Jorge Perugorria

7 days of the week and 7 filmmakers to create short films depicting life in the Cuban capital. A dive into the different environments, neighborhoods and cultures of Cuba.

SALES AGENT

Wild Bunch
wildbunch.biz



UN CERTAIN REGARD

À PERDRE LA RAISON

FEATURE | BE/FR/LU/CH

Joachim Lafosse

Versus Production, Samsa Films, Les Films du Worso, Box Productions, Prime Time, RTBF, RTS (Radio Télévision Suisse - SRG SSR)

CAST: Niels Arestrup, Tahar Rahim, Émilie Dequenne

A story of a watched-over love between Mounir and Murielle, young newlyweds who have decided to start a family, but who are in a relationship of dependence with Dr. Pinget. Murielle finds herself trapped in a suffocating emotional atmosphere, resulting in a tragic outcome for her family.

SALES AGENT

Les Films du Losange
filmsdulosange.fr



UN CERTAIN REGARD

CONFESSION OF A CHILD OF THE CENTURY (Confession d'un Enfant du Siècle)

FEATURE | FR

Sylvie Verheyde

Les films du Veyrier, Hérodiade

CAST: Charlotte Gainsbourg, Pete Doherty, Lily Cole, August Diehl

In 1830, Octave, finding his mistress has been unfaithful, falls into despair and debauchery. Following the death of his father, he moves to the country and experiences great passion with Brigitte, a young widow, ten years his senior. Will he learn to believe in love again?

SALES AGENT
Wild Bunch
wildbunch.biz



UN CERTAIN REGARD

DJECA (Children of Sarajevo)

FEATURE | BA/FR

Aida Begić

Film House Sarajevo, Rohfilm, Les Films de l'Après-Midi, Kaplan Film

CAST: Marija Pikic, Ismir Gagula, Bojan Navojec, Sanela Pepejck

Against a backdrop of the beauty of Sarajevo, capital of Bosnia and Herzegovina and symbol of the Balkans, this film presents the story of two orphaned children and their journey to rebuild their lives.

SALES AGENT
Pyramide International
pyramidefilms.com



UN CERTAIN REGARD

ELEFANTE BLANCO (White Elephant)

FEATURE | AR/ES

Pablo Trapero

Matanza Cine, Morena Films, Patagonik Film Group, Full House

CAST: Jérémie Renier, Ricardo Darin, Martina Gusman

Two priests work in the slums of Buenos Aires to help the residents. In the face of the difficulties, one finds solace in the arms of Luciana and sees his faith shaken while the violence increases.

SALES AGENT
Wild Bunch
wildbunch.biz



SPECIAL SCREENINGS

DER MÜLL IM GARTEN EDEN (Polluting Paradise)

DOCUMENTARY | DE

Fatih Akin

Corazón International

The struggle of the inhabitants of the Turkish village of Çamburnu on the shores of the Black Sea to fight government plans to turn their community into a huge landfill site.

SALES AGENT
The Match Factory
the-match-factory.com



DIRECTORS' FORTNIGHT

ERNEST ET CÉLESTINE

ANIMATION | FR/BE/LU

Stéphane Aubier, Vincent Patar, Benjamin Renner

Les Armateurs, La Parti Production, Mélusine Production, Studiocanal France Maybe Movies, France 3 Cinéma

The unlikely meeting between an abandoned little mouse and big marginalised bear. These two characters threatened by despair and loneliness succeed together in rebuilding their lives despite the uncertainties and difficulties of life.

SALES AGENT
Studiocanal
studiocanal.com



DIRECTORS' FORTNIGHT

SUEÑO Y SILENCIO (The Dream and The Silence)

FEATURE | ES/FR

Jaime Rosales

Fresdeval films SI, Les Productions Balthazar, Wanda Films

CAST: Oriol Roselló, Yolanda Ruiz Galocha, Alba Ros, Cella Correas, Jaume Terradas, Laura Latorre

The life of a family living in Paris is rocked by a car accident: the mother dies and the father falls into a coma. When he awakes, he has total recall except that his daughter Emma has been totally erased from his memory.

SALES AGENT
Pas d' agent de vente pour l'instant.
Distribution France : Bodega Films.
bodegafilms.com



DIRECTORS' FORTNIGHT

**YEK KHANÉVADÉH-E MOHTARAM
(A Respectable Family)**

FEATURE | IR/FR

Massoud Bakhshi

JBA Production, Firoozei Films

CAST: Mehrdad Sedighian, Babak Hamidian, Mehran Ahmadi

After a 25-year absence, Arash returns to Iran. Following the death of his father, he sets off to attend the funeral and sees the past reappear: the history of the Iranian Revolution over three generations, between political intrigue and family violence, from 1980 to the 2009 elections.

SALES AGENT

Pyramide International
pyramidefilms.com



**SEMAINE DE LA CRITIQUE
SPECIAL SCREENINGS**

AUGUSTINE

FEATURE | FR

Alice Winocour

Dharmasala

CAST: Vincent Lindon, Stéphanie Sokolinski, Chiara Mastroianni

Professor Charcot studies hysteria at the Pitié-Salpêtrière hospital in Paris during the winter of 1885. Augustine becomes his favourite subject for his experiments, and goes from being an object of study to an object of desire.

SALES AGENT

Kinology



**SEMAINE DE LA CRITIQUE
SPECIAL SCREENINGS**

**J'ENRAGE
DE SON ABSENCE
(Maddened by his absence)**

FEATURE | FR/LUX/BE

Sandrine Bonnaire

Iris Films, Iris Productions, Mon Voisin Productions, Mosaïque Films

CAST: William Hurt, Alexandra Lamy, Augustin Legrand, Norbert Rutili

After a 10-year absence Jacques reappears in the life of his former lover Mado, now married with a baby boy. United by the loss of a child, Mado allows him to live in her basement despite the presence of her husband, but is disturbed by the relationship between Jacques and her son.

SALES AGENT

Mercure International (Films Distribution)
filmsdistribution.com



We'll be there, why not join us?

Registration to be on the stand at MIPCOM October 8-11 opens on June 16. Registration to join us at the European Film Market opens in November. Leave your details online at media-stands.eu to be notified automatically when you can sign up for future markets. Or e-mail info@media-stands.eu.

The MEDIA Programme would like to thank...

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



EUROPE LOVES CINEMA

MEDIA is proud to support 18 selected films



OFFICIAL SELECTION
FESTIVAL DE CANNES

OFFICIAL SELECTION

AMOUR (Love) - Michael Haneke
THE ANGELS' SHARE - Ken Loach
DE ROUILLE ET D'OS (Rust & Bone) - Jacques Audiard
HOLY MOTORS - Leos Carax
JAGTEN (The Hunt) - Thomas Vinterberg
PARADIES: LIEBE (Paradise: Love) - Ulrich Seidl
V TUMANE (In the Fog) - Sergei Loznitsa



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES

UN CERTAIN REGARD

7 DÍAS EN LA HABANA (7 Days in Havana) - Benicio Del Toro, Pablo Trapero, Julio Medem, Elia Suleiman, Juan Carlos Tabío, Gaspar Noé, Laurent Cantet
À PERDRE LA RAISON - Joachim Lafosse
CONFESSION OF A CHILD OF THE CENTURY (Confession d'un Enfant du Siècle) - Sylvie Verheyde
DJECA (Children of Sarajevo) - Aida Begić
ELEFANTE BLANCO (White Elephant) - Pablo Trapero

SPECIAL SCREENINGS

DER MÜLL IM GARTEN EDEN (Polluting Paradise) - Fatih Akin



QUINZAINE
DIRECTORS' FORTNIGHT
CANNES 2011

DIRECTOR'S FORTNIGHT

ERNEST ET CELESTINE - Stéphane Aubier, Vincent Patar, Benjamin Renner
SUEÑO Y SILENCIO (The Dream and The Silence) - Jaime Rosales
YEK KHANÉVADÉH-E MOHTARAM (A Respectable Family) - Massoud Bakhshi



SEMAINE
DE LA CRITIQUE
CANNES 2012

SEMAINE DE LA CRITIQUE

SPECIAL SCREENINGS

AUGUSTINE - Alice Winocour
J'ENRAGE DE SON ABSENCE (Maddened by his absence) - Sandrine Bonnaire