



# BE.SCREEN

THE **BEST** OF **BELGIAN** CINEMA



Co-productions, institutions,  
festivals, vital forces:

**OPEN YOUR EYES**  
TO BELGIAN CINEMA

HELLH LE BY BAS DEVOS,  
PANORAMA SECTION





By The Name of Tania (Mary Jiménez, co-director) © DR



By The Name of Tania (Bénédicte Liénard, co-director)



By The Name of Tania - © DR



By The Name of Tania - © DR

# EDITO

## Belgium on the big screen

For many years, Belgian talent has been well represented in the main European film festivals and this fine tradition will be upheld once again at the 69<sup>th</sup> edition of the Berlinale, one of the most important film events in the world.

Competition, Panorama, Generation 14plus, Short Films Generation Kplus... : the Belgian (co-)productions are present in most of the various sections of the Festival!

But aside from the various Belgian actors and filmmakers that are in the spotlight again this year, all professions of the 7<sup>th</sup> Art are also represented in Berlin to promote the knowhow of this neighbouring country of Germany, small in size but large in expertise.

Producers, distributors, technicians, festival organisers, film funding organisations, ... everyone is there to celebrate this huge annual

festival and share their passion in a professional context that is particularly enriching.

Although far from exhaustive yet as representative as possible, BE.SCREEN gives you an overview of what Belgium's three regions and various linguistic communities have to offer in terms of filmmaking talent and the diversity which contributes largely to the cultural and cinematographic wealth of this country, small in size but large in dynamism.

Sacha Guitry, one of the most distinguished French artists of his time, said: « The Belgians are very clever: they've taken their appetite from the Germans, their seriousness from the English and their spirit from the French. As for me, they've taken my heart! » Let the talents you find in the pages of this magazine take your heart too!



**Olivier Clinckart**  
Editor-in-chief

### BE.SCREEN

N°2 – February 2019  
<http://cinema-be.be>

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**Thanks to:**  
Noël Magis, Philippe Reynaert, Philippe Pierquin, Marie Miltcheva, Marc Bussens, Bénédicte Bourgois, Chantal Moens.

**Publisher:**  
Olivier Clinckart  
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BE.SCREEN  
ISSN: 2593-4902

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Cover: Poster of "Hellhole"



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# BERLINALE 2019

Belgian (co) productions in the various sections of the Berlinale



# God exists, her name is Petrunija

**Gospod postoji, imeto i' e Petrunija**

Macedonia / Belgium / Slovenia / Croatia / France

by Teona Strugar Mitevska with Zorica Nusheva, Labina Mitevska, Simeon Moni Damevski, Suad Begovski. World premiere

Every 19th January, during Epiphany, the high priest throws a cross into the local waters, while hundreds of men charge for it. The one who finds it is believed to be blessed for the whole next year, and becomes a kind of a local hero. Returning home from a failed job interview, Petrunija decides to jump into the ice-cold water wanting to be the blessed one for a change. She wins the cross, but now she has to fight the local men, the world and the whole system for her right to keep it.

## Back at the Berlinale

Acclaimed Brussels-based Macedonian director Teona Strugar Mitevska is presenting her fifth feature film. She is a regular guest at the Berlinale, where her three previous films have been screened in parallel programmes. This year marks her first appearance in the Competition section.

Teona was born in 1974 in Skopje, Macedonia. In 2001, she finished the Master of Film Arts programme at New York University's prestigious Tisch School of the Arts. She made her directorial debut in 2001 with the short film **Veta**, which received the Special Jury award at the Berlin International Film Festival.

Her first long feature-film, **How I Killed a Saint**, travelled to more than 50 film festivals and won numerous prizes around the world. Her second film, **I am from Titov Veles**, was theatrically released in 15 countries in 2008-2009. It was invited to more than 80 festivals around the world and won

more than 20 international awards. Her latest film **When The Day Had No Name** premiered in the Panorama section at the 2017 Berlinale.

## Belgian co-production

**God exists, her name is Petrunija** is once again co-produced in Belgium by Entre Chien et Loup, with support from the Wallonia-Brussels Federation's Centre du Cinéma et de l'Audiovisuel. In parallel, this is the first time that Macedonia is part of the main competition at one of the most prestigious film festivals in the world.

Based in Brussels, Entre Chien et Loup was founded in 1989. Its production policy focuses on high quality content. In both feature and documentary film, its production philosophy remains firmly committed to this principle.

Entre Chien et Loup remains faithful to its basic intention: making films that combine a committed style of direction, of authorship and of topic, a strong sense of cinematography, and the appropriate production that allows for their fullest ambition to be expressed.

In recent years, Entre Chien et Loup has produced such films as **The Happy Prince** (Rupert Everett), **Elle** (Paul Verhoeven), **The Congress** (Ari Folman), **Bye Bye Germany** (Sam Garbarski).

Alba Rohrwacher



# Hellhole

Belgium / Netherlands - 87' by Bas Devos

with Willy Thomas, Alba Rohrwacher, Lubna Azabal, Hamza Belarbi  
World premiere

Three starkly different people deal with the aftermath of the terrorist attacks in Brussels in May 2016. A Flemish doctor, whose son is a fighter jet pilot on a mission in the Middle East, is forced to confront his loneliness. A young man from Algerian descent is asked by his brother to do him a deceptively simple favour. An Italian woman, who works in the heart of the European Institutions, is slowly losing control under the pressure of her demanding life. The same question that seems to haunt the city, looms over their lives, where do we go from here?

## A wounded city

In his second feature (and 4 years after **Violet**, his first feature which won an award at Berlin in the Generation 14plus section), the Belgian filmmaker Bas Devos paints the portrait of a wounded city in enigmatic images: at its centre stand Brussels and the haunting stories of the city's lost souls.

Bas was born in 1983 in Zoersel in the Dutch-speaking part of Belgium. He went to film school on a hunch. « I didn't know so much about film and I'm still not a cinephile », he once said. But halfway through his studies at Sint-Lukas in Brussels he realised that this was his medium: « I got a strong sense that here was a something I could only say through film. »

## Authentic stories

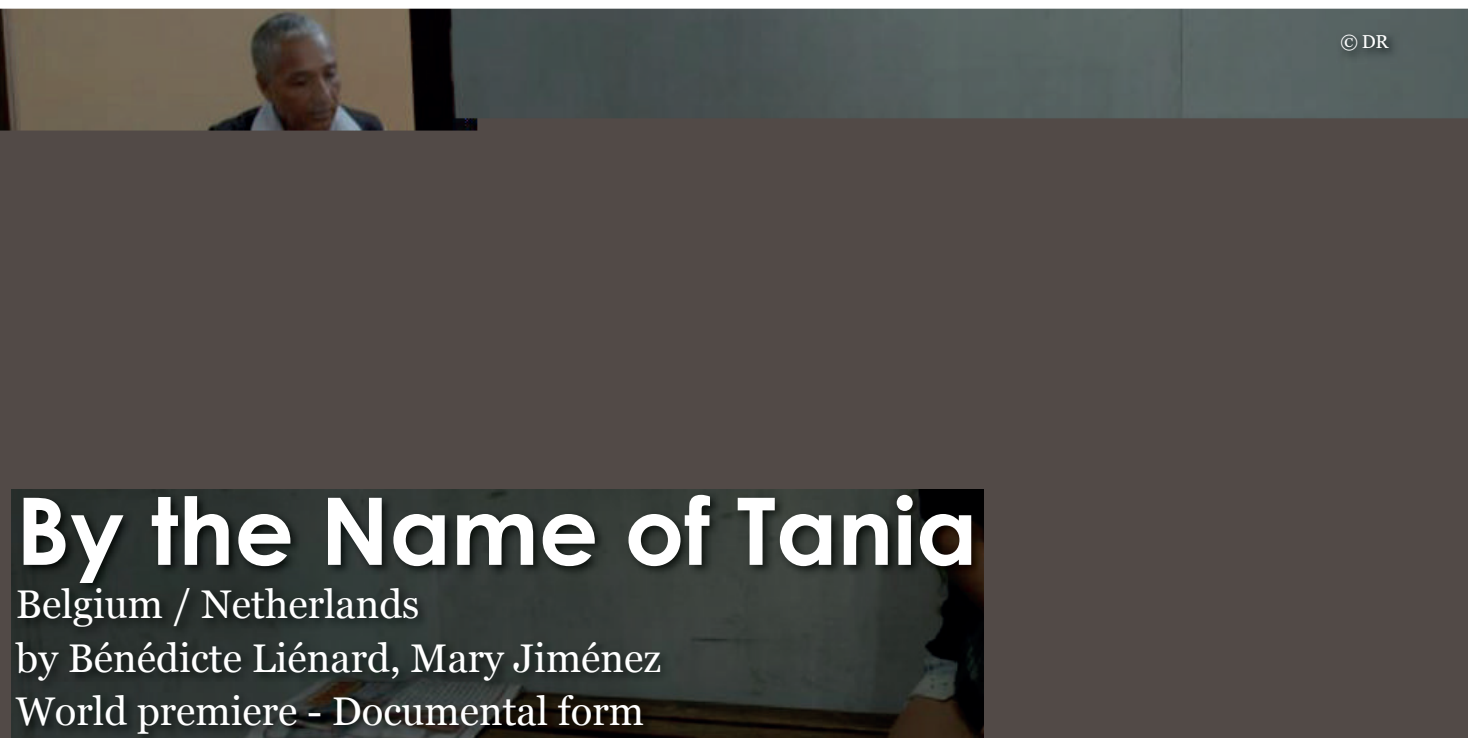
The Brussels-based production company Minds Meet was founded in 2004. In its manifesto, the company describes itself as « a self-propelled entity drifting in search of authentic stories and emotions. It is inserting itself as an active force within the projects it chooses to engage and to those that surround it. The production is a pleasure and joy which it must stay ».

As managing producer of Minds Meet, Tomas Leyers has produced 11 feature films, co-produced more than 12 feature films and several shorts and documentaries since. With a focus on European art-house cinema, he has got films selected in festivals like Cannes, Berlin, Venice and Toronto. Marc Goyens, the company's C.O.O., joined the team in 2008.

Recently, Minds Meet has co-produced the internationally acclaimed **Insyriated**, by Philippe Van Leeuw.

**Hellhole** is also supported by the Flanders Audiovisual Fund (VAF), Phanta Vision (NL) and Taxshelter.be.





# By the Name of Tania

Belgium / Netherlands

by Bénédicte Liénard, Mary Jiménez

World premiere - Documental form

The Amazon flows lazily through the goldmine-gashed landscape of northern Peru. Using real eyewitness accounts, directors Bénédicte Liénard and Mary Jiménez tell the story of a young woman who winds up in the clutches of forced prostitution when her initially hopeful attempt to escape the constrictions of her village goes wrong. Step by step, she is robbed of her moral and physical integrity. The film reconstitutes a space of dignity and returns voice and identity to a fate formally made nameless.

## Third joint effort

The Amazon's beautiful scenery, the floating slums and the jungle are in sharp contrast with the darkness of the story, the poverty and the poignant testimony of a young girl. And though she is now safe, where her youth-like sense of worthiness and innocence once shined, a deeper and darker self-knowledge has settled in.

Bénédicte Liénard (born in 1965) and Mary Jiménez (born in 1948) are both well-known on the international film festival circuit for both their documentaries and dramas. Jiménez's **Du verbe aimer** was screened at the Berlin Forum (1984), while Liénard's **A Piece of Sky** was included in the Un Certain Regard section at the 2002 Cannes Film Festival. **By the Name of Tania** is the film-makers' third joint effort, following on from **Sobre las brasas** (2013) and **Rising voices** (2016).

**By the Name of Tania** is produced by Clin d'œil films and co-produced by Dérives and CBA (Belgium), ALDR Film (The Netherlands). The film is supported by the Wallonia-Brussels Federation's Centre du Cinéma et de l'Audiovisuel, the Flanders Audiovisual Fund (VAF), the Netherlands Film Fund, Casa Kafka, Creative Europe, RTBF, VRT, Cinétroupe and Terre des Hommes.

## Support for documentaries

Clin d'œil films is a Belgian audiovisual company founded and managed by Antoine Vermeesch and Hanne Phlypo. The company focuses on creative documentaries and author-driven film with a clear preference for films with a social or political statement by creative and innovative filmmakers.

Founded in 1975, Dérives now holds 3 annual support commissions for original documentaries, mainly for first and second works. The association coordinates two development and completion grants, assistance for short and unfunded films, project submissions, free access to shooting and post-production equipment, as well as special supervision for writing and directing. Finally, Dérives distributes and sells films, theatrically and to television as well as via VOD and DVD.

Created in 1978 by the Belgian film-maker Henri Storck, CBA is a place of support and accompaniment for film projects open to cinematic approaches that question the real world or develop a personal view of the world. The Commission of the CBA meets six times a year to analyze requests for financial support for film projects. Three sessions are devoted to projects in production or finishing, three for projects in writing and development.



# Le dernier jour d'automne

(The Last Day of Autumn)

Switzerland / Belgium / France - 7' by Marjolaine Perreten

World premiere

A group of forest animals secretly collects parts from abandoned bicycles, with the intention of constructing vehicles adapted to their size. They are preparing for a great race. The Last Day of Autumn race.

Born in 1990 in Lausanne (Switzerland), Marjolaine Perreten received in 2012 a degree in Multimedia Design from ERACOM

(École Romande d'Arts et Communication). Since 2013, she has been working as animation filmmaker. Her first short film, **Balloon Birds**, has been selected in more than 40 festivals. **Le dernier jour d'automne** is her fifth film.



# Zibilla ou la vie zébrée

Switzerland / Belgium - 26' by Isabelle Favez

Out of competition

World premiere

Zibilla, adopted as a baby by horse parents, is teased by the other pupils. One day, the situation becomes so unbearable that Zibilla runs away and finds refuge in a circus. When a wild lion escapes from its cage, Zibilla and the circus artists are saved by her stripes. As a result, Zibilla regains confidence in herself.

Isabelle Favez was born in Berne in 1974. She moved to Zurich in 1994 and studied at the film and video department of the Hochschule für Gestaltung und Kunst (HGKZ). Her graduation film **Replay** (1999) was shown at several festivals. In 2002, she made **The Trapeze Artists** followed by **Circuit marine** in 2003, the latter at the studio Folimage in Valence as one of their Artistes en Résidence. Her film **Tarte aux pommes** (2006) has won numerous international festival awards. She then made **Mixed Bag** (2009) and **Au cœur de l'hiver** (2012).

Both films are co-produced by La Boîte,... Productions, based in Brussels. Together with Les Films du Nord, Suivez mon regard et

Digit Anima, they are gathered in euroanima.net.

Their goal is to explore a variety of techniques and choose original aesthetic projects. The company is committed to developing an animated cinema that is not only a pleasant entertainment but also an artistic research at the service of a story that gives thought and can move.

Selected from a pool of nearly 2,500 submissions, a total of 62 short and feature-length films from 36 production and co-production countries will be presented in the Generation Kplus and Generation 14plus programmes. Diverse in form and in content, the selection reflects upon current fundamental socio-political themes and grants young people in particular a voice. Frequently neglected and oppressed by the adult world surrounding them, many of the films' protagonists feel forced to make radical decisions, with no turning back.





# Retrospekt

Netherlands / Belgium - 101' by Esther Rots  
with Circé Lethem, Lien Wildemeersch, Martijn van der Veen

The cheerful and pregnant Mette works at a domestic violence support centre, a job she's passionate about. She is enjoying a carefree holiday in Belgium with her daughter Harrie and husband Simon, when whilst shopping, she witnesses a marital dispute that spins violently out of control.

After being screened in the Contemporary World Cinema section at the 2018 Toronto International Film Festival, **Retrospekt** is now selected for the Forum section of the Berlinale. This is the second feature of Esther Rots. The Dutch director was born in 1972 in Groenlo, Netherlands. She studied at the Academy of Fine Arts in Arnhem and the Netherlands Film and Television Academy in Amsterdam. Her films include the shorts **Play With Me** (2002) and **I Sprout** (2003) and the feature **Can Go Through Skin** (2009).

**Retrospekt** is co-produced by Serendipity Films. This independent production company is based in Belgium and was created in 2006 by Ellen De Waele. Serendipity concentrates on (co)producing international author driven feature films and documentaries highlighting social relevant issues, initiated by young and established, fesh and innovative talent.

The Forum 2019 main programme doesn't consider itself some sort of 'best of' list, but rather gathers together a selection of films that try things out, take a stance and refuse to compromise. Some look back at the history of the 20th century, while others focus on what's to come, even as they remain anchored in the here and now. Numerous films take the written word as their starting point, drawing on or making explicit reference to literature or working with letters, poems and other writings.



# Alexia Depicker:

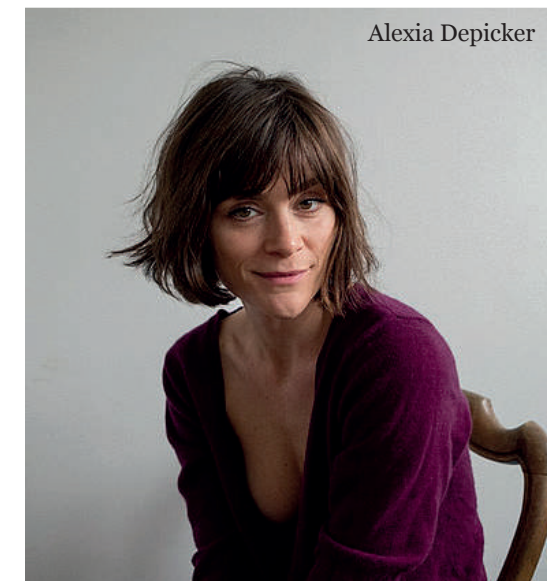
## Belgian Talent in Berlin

From February 9 to 14, 2019, 250 up-and-coming film professionals from 77 countries gather at Berlinale Talents to share ideas, network, and further develop their latest projects. In an extensive programme of public talks, discussions and workshops, Berlinale Talents encourages exchange about films, TV series and how they came into being.

The Talents come from the fields of directing, producing, acting, screenwriting, cinematography, editing, production design, sales and distribution, score composition and sound design.

Belgium will be represented by Alexia Depicker. Native French speaking actress based in Brussels, Alexia first graduated IAD Drama School (Belgium) where she received classical drama training. Alexia got her first credits on different Belgian main stages including Le Théâtre National, Le Théâtre Les Tanneurs and Le Rideau de Bruxelles.

In 2016 and 2017, Alexia was part of the CIFAS/KunstenFestivalDesArts workshops with directors Amir Reza Koheestani and Mariano Pensotti. Her first appearance on screen was in the



Alexia Depicker

Belgian short film **Idioma**, for which she was awarded Best Actress Performance in 2009 at Festival Le Court en Dit Long in Paris.

In 2011 Alexia relocated to London to attend the Royal Central School of Speech and Drama and graduated with a master in Acting for Screen. Since then she starred in Belgian and French feature films; **Girl** (Lukas Dhont), **La Mécanique de l'ombre** (Thomas Kruithof), **La Religieuse** (Guillaume Nicloux), and also tv series as **La Trêve**, **The Tunnel**, and various short films as **Fugazi**, **Sonar**.

# Valéry Rosier,

## Happy Director

From February 9 to 13, 2019, the 16th edition of Berlinale Co-Production Market invites 600 international producers and financiers to come together to explore new partnerships. This time out, 37 new feature film projects whose producers are looking to team up with co-production partners from other countries have been chosen to participate. In addition, five exceptional production companies will be presented in the scope of the Berlinale Co-Production Market's "Company Matching" programme.

One of the 37 projects that have been selected is Happy Sheep from director and screenwriter Valéry Rosier. Born in 1977 in Ixelles (Brussels), Valéry first directed a few short films which have been rewarded in several film festivals. In 2011, his fourth short film, Sundays, won the Discovery award at La Semaine de la Critique. In 2013 he made his first documentary, Silence Radio, and in 2014 directed Babel Express, a series of 26-minute documentaries produced with ARTE.



Valéry Rosier

After directing his first long feature-film, **Parasol** (2015), he co-directed -with Méryl Fortunat-Rossi- **Holy Tour** (La Grand Messe), a documentary about the legendary bicycle race The Tour de France.

Happy Sheep is produced by Wrong Men, a company founded in 2009 in Athens by Alexandra Boussiou and Benoit Roland, both film producers. In 2012, they launched a new company in Brussels.





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<sup>\*</sup>and queens, of course.

# INS TITU TIONS

Official  
support to  
co-productions



# The Wallonia-Brussels Federation, the ideal film location

The film sector, by its very nature, is in constant change. In the current economic context, can funding policies keep step?

« This is a complex issue. First of all, since all stimulating policies have multiple effects: our competitors follow what's happening with us, using the logic of comparison, which, therefore, entails constant adjustments. Then, since financing tools are themselves extremely variable, this is a complexity linked to the evolution of the world where we live, but in which some stable points of reference can be identified in any case, namely forms of subsidies that can be developed.

I'm thinking, for example, of the aid granted by the 'Centre du Cinéma et de l'Audiovisuel' of the Wallonia-Brussels Federation, regional funding or federal tax incentives.

Thanks to these points of reference, we can say that the current situation is far from being unfavourable. The mechanisms in place allow us, when researching projects, to find means that can stimulate joint productions and the acquisition of cross-cutting financial support. We have a brand in the Wallonia-Brussels Federation that contributes to making us attractive, in addition to financial incentives. »

In view of the memorandum of understanding signed in Canada last year, can we state that the different federal entities in Belgium are cooperating fruitfully in the field of film?

« It's true that observers, both Belgian and foreign often have this perception that dialogue is difficult between communities speaking different languages, due to political problems that sometimes can in fact be attributed to their leadership.

In effect, at first sight this is a delicate subject, but I can still observe that the farther we go from Belgium, the more we realize that ultimately, what I would figuratively speaking call the line of defense of languages is found much less in a conflict between French and Dutch than in the use of English, which levels out all differences. Distance helps us become aware of this aspect.

Furthermore, it is convenient to keep in mind that in terms of its area, our country is small on a worldwide scale. Staying aware of this aspect helps us work on some issues, as we have done in Canada, with partners from the different language communities in Belgium. »

**Keeping in mind that our country is small on a worldwide scale, helps us work on some issues, with partners from the different language communities in Belgium.**



Oliver Paasch, Geert Bourgeois and Rudy Demotte, Ministers-Presidents of German-speaking, Dutch-speaking and French speaking communities respectively; and François-Philippe Champagne, then Canadian Minister of International Trade - Signature of the Audiovisual Co-production Agreement with Canada

As a public service for the French-speaking community of Brussels and Wallonia, this institution is an authority on Culture. Its Minister-President, Rudy Demotte, highlights several film-related challenges.

Statement gathered by **Olivier Clinckart**

**In March 2018, together with your counterparts from other Belgian federations, you signed an audiovisual co-production memorandum of understanding with Canada in Ottawa. What are the main points?**

« From now on, Belgian and Canadian producers will be able to work together without intervention by foreign producers, enabling direct cooperation.

The scope of the agreement has also been expanded. Having been previously dedicated entirely to film production in the strictest sense, it now includes all formats and broadcast media, including television and internet.

Furthermore, the minimum participation of the minority co-producer must not be less than 15% of the total co-production budget. »

**The territory covered by the Wallonia-Brussels Federation as the ideal film location: what makes it so attractive to the many international co-productions taking place there?**

« The central location of Brussels and Wallonia on the European scene is a major advantage.

This central location means that every action in Belgium in the area of film necessarily becomes more visible. More specifically, in regard to the French-speaking areas of Belgium, the experience of the language constitutes a far from negligible point, since, regardless of the current dominant position of English, French continues to be no less important of a language for cinema production.

At the same time, with our acknowledged creative tradition, it's no coincidence that many Francophone Belgian artists who have moved to Paris are quickly gaining added value, thanks to their intrinsic personal qualities and their originality. Among us, our diversity is the salt of the Earth, and I can also think of our way of perceiving things, our capacity for modesty and self-derision, even while we accomplish things very seriously. This is a characteristic that is particularly appreciated in professional circles. »

**The central location of Brussels and Wallonia on the European scene is a major advantage.**



## On a more personal level, as a great fan of Culture, you are a fan of film yourself. What view do you have of the cinema from the point of view of a spectator?

« Regardless of the quality of cinema, which elements contribute to its sociological and cultural importance? The fact that it faces the challenge of appropriation. The means of dissemination of film have consequences for the way that it is consumed and also financed. Thus, major entities have their own distribution channels, which is something clearly more difficult if you're a small independent producer. At the same time, with large-scale digital broadcasters like Netflix, who have exclusive rights, not allowing broadcasting on other platforms than their own, that can also have an impact on how things are viewed.

In our society, though, there is a need for a thematic approach to film: we need to make people aware again of the meaningfulness of film. A festival is also a space for dialogue, which is of fundamental importance nowadays. There's an absolute truth that needs to be discovered, in view of the

quantitative hyper-consumption of film: when you look at a tablet or a smartphone, there is such a level of segmentation, such an individualized approach that don't always lead to exchanges, which leads to the loss of the meaning associated with these exchanges.

A festival allows us to regain this meaning. Film is not a neutral art: it's an art of commitment, a vehicle for thoughts and values or anti-values, it sharpens the critical spirit or can put you to sleep. Cinema isn't a good or bad thing: it's a tool that is made in order to wonder about the construction of the human environment in a complex world and the ways to re-establish the ties that unite us in a world of individual fragmentation. »

[www.federation-wallonie-bruxelles.be](http://www.federation-wallonie-bruxelles.be)  
[gouvernement.cfwb.be](http://gouvernement.cfwb.be)  
[info@cfwb.be](mailto:info@cfwb.be)



## Wallonia, cinema par excellence since 1999

Philippe Reynaert, CEO of Wallimage

Based in Mons, Wallimage is a public limited company created by the Walloon Region. This economic fund aims to promote and support audiovisual productions and companies.

Since its inception, Wallimage Coproductions has supported almost 400 projects in Belgium and abroad to the sum of 83 million euros.

Records are made to be broken and those established by Wallimage during 2017 were smashed in 2018 as five sessions of investment rolled out from January to November.

While its 2018 balance sheet confirms the main trends of the past year, Wallimage Creative continues to spearhead innovation in virtual reality and cross media.

### Diversification and innovation: a good mix of genres

Despite the fact that last year, investments granted by the Walloon investment fund remained greater in film than in TV, the streak is confirmed. A trend to which the resounding success of Belgian creations internationally has largely contributed, and which was confirmed by the massive presence of our talent at the Festival Series Mania in Lille in March 2018.

Wallimage Creative has also produced its first VR companion app, based on the film Muse, by Jaume Balaguero. « A spine-chilling and macabre experience », in the words of Philippe Reynaert, CEO of Wallimage, who avows: « We'll go even further by experimenting with augmented reality, a concept in which reality and virtual reality come together with spatial sound. »

### Cross-media investment

Continuing with its cross-media investments, Wallimage is happy to have been able to work actively on the opening of TV Factory, the largest television studio in Wallonia ever to be professionally equipped. Located in La Louvière, close to major motorway routes and therefore easy to access, TV Factory is a 24,000 m<sup>2</sup> complex entirely dedicated to TV and cinema productions, its purpose being to host large-scale projects, both

Belgian and foreign. In addition, the honeymoon with the Marché Frontières, which makes stops in Amsterdam, Cannes and Montréal, has contributed to making Wallonia a rising star in genre

*We'll go even further by  
experimenting with  
augmented reality*



film. The love-story which unites Wallimage with genre film is therefore bearing fruit with a growing number of projects proposed by Belgian producers involved in international co-productions, thus generating significant economic benefits in the special effects sector.

Other significant event: Netflix has asked Wallimage to cofinance its first specifically Belgian production, **La femme la plus assassinée du monde** (The Most Assassinated Woman in the World), which was shown at BIFFF (the Brussels Fantasy Film Festival) as a world première on the big screen.

### Made in/of Wallonia

The 21 feature films initiated abroad and co-produced at home are also completely diverse. Among them are comedies, dramas, but also numerous genre films, a specific feature of Wallimage which is currently acknowledged as the European fund most open to this type of film, ideal for the regional audio-visual industry. After a few years in eclipse, France is once more becoming, and by a long chalk, the preferred partner of Belgian producers with 14 feature films supported by the Walloon fund, while Italy, Germany, Switzerland, Canada and Luxembourg make up the rest.

So Wallimage is proud to welcome in its line-up **The Sisters Brothers**, the latest film from Jacques Audiard which won an award at the Venice Mostra Film Festival in September 2018, with Joaquin Phoenix and John C. Reilly in the principal roles.

The film **Kursk** was also shown as one of the gems flying the Walloon flag, initiated by EuropaCorp. « *A thrilling political subject, based on thorough investigation work and handled to make it accessible to the general public, an author's pen (Robert Rodat), a director who is a past master in the art of the closed set (Thomas Vinterberg), fabulous casting (Matthias Schoenaerts, Léa Seydoux and Colin Firth)*!

And the cherry on the cake for this film which has benefited from the Tax Shelter and the support of three regional Belgian funds, the "flagship" décor of the film, the underwater part, was manufactured in Wallonia! What more could you ask for? », Philippe Reynaert rejoices.

### Belgium – Canada: new synergy

The regional fund can also boast about having set up some great projects with Canada, particularly by twice supporting the director Ken Scott (**L'extraordinaire voyage du Fakir** (The Extraordinary Journey of the Fakir) and **Hana's suitcase**). « *Up till now, these have only been the result of English-speaking initiatives, the Director of Wallimage reveals. But we have no doubt that the new protocol agreed between Belgium and Canada will make even easier to develop new synergies* ».

### 2019: Wallimage, supercharged version

In 2019, Wallimage is once more organising five sessions with an overall budget of 6.5 million euros granted by the minister, Pierre-Yves Jeholet. The fund, which is hosting a new department called Wallimage Tournages that will take over the activity of various Walloon filming companies, has put a new, more ergonomic and attractive website on-line ([www.wallimage.be](http://www.wallimage.be)).

This specifically contains the very new regulations, adapted to contemporary realities on the ground, which enhance the Walloon anchoring of its investments. They already applied to all producers who wanted to submit applications for the first deadline of the year, which was fixed to be 25 January.

Christie Huysmans

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Kursk

The economic support fund for audiovisual works aims to promote Flanders on an international level as an attractive region for audiovisual productions. Jan Roekens, Head of Production Screen Flanders, explains in more detail.

Statement gathered by **Olivier Clinckart**

Since the launch of Screen Flanders in 2012, the lever effect (the ratio between eligible expenses and the support granted) has increased almost continually. How do you explain this phenomenon?

« This can be explained in part by limited resources in the face of growing demand: our budget has been fixed for a few years at 4.5 million euros, but the number of applications has continued to increase.

Given this data and, by way of an example, in 2017 we invested 4,495,000 euros in 24 projects, for a record amount of 34,610,081 euros in eligible Flemish expenditure. An increase of approximately 24% compared to 2016.

## Screen Flanders: Flanders in the spotlight

In addition, the average lever effect, increased further thanks to a few very large productions (the film **Kursk**, season 3 of **Versailles**, **Les Misérables**, **State of Happiness**, the animated film **Dragon Rider** and the animated series **Three Little Ninjas Delivery Service**) with budgets ranging from 10 million to tens of millions of euros. Productions which, thanks to the Tax Shelter system, spend enormous amounts in our region, with a positive economic impact.»



## With regard to your line-up, do you favour certain genres or very specific formats?

« Fiction films and television films, animation films and documentaries are the genres accepted by the Fund, without any specific distinction. At the same time, we also fully understand the importance of animation as a structural factor and key element. Screen Flanders is also present at major animation events (Cartoon Movie at Bordeaux, Animation Production Day at Stuttgart). Flemish expertise in animation is particularly prized at international level.

At the same time, we are also fully aware of the importance of animation as a structural factor and as an essential element in the converging world of fiction, games, AR and VR. So, apart from film markets such as those at Berlin and Cannes, Screen Flanders also has a presence at major animation fairs (Cartoon Movie in Bordeaux, Animation Production Day in Stuttgart) where we find that Flemish expertise in terms of animation is especially valued at international level.»

## Which projects have enjoyed substantial success abroad?

« We are delighted with the worldwide commercial success of certain films and animation series, such as **Richard The Storck**, **Ploey – You Never Fly Alone**, **Three Little Ninjas Delivery Service**, but also with our contribution to a number of Scandinavian and British series sold around the world, such as **The Team**, **State of Happiness**, **The Missing**, seasons I and II.»

## What new prospects or projects are there?

« We are constantly on the lookout for interesting projects with a large regional impact and strong global reach (both economically and in terms of prestige). From now on, it will be possible to support exceptional projects up to €500,000, while the actual ceiling is fixed at €400,000. »

## Screen Flanders is supported by the VAF (Flanders Audiovisual Fund). How does this collaboration work?

« Screen Flanders is managed by the Agentschap Innoveren & Ondernemen (literally the “Innovate & Undertake Agency”), with the help of the VAF. The support budget (4.5 million euros) is paid directly by the Agentschap Innoveren & Ondernemen through

the Fond Hermes (Economic support policy fund). The Agency manages the applications (receipt, payment and checking). The VAF provides its specific expertise relating to the sector and promotes Screen Flanders. As a result, the Agency provides 85,000 euros for this objective.

## We are constantly on the lookout for interesting projects with a large regional impact and strong global reach

The Screen Flanders jury is made up of 6 voting members: 3 from the Agentschap Innoveren & Ondernemen and 3 from VAF. The chair - without voting rights - is also delegated by the Agentschap Innoveren & Ondernemen.»

## The Sustainable Filming Fund has been operational since 2013. What practical actions have already been undertaken in this area?

« Screen Flanders closely follows the sustainable film-making trend and is a pioneer in this field. To this end, producers can call on the sustainability coordinator of the Flanders Audiovisual Fund (VAF). In addition, our candidates are mainly Flemish producers who are already familiar with this philosophy and embrace it in their foreign co-productions.

In this regard, it is important to note that, in an ideal world, green filming should not have any budgetary implications. »

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# SCREEN FLANDERS

# Screen.brussels: a kingdom for co-productions

The aim of the screen.brussels hub is to respond effectively to the challenges of the audiovisual sector in the Brussels-Capital Region. To this end, it facilitates and oversees the development and financing of all types of content for all types of screen.

Since its creation in May 2016, screen.brussels fund has supported 89 projects for a sum of 9 million euros. A selection which gives more to audiovisual diversity than is due and does not ban any genre. From all of the projects selected, 71% are majority Belgian co-productions.

By integrating in perfect complementarity with the country's cultural organisations as well as with other forms of financing (e.g. the tax shelter), over the last three years the fund has become the partner of choice for international co-productions.

## A lever for jobs

True to its vocation, which is to generate structural expenses in the audiovisual sector in Brussels, the screen.brussels fund has made jobs one of its major priorities. The economic impact which a project engenders in terms of jobs is therefore, apart from the quality of the projects submitted, one of the decisive criteria in a project's selection. a course of action which can be found in the latest statistics determined by the organisation, since 70% of expenses granted are for the salaries of artists, technicians, contract workers, actors, etc., with the remaining 30% being essentially spread over the sector's enterprises, specialising in post production or special effects for example, which they themselves are also a source of jobs.

« We also pay special attention to the quality as well as the sustainability of the impacts in terms of jobs, Noël Magis, Fund Director, stresses. From this perspective, we therefore deem it

preferable that a budget of 100,000 euros generates 10 jobs over several months rather than only being a case of a fee to a single service provider for a short period of work, he gave by way of example. Still in the same way of thinking, we also factor in the anchorage of the shareholding structure in our area in terms of the associated service providers and carefully examine the weight of our investment over the entirety of the project when dealing with international coproductions », he continued.

## Resolutely looking towards international coproduction

Even if 71% of the productions supported are Belgian in the majority, 64% of the productions supported are international

## We pay special attention to the quality as well as the sustainability of the impacts in terms of jobs



Noël Magis (Managing Director screen.brussels fund)

coproductions. France remains the premier partner, followed by its other close neighbours which are the Netherlands, the grand Duchy of Luxembourg, Germany and the United Kingdom. Other countries involved are then Switzerland, Italy, Canada, Sweden, Israel, Denmark, Ireland, Romania, Austria and Spain. All in all, what could be more normal for the capital of Europe?

## Animation Valley

There is no longer any doubt that animation film is undergoing rapid development, getting out to an ever-increasing audience. In this regard, Brussels has become a cradle for animation, both in manufacture and in post-production. The region has particularly seen the birth of "Animation Valley", the nickname given to an area alongside the canal where several specialist companies have moved who are involved in projects that have an international scope.

The Brussels fund is also supporting the new animation feature film by Ari Folman, **Where is Anne Frank ?**, which is adapting the famous diary of Anne Frank, giving life to Kitty, her imaginary friend in the Europe of today. With 345 days of manufacture in Brussels and 25 animation technicians working on it, this project places the capital resolutely on the European animation map.

Other genres are not outdone since screen.brussels invests in numerous Belgian documentaries and televised series such as **La Trêve**, **Ennemi Public**, **Unité 42**, **Lucas etc**, **Black**



out and international ones such as **Les Misérables**, **Zone Blanche** or **L'Agent Immobilier**.

### Shooting is good in Brussels... AND environmentally responsible

In 2018, 958 days of shooting (or shooting sessions taken together) were accounted for in Brussels. The Region has hosted 278 projects (194 Belgian/84 foreign), of which 40 are films and television TV series.

However, while lots of shooting is taking place there because of the diversity of sets, the screen.brussels film commission (the manager of which is Pierrette Baillot) makes it a point of honour that this is done with respect to the environment. « *Environmentally friendly filming is one of our priorities in the years to come, Baillot stresses. On average, the shooting of a feature film consumes the carbon equivalent of a 4-person family for one year, i.e. 73 tonnes of CO2 including 40% for transport!, she reveals. We are therefore striving to raise production companies' consciousness to shoot "green", and have already put a number of practical initiatives in place.* »

A brochure devoted to environmentally friendly shooting has been published in three languages. A real roadmap for teams, this brings together the steps to be followed to reduce the impact of filming on the environment. A series of very practical actions can be added to this guide:

environmentally-friendly flasks are given to crews in order to reduce cans and plastic bottles; specific bin bags were



Pierrette Baillot (film commission Manager)

developed in cooperation with the regional agency Bruxelles-Propreté, and last but not least, an eco-consultant is at disposal of productions.

### [www.screen.brussels](http://www.screen.brussels) : more than just a website

Screen Brussels' website, which brings together its four entities (fund, film commission, cluster and business) is now fully operational. It specifically allows applicants to make their application for funding on-line, a task made easier by a dynamic database allowing automatic incorporation of the referenced service providers. The synchronisation of all data useful to audiovisual professionals (film location, technicians, companies from the sector, etc.) bus offers all those concerned the possibility of operating even more efficiently.

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## Tournages Éco-Responsables

en Région de Bruxelles-Capitale



# The Centre du Cinéma, cornerstone of funding schemes

The main objective of the Centre du Cinéma et de l'Audiovisuel is the support and promotion of audiovisual works. Jeanne Brunfaut, its Director, gives us an insight.

Statement gathered by **Olivier Clinckart**

### Can you tell us about the Centre du Cinéma?

« *It is the cultural ticket office for film funding. As a cornerstone of funding schemes, it focuses on the quality of scenarios, and the technical and creative crews, not on local expenditure or profitability. The choices are made by a selection committee and endorsed by the relevant Ministry.*

*This committee is made up of professionals from the sector (screenwriters, producers, distributors, operators, editors, etc.) who come together 3 times a year in sub-committees (fiction, documentaries, short films, film labs) and analyse applications from the point of view of the project's cultural interest. In other words, that it is in the interest of the Wallonia-Brussels Federation to be involved in this project.* »

### What about systems contributing to production in French-speaking Belgium?

« *There are two contribution systems specified for editors and distributors: either to make a payment to the Centre du Cinéma, or to invest directly in films. In the case of large TV operators such as Proximus and VOO, who invest directly in films, an agreement has been signed with them, laying down quantified obligations in terms of major productions, first films, documentaries, etc.* »

**We find ourselves faced with a new competitive landscape (with Netflix, among others). In this regard, you deem that the future is to refocus on what is local and that to relaunch an industry means creating content which speaks to us.**

« *We have seen this with Belgian series: what viewers like is the idea of recognising their country and identifying a reality which is their own. Which doesn't prevent this from being able to speak to other countries also, hence the importance of this type of production, like Unité 42, for example, which has enjoyed great success in Belgium and in France. Therefore we must maintain this subtle balance between what is local on the one hand, and on the other hand what is sufficiently intriguing and likely to be of interest outside Belgium. What is more, we must be able to have it all ways: local interest, authors, the general public, programmes for young people...*



Jeanne Brunfaut, Director of the Centre du Cinéma et de l'Audiovisuel

*We must be able to diversify as much as possible. When a film director, such as Fabrice Du Welz is approached by Netflix, they gain a much wider audience but, thanks to the selection committee, this doesn't stop them from producing art house films. This complementarity between the two (and this openness) is particularly interesting.* »

**On a more professional note, you are responsible for initiatives that aim to support a real generation of creators in French-speaking Africa. We can see that there is a desire to build bridges here.**

« *We are a small country; operating in isolation makes no sense.*

*The initiative set up with our French-speaking CNCs in Africa is not for going to make European productions in Africa but to make it so that Africa has the means to self-produce, because if they develop truly local production, we can collaborate on an equal footing.*

*So it's not surprising that we are approached in the main film festivals for co-productions with Belgian producers: we are recognised worldwide for our excellence and expertise in the field.*

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# Wallonie Bruxelles Images :

a strong presence at the film markets

WALLONIE  
BRUXELLES  
IMAGES

Created in 1984, Wallonie Bruxelles Images (WBI) is the official agency for promoting the Wallonia-Brussels Federation's audio-visual media abroad.

Co-funded and co-managed by the Centre du Cinéma et de l'Audiovisuel and Wallonia Brussels International, and directed by Eric Franssen, Wallonie-Bruxelles Images has several very specific tasks:

- to promote works from Wallonia and Brussels at foreign festivals and on foreign markets;
- facilitate access for Wallonia and Brussels professionals to various audio-visual media markets and help them to promote and sell their productions on international markets;
- to be an information office for producers and exporters operating in Wallonia and Brussels, as well as for purchasers, distributors and international festivals.

With this in mind, WBI organises an umbrella intended for Wallonia and Brussels professionals on the main markets for television programmes and films. Therefore the markets which have a stand are Berlin (EFM), Clermont-Ferrand (International

Short-Film Market), Cannes (International Film Market, MIPTV and MIPCOM), Toronto (International Film Festival), La Rochelle (Sunny-Side of the Docs) and Annecy (International Animated Film Festival).

In parallel, the agency collaborates with various festivals, specifically for welcoming programmers to Brussels and ensuring they have a presence there. It also supports the coming-to-market of works from Wallonia-Brussels and publishes various professional promotion and information tools, such as short-film promotional DVDs, a guide to audio-visual media and a guide to animation and cross-media.

**Olivier Clinckart**

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# Wallonie Bruxelles International :

an institution that builds bridges

Wallonie - Bruxelles  
International.be

Wallonie-Bruxelles International (WBI) is a multifaceted institution that manages cooperation agreements with various international countries and multilateral negotiations with organisations, such as the OECD and UNESCO.

It also enables Wallonia to reach across the world by internationalising all the players and operators in Wallonia and Brussels which includes researchers, universities, schools and cultural players.

« In terms of the audio-visual sector, our role is to support the broadcasting of works, Pascale Delcomminette, general administrator of the WBI, told us. And it does this in various ways: by helping to provide mobility for directors or producers (so that they can go to major festivals such as the ones in Berlin or Cannes), by finding resources to set up sub-titling and finance translations, or by supporting productions on the domestic or international market ».

Working in close collaboration with Wallonie-Bruxelles Images, this organisation is represented abroad by 17 delegations, cultural ambassadors and academics. They can support and advise young producers, present films to international distributors or cinemas around the world and be present at festivals via information stands.

Wallonie-Bruxelles Images, the Centre du Cinéma and WBI welcome all the international film professionals in order to build networks and introduce them to French-speaking Belgian productions already available or in production.

« We have also developed a fund, with partners such as TV5 and Canadian, French and Luxembourg stakeholders, to support film and audio-visual creation in French-speaking Africa, Pascale Delcomminette confided. The aim is to champion those involved in local film to allow them to develop, specifically thanks to aid granted essentially in post-production. »

**Véronique Chartier**

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# FESTIVALS

A selection  
of renowned  
Belgian film  
festivals

Nicole Gillet, General Delegate of the festival

## FIFF, a meeting place and breeding ground for creativity

If the Namur Festival International du Film Francophone (FIFF - International French-language Film Festival) is world-renowned for celebrating the richness and diversity of the cinema from the entire French-speaking world, its ambitions are far from stopping there.

In effect, the FIFF, which celebrated its 33rd year from 28 September to 5 October 2018, is also a plethora of initiatives aiming to generate new synergies between professionals and to support creativity. Spotlight on these actions which are both fertile and innovative with Nicole Gillet, executive director.

« Since its inception, the FIFF's mission has been to discover cinematographic works of all genres in all formats for multiple audiences, and to raise audience awareness of the variety of the 7th French art », Nicole Gillet recalls. With this in mind, 140 films are programmed each year in various sections: apart from the films competing in the competition, exclusive showings are also given of previews, documentaries, serious, or Belgian films, both French-speaking and Flemish, etc.

### Encourage and support creation

A tell-tale sign of the expertise and indisputable flair of the Festival, many currently well-known directors have stood out at the FIFF right from their very first beginnings, such as Denis Villeneuve, Abdellatif Kechiche, Xavier Dolan and Abderrahmane Sissako.

« However, beyond our wish to explore new diverse

cinematographic worlds and to celebrate the 7th art, our aims are also to educate the young generation in image and through image, as well as to encourage and support cinematographic creation», stresses the Festival's executive director. Through our professional section, FIFF Pro, we are facilitating professional networking (young talent and confirmed experts) through meetings and workshops. ».

### our aims are also to educate the young generation in image and through image

From writing scenarios to the production of projects and development, through musical composition, casting and broadcasting support, the FIFF therefore covers the very wide range of stages in the film process. « In 13 years, already more than 95 projects, with the support of numerous partners, have passed through the FIFF, including 40 which have now come into being », Nicole Gillet welcomed. In order to facilitate the development of synergies, a professional catalogue is now published each year, which not only gives a full overview of all the initiatives organised for professionals, but which also summarises the list of participants and partners active within this section.

### The Namur Forum: development and production

For its 2018 event, the FIFF proposed a remastered version

of its flagship workshop. The Namur Forum brings together feature-film project owners, accompanied by their producers, and experts in the fields of development, scripting, production, sales and marketing. This enables young creators to benefit from an overall assessment of their projects, which, on the one hand, stimulates a joint discussion as to the future development of the projects initiated, and which on the other hand is likely to open up the way to co-development prospects.

### Talent generation: actors and company...

Through this workshop, around 20 actors have the chance to both work under the direction of Belgian directors but also to meet casting agents and directors. A short film is also produced each year which is shown during the gala of the Wallonia-Brussels Federation and the RTBF, a great calling card for all the actors taking part. « What is more, all the profiles of emerging actors at the FIFF are put into a database which casting directors tell us that they also consult regularly » the executive director applauded enthusiastically.

### The 3rd character: it's all about the music!

Produced with the participation of FIFA (Aubagne), SACEM and SABAM (the French and Belgian associations of authors and composers), this workshop, which is particularly innovative and fertile, is devoted to film music composition. Developed on a very simple principle, the workshop invites the producers and directors of short and feature films to offer their scripts to composers, specifying their musical wants and intentions. These meetings have resulted in the signing of numerous contracts and open up the way to future collaborations: more than ten in only 3 years of the workshop's existence!

### Follow-up on the Atelier Grand Nord: a screenplay-writing journey

Initiated by SODEC (the Canadian Cultural Enterprise Development Society), the Atelier Grand Nord (Far North Workshop) is dedicated to script re-writing. Bringing together

script-writers and experts, the first session of this workshop will take place in Montreal, and the second in Namur, in order to review the progress of the scripts drawn up.

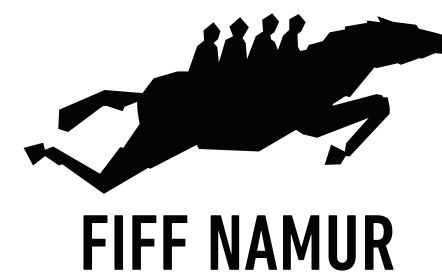
### Support for distribution

« Apart from meetings devoted specifically to Belgian film distribution, every year, in collaboration with the Wallonia-Brussels Federation and Wallonia-Brussels International (WBI), we invite programmers of major international festivals as well as operators to whom we present film extracts. The sample offered makes it possible for potential distributors to discover films which are as yet disregarded but which are worth promoting and reaching an audience on the widest possible scale », explains Nicole Gillet.

It is clear that, by going beyond the programming of previously unseen films, the FIFF is a meeting place which generates fertile connections and which in this regard constitutes a real gold mine for all professionals in the film sector.

### Christie Huysmans

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## Film Fest Gent: 45 years of passion

In October 2018, the prestigious Ghent film festival has celebrated its 45th edition. Patrick Duynslaegher, its Artistic Director, gives us a brief overview of this annual film event, renowned in Flanders and beyond.

Statement gathered by **Olivier Clinckart**

### Do you have a specific course of action for determining your selection?

« My programmer colleague, Wim De Witte, and I have not established any specific line, but but we let ourselves be guided by the current film offering and identify certain interesting trends that we bring together within a specific theme. This usually centres on what films tell us about the world we live in. For example, at a previous event, we brought together a certain number of films under the name Changemakers, because we had been approached by a number of film-makers who wanted to have their voices heard, encourage action and resistance or show how alternatives can and must be put in place during this turbulent period of world history.

However, we have long been planning the Focus on a very specific country. After France, Italy, the UK and Scandinavian cinema, it was the turn of Hungarian cinema in 2018 with a selection of a dozen recent films and a retrospective section. With this Focus on a European country, we also want to draw attention to domestic film industries which do not come to be represented very often on the regular film circuit. This is also valid for French cinema, which has been less programmed in recent years in Flanders.

Our main programme (competition and Global Cinema) is made up of the best we have seen, or wished to see, at major

festivals (Cannes, Berlin and to a lesser degree Venice and Toronto) and smaller festivals, supplemented by discoveries and specific choices we have made based on the advice of consultants and experts. »

### Are you targeting one audience in particular?

« In making our choices, we have wanted to go as far as possible to serve both the “general” public and the greatest possible number of target audiences. Naturally, we are also looking for “young” and “new” cinema, but we also show recent works of established merit. The ratio between distributed films and films which do not come out in Belgian theatres is approximately 40:60. Most of the films we show fall under art-house cinema and art and test film, but we are happy to alternate with genre film or even with intelligent blockbusters.

**In making our choices, we have wanted to go as far as possible to serve both the “general” public and the greatest possible number of target audiences.**

We try to show as many Belgian/Flemish films as possible, but we use the same stringent criteria for these domestic films as we do for international films. The fact that we will unfortunately show few Belgian French-language films is related to the festival calendar. These films are generally previewed at the Namur Festival (FIFF) which takes place just before Film Fest Gent. Given that the festival rules mention that we only show Belgian-premiered films, some productions are therefore no longer eligible.

In parallel, for seven ears, creative and high-quality televised series and television productions are offered in a separate section, called Serial Madness. »

**Every year, the festival gives a lot of attention to film music with, among others, the World Soundtrack Awards. You also organise a series of concerts from the best music composers. Why this interest in music? How did this idea come about?**

« This idea came about long before I joined the festival team in 2011 and has its origins in co-productions with the 'Festival van Vlaanderen' music festival. At the time, it was considered that film music and composers remained underestimated despite the huge impact on the final film.

Through these concerts, but also through everything which surrounds them (teaching initiatives, business events, etc.), we have contributed to promoting film music over the years. Thanks to the organisation of the World Soundtrack Awards and the founding of the World Soundtrack Academy, the festival has also acquired an international profile. Almost all the big names in film music have been invited to the Film Fest Gent, from Ennio Morricone to Georges Delerue, from Hans Zimmer to Elmer Bernstein. »

**The Festival takes place in October but do you also organise various activities throughout the year (previews, conferences and lectures, partner initiatives)?**

« Given that we consider the distribution and stimulation of cinema culture as our primary mission and given the expertise which we have in-house, it is also logical that we are active outside the festival period and outside Gent.

With Film Fest Gent On Tour, for example, we organise a film première every month in a dozen places; with One Shot Cinema, we turn the spotlight on cinema which is not distributed in Belgium all year round; with our monthly talk-show, 'Talkies', (at the De Krook library in Gent), we take a closer look at what's new in film; we provide information and depth of our website [www.filmfestival.be](http://www.filmfestival.be) throughout the year and not only for the films connected with the festivals. »

**The Gent Festival attracts a wide audience. Is it made up of all socio-cultural levels?**

« We receive approximately 100,000 visitors every year. As Gent is a university town (and we try to involve students in the festival in different ways), we have a young visitor profile. But thanks to numerous initiatives, we are trying as far as possible to be an inclusive festival.

A few examples, among others: we have a separate campaign for the very young, schools, those over 65, LGBT, etc. We raise awareness among the relevant minority and target groups for each of the films we show. Lastly, we take action to ensure that the less advantaged also find their way to the festival. »

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## Stereopsia: the Virtual Immersion Festival

Les Lumiere Awards

© Michel Houet

Created in 2009, this festival of immersion technology has become an event that can't be missed. Alain Gallez, Managing Director, explains what it involves.

Statement gathered by **Olivier Clinckart**

### How would you describe Stereopsia?

« The main idea of Stereopsia is to bring together interlocutors who rarely have a chance to meet: producers, scientists, engineers, and others, in order for each to develop a clearer picture of the possibilities offered to him in the field of immersive technology.

Another aspect is that we always want to get a look beyond the horizon, to observe what's about to emerge.

Since 2012, the festival also awards the prestigious Lumiere Awards for the EMEA region (Europe, Middle East, and Africa), recognizing the best 3D and VR content. »

### What are you currently noticing just past the horizon?

« One great innovation currently being developed will bring projectors into movie theaters: movie screens will be similar to gigantic television screens showing films in 2D and 3D without glasses. Of course, this will require significant investments, but the technology is expected to develop within the next ten to twenty years. »

### A change of name and venue took place in 2017: 3D Stereo Media of Liège became Stereopsia of Brussels (at the Center for Fine Arts). What was the reason for this?

« 3D Stereo media was very focused on 3D cinema, which was very understandable at the time of its creation in 2009. Now, in Greek "stereo" means "volume" and "opsis" means "vision", two terms that fit more accurately with the current reality in terms of technology. That was why we chose "Stereopsia", which was the idea of Jacques Verly, the initiator and co-founder of the event.

Furthermore, due to its central location and its European and international magnitude, Brussels provides the festival with greater visibility.



Stereopsia, the winning team: (from left to right): Alain Gallez (Managing Director), Alexandra Gérard (Project Manager) and Jacques Verly (Administrator)

Finally, the adoption of the Next Tech Plan in Brussels, which includes, among other elements, the development of VR (virtual reality), AR (augmented reality), and XR (extended reality) allowed a significant group of entities to appear."

### Isn't Liège being neglected in this way?

« Effectively, the 3rd edition of the Liège Virtual Week was held from October 16 to 20, 2018, targeting the general public, which could assimilate VR content by becoming familiar with its use.

In addition, activities with young people from secondary education have also been organized in Liège during the year: there, we are presenting career opportunities in these professions. »

As for Stereopsia, whose 10th edition was held from December 5 to 7, 2018, once again it allowed an excellent overview of the best work being done in the field of immersive technology.

[www.stereopsia.com](http://www.stereopsia.com)

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Céline Masset et Pascal Hologne



BESCREEN #2

## A new festival for Brussels

The Briff (Brussels International Film Festival) opened its doors for the first time in June 2018. The idea is to celebrate Belgian and international film in the heart of Brussels. Its co-founder, Céline Masset, has given us an introduction to it.

Statement gathered by **Thierry Van Wayenbergh**

### Along with Pascal Hologne, you head up the new Brussels Festival, Briff. Is this the culmination of a professional career path?

"It is, at any rate, a project which we've been thinking about for a few years. And we are happy to create a festival which runs with a mindset and philosophy that has been developed for 20 years through the Brussels Short Film Festival (Ed.: a short-film festival initially established 20 years ago and which in 2018 was included on the prestigious list of festivals qualifying for the Oscars) and the Be Film Festival (focussing on the Belgian film industry, 13 years of age) which we created together.

Our maxim is: "Film everywhere, by everyone and for everyone". It remains the same for this new project to make Brussels a film capital for 10 days."

### Since 1974, the Brussels Festival has taken on several different identities... What is Briff's special feature?

"It is really what we want to make of it which will make a difference, in our opinion. That is to say, a festive event which will take over the city of Brussels by inviting the largest number of people to it. We want it to be pluralistic, whether you be a movie fan, a professional or part of the average audience who goes to the cinema from time to time..."

The aim is to truly make the Brussels region have a film flavour. With free outdoor showings, family showings and, in parallel, an entire professional section. Our project brings people together, with the idea of celebrating film all together. In this regard, the date (after the school exams, just before the summer holidays) has clearly not been chosen at random."

### What is the Festival's programming focus?

"The programme includes three competitions. First of all, the national competition, which is a legacy of the Be Film Festival. The latter - which was scheduled for the end of December - has completely incorporated Briff. Belgian French- and Dutch-language film, all genres together, is showcased there.

Then, a European competition which is meant to reveal emerging European talent. It is the view of Belgian directors who work on selecting films with us. Their task is to chose films from their European counterparts which truly have an author's perspective.

Finally, an international competition intended to be a bit more mainstream, more accessible to all audiences. With more prestigious guests, and very nice surprises. This is the more "glitzy" side of Briff. In a nutshell, as I have said, there will be something there for everyone: our desire is to make spectators want to come and keep coming back."

And the second Briff, which will run from 21 to 29 June 2019, looks forward to affirming the encouraging figures of the first event, which welcomed more than 20,000 visitors over 11 days and was visited by personalities such as Gérard Depardieu, Terry Gilliam, Randal Kleiser and Marcello Fonte (winner of the 2018 Cannes Award for Best Actor for **Dogman**).

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## The BIF(FF) Market, a forum for exchanges on genre films.

Initiated as part of the iconic and atypical Brussels festival, BIFFF (Brussels International Fantasy, Fantastic and Science Fiction Film Festival), BIF Market is a concept hitherto unseen in Belgium.

Over three days, those involved in genre films get together in a space entirely devoted to this ever-expanding world within the Centre for Fine Arts in Brussels, a cultural hot-spot where the famous festival, created in 1983, also takes place in parallel. Innovation, visionary concepts and proposals for productions mark the workshops with passion. It is during these happy gatherings that those involved in genre film from all countries meet, exchange and share their ideas to make projects a reality, present their strong points and who knows, perhaps even collaborate for a day, the fruit of their work being shown at BIFFF and other international festivals.

Romain Roll has long been a regular at BIFFF. He has therefore quite naturally joined the ranks of this unusual film market. His mission to continue to weave (or maintain) links between the Belgian initiative of BIF Market and the many distributors and other players in the Belgian and international film industry in order to propose that they take part in building ambitious film projects.

### A BIF Market with multiple opportunities.

For its second year, BIF Market has instigated a « work in progress » concept, which consists of publicising the know-how of key players in the field. « There is an enormous amount of talent throughout the world making genre film but who forget that post-production is important in this type of project. Many post-production companies in Belgium have worked on international genre film productions. Together with the Belgian Tax Shelter and Belgian production houses, we have initiated this work in progress, where everyone can get funding

to finish their film in Belgium », Romain Roll explained to us. And to prove that this work is possible, BIF Market and the BIFFF have got together to offer festival-goers at the 36th event a few films co-produced in Belgium, including *I kill giants* by Anders Walter and *Muse* by Jaume Balagueró. « Our wish is to create a genre film market in Europe and BIFFF was the ideal place to do this. At the 2018 event, there are many changes to the workshops and I am practically certain that the work in progress concept will end up with tangible projects initiated at BIF Market and that they will be seen at festivals in one or two years. »

### VR versus reality?

Another new thing for this BIF Market 2.0 is the arrival of VR in some Belgian co-productions. « As this concept is developing at great speed, young people will get to know more and more about this technology and we will make it possible, via Virtual Reality, to educate people in the visual image. It therefore has an extremely important role in this forum for exchange set up in Brussels and it is important for us to make many more people aware of this technology. The general audience at the festival is very varied but all spectators are young at heart and this will interest them all », Romain Roll confides, not without humour.

Véronique Chartier

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## Leuven Short Film Festival: long live the short film!

For almost 25 years, the Flemish town of Leuven has welcomed a short-film festival which has established its pedigree. Meeting with Vincent Laugouche, Director of the Leuven International Short Film Festival.

Statement gathered by **Olivier Clinckart**

### What is the festival's philosophy/direction?

« The main objective is to discover and promote new film talent. On a domestic scale, the festival's spearheads are the Flemish competitions, three in total: fiction, animation and documentary. With approximately 250 Flemish short films produced every year - thanks to all the film schools - this region produces very high quality short films.

It is always great to see the festival's award-winners make a name for themselves after their beginnings in Leuven. For example, Lukas Dhont, who won the Caméra d'Or in Cannes in 2018 with *Girl* was awarded the jury prize in Leuven in 2014 for his short film, *L'infini*.

On a national scale, our European competition is the centre of attention, with the most original and innovative narrative short films in the whole of Europe. Last year, 27 European countries were represented. Not only do the public come to unearth talent, but professionals from the audiovisual sector are also on the look-out for young or new directors, cinematographers and actors. »

### What are your initiatives for promoting short films in Flanders throughout the year?

« Dalton Distribution is a part of our organisation which has developed in parallel with the Short Film Fest and our documentary film festival in Docville. It distributes short films and documentaries in Flanders, which leads to numerous showings in theatres, cultural centres and schools all year long. »

### Could it be said that there has been an evolution in the public's perception of short films within the last few years?

« While in the past, the focus was on our European competition,

audiences are now flocking to see our Flemish competitions. The success of some feature films in Flanders has clearly demonstrated that there is much talent to be discovered at the festival. People want to see for themselves who the new Michael R. Roskam or Matthias Schoenaerts will be. »

### Your festival is a part, along with others, of that very select club of festivals who are part of the "long list" for nominations for the Oscars, which enhances its international image. Do you have any partnerships or preferred collaborations with foreign festivals?

« "Academy Award qualifying", "BAFTA recognised" and "European Film Award nominating" are good labels to attach to our festival. This shows that the festival is well-respected and belongs to the group of the oldest European short film festivals.

Such qualifications and nominations are also superb prizes to add to our awards as they guarantee that more people can see short films and this is always the challenge for our festival: to build a platform for short films and their creators.

As an active member of the Short Film Conference, a worldwide organisation bringing together short film festivals, we communicate with each other frequently and we get together to discuss our experiences, problems and collaborations. These collaborations may, for example, involve the organising of events with round tables or the sharing of suggestions for some programmes. »

[www.kortfilmfestival.be](http://www.kortfilmfestival.be)  
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Vincent Laugouche,  
Director of the Leuven  
International Short Film Festival







## Ramdam: the « disturbing » yet delightful film festival

For 9 years now, the Ramdam Festival has enjoyed ever-growing success (4,000 visitors in 2011 for the 1st edition, almost 30000 for the 9th edition in January 2019!) thanks to its theming and the dynamism of its organisation.



Jean-Pierre Winberg, President of the Tournai Ramdam Festival

Every January, the city of Tournai, situated within a 30-minute drive from Lille, and the Imagix cinema complex host Ramdam, a.k.a « *the disturbing film festival* ». On the program are films of today but also yesterday, reflecting the world from here and elsewhere, and saying, in all the languages, something about the march of humanity that is urgent to hear, to see... and not forget.

A constant progression which is part of a whole, as Jean-Pierre Winberg, President of the Tournai Ramdam Festival confirms: « *This is a whole which contributes to the overall success. And I stress the concept of welcoming, with the festival space which allows spectators and guests to meet after the sessions. This place for meeting and interacting is essential to allow them to air their opinions, let them express their emotions and all the more so as numerous guests come to present their films.* »

### Uncensored

With titles such as **Tel Aviv on Fire** by Sameh Zoabi, **Border (Gräns)** by Ali Abassi or **Green Book** by Peter Farrelly, Ramdam is always bold in its choices. "Absolutely nothing is banned from the programming," J.P. Winberg states, "as long as the film matches the theme of our Festival and can stimulate debate."

### Parallel activities

The many side activities organised across the city of Tournai also contribute to the success of the festival. Jean-Pierre Winberg, President of Ramdam, lists several examples: « *Exhibitions in a*

*private art gallery; a partnership with the renowned Festival Photo La Gacilly, in Brittany; and the regional channel No Télé that provides daily coverage of the festival, broadcast via television or the channel's website. And the Museum of Fine Arts of Tournai is also one of the highlights of this cultural partnership.*

*Tournai's Fine Arts museum is also one of the spearheads of this cultural partnership. For example, in 2018, we developed the exhibition "15", a figure corresponding to the percentage of people living with a disability in our Western society. With the assistance of Photo magazine, we selected photos from 15 photographers which were exhibited. »*

Lastly, the Clip Clap competition, in partnership with the after-school confederation of Hainaut, enables aspiring critics to practise their writing skills. Open to the schools of the regions of Lille (in France), Tournai (in French-speaking Belgium) and Courtrai (in Dutch-speaking Belgium), the aim is to transcend geographical and linguistic boundaries.

Ramdam: a disturbing yet delightful film festival!

Olivier Clinckart

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# BEST OF BEL GIUM

A selection of  
Belgian talents:  
producers,  
film schools,  
post-production  
studios,  
distributors...



## Lukas Dhont:

### female/male success

The film-maker Lukas Dhont is a talented young artist who is a jack-of-all-trades. His first feature film, *Girl*, was a sensation at the 71st Cannes Film Festival.

A first feature film and already an avalanche of awards! This is a remarkable success for the young Flemish director, Lukas Dhont (27), whose film *Girl* was shown in 2018 in the prestigious Cannes Un Certain Regard section, which aims to bring daring and original works to the fore. Widely acclaimed when it was shown, the film received the Camera d'Or award (awarded to the best first film in Cannes, across all sections), while the young actor Victor Polster was awarded the prize for the best performance.

Noted for his impressive end-of-studies film *L'infini*, (qualified for the Oscars in 2015), but also for the short film *Corps perdu* (winner of several prizes at the Gand film festival), Dhont has several strings to his bow, including a dance show, *The Common People*, co-signed with the choreographer Jan Martens and the direction of several video clips, including *Strange Entity* for the Oscar group and The Wolf. Already having a daring visual world and marked interest for the themes of adolescence and dance about which he has always been passionate.

#### Identity

For his first film, the arts and audiovisual graduate from the KASK Academy in Gand did not choose an easy path. Initially entitled *Under my Skin*, *Girl* recounts the story of Lara, a young 15-year-old girl who dreams of becoming a star ballerina. But her path to glory is impeded because of something she feels in the pit of her stomach: Lara was in fact born with a boy's body and has to choose her identity...

In this film which sensitively and elegantly combines subjects dear to Dhont's heart which are identity, transformation and dance, the very young revelation that is Victor Polster (Lara) bursts through the screen. A masterful interpretation which was logically rewarded in Cannes by the jury chaired by Guillermo Del Toro.

#### A Belgian film

*Girl* was produced by Dirk Impens for Menuet (a film production company including Felix Van Groeningen, among others) and co-produced in the Netherlands by Topkapi (*Belgica*, *Layla M.*), and in Wallonia by Frakas Productions (*Grave*, *Réparer les vivants*). It also benefited from support from VAF (the Flanders Audiovisual Fund), the Wallonia-Brussels Centre du Cinéma and the Dutch Film Fund.

Thierry Van Wayenbergh

## Interview with Lukas Dhont

Statement gathered by Christie Huysmans

#### Why a subject focussed on dance?

« Since I was very young, I have had a real fascination for dance. What fascinates me is the power of physical expression, what it communicates through movements of the body. This is the reason why I try to work on featuring bodies. *Girl* is not a dance film, but a physical film. Dance is used here to tell a story; there is never any actual capturing of dance, strictly speaking. »

#### A body which is exposed everywhere in our society...

« Yes, but the body which is shown is the perfect body. We are constantly confronted with a cult of perfection, which leads to a constant comparison with models and icons, but on the contrary, the intimate, natural and complex relationship which everyone actually has with their own body as well as the relations which it develops with others in this regard are often avoided and very rarely shown.

All these dimensions are explored in the film and also transcends the transgender issue; this is what makes *Girl* a universal film. The fact that Lara, who was born in a male body, wants to become a star ballerina is emblematic in this regard, because the iconic image of the ballerina in her eyes represents the incarnation of perfect femininity. »

#### Transformation is a theme which keeps cropping up in your films...

« This is true. But it is transformation that is experienced and explored as seeking new challenges: for oneself, to overcome social barriers, and so on. I am also constantly living this

process by forcing myself to go beyond my own limitations as a director. I am always drawn, fascinated even, by characters capable of breaking with traditional norms, whether these are internal or external, and for whom there is even an urgency to do so because it is so necessary that they achieve something else. »

#### Tell us about your meeting with the young girl who inspired your film...

« When I read the story of this young girl in the newspaper in 2009, I was deeply distressed. I contacted her immediately but, at the time, she preferred to refuse any meeting. The transformation process which she was then experiencing was so intense that it was too difficult for her to talk about it. But when we saw each other five years later, it was really important to me that I best capture not just what she was feeling in the deepest part of herself but also the way she was experiencing her relationship with her body with the outside, especially in the way her relationship with her parents changed during the transformation process. »

#### Another special feature - your film is bilingual French-Dutch...

« I live in a multi-lingual country and I like the idea of making a film which embodies all of the cultural wealth of its communities, played out in two languages, carried by French and Flemish actors, and directed with a team made up of individuals from Wallonia and Flanders. Since I started, I have always worked like that and I really hope I can continue to do so. »





# Guillaume Senez:

## focus on fatherhood

Three years after his first feature film, *Keeper*, Guillaume Senez is once more questioning the issue of fatherhood with *Nos batailles*, another good success for Belgian film in 2018.

Selected at a special showing at the Cannes Semaine de la Critique in 2018, **Nos batailles** tells the story of a man (incarnated by Romain Duris) who rediscovers himself as a father after Laura (Lucie Debay), his wife and mother of his two children, leaves him alone to face his responsibilities.

### Father one day... Father for ever

Since *Keeper* was released, the Belgian-French director told us that he had finished with adolescence but not with his questioning about fatherhood, a subject which he had always dealt with fairly, realistically and profoundly through the prism of a 15-year-old boy and, in so doing, without in anyway ignoring female points of view.

This was also where the originality and strength of his first feature film lay: the insight with which he addressed, through the eyes of a teenager facing up to an accidental pregnancy, a question which is usually dealt with from an exclusively female angle, or which even is a taboo subject on the masculine side. « Motherhood is, without doubt, the only area of exception where women can claim to have more power than men », the young director stressed at the time, recalling the extensive reactions from women at the end of the showings.

### Be a father or become a dad

Faithful to his habit of writing four-handed, « a way of working which imposes greater discipline and even more strictness », to use his own words, the young director got together with Raphaëlle Valbrune-Desplechin (**Home** and **L'Art de la Fugue**) to write the screenplay for **Nos**

### Batailles.

Confirming Guillaume Senez's ability to give a 360-degree picture of subject which enthuse him and his desire to openly confront his doubts and certainties with his co-writers, **Nos Batailles** incites much discussion, avoids gender stereotypes and embraces with discernment the issue of fatherhood while anchoring it within a contemporary sociological context, where reconciling a career and family life often proves to be a challenge.

### French-Belgian casting

Along with Romain Duris, an actor who is at ease both with cinéma d'auteur and with comedy, the role of the disappearing mother is performed by the talented Lucie Debay who was discovered in **Melody** by Bernard Bellefroid. There are also two young Belgian actors who make their screen debut in this film: Basile Grunberger (9) and Léna Girard Voss (6).

**Nos Batailles** is produced by Iota Production and Savage Film in Belgium as well as Les Films Pelleas in France. It has benefited from support from CCA, the VAF, Be tv Rhône Alpes Region, RTBF, Ciné+, Indefilms, Casa Kafka Pictures and Media Développement.

### Christie Huysmans

# Interview with Guillaume Senez

Statement gathered by Olivier Clinckart

**The theme of fatherhood, which you tackled in *Keeper*, is presented again here, but from a different angle. Is this a subject which is really dear to your heart?**

« Yes, it is, and I have the feeling that I have not yet gone all the way round the issue. I still had some things to say and I wanted to talk about a character who ages with me. I separated from the mother of my children five years ago.

from the fatherhood side.

Nevertheless, I felt a certain irritation with respect to many stories where a few stereotypes had a hard life, even relating to women, who were inevitably all supposed to have maternal instincts, as if it went without saying, when this is not always the case. »

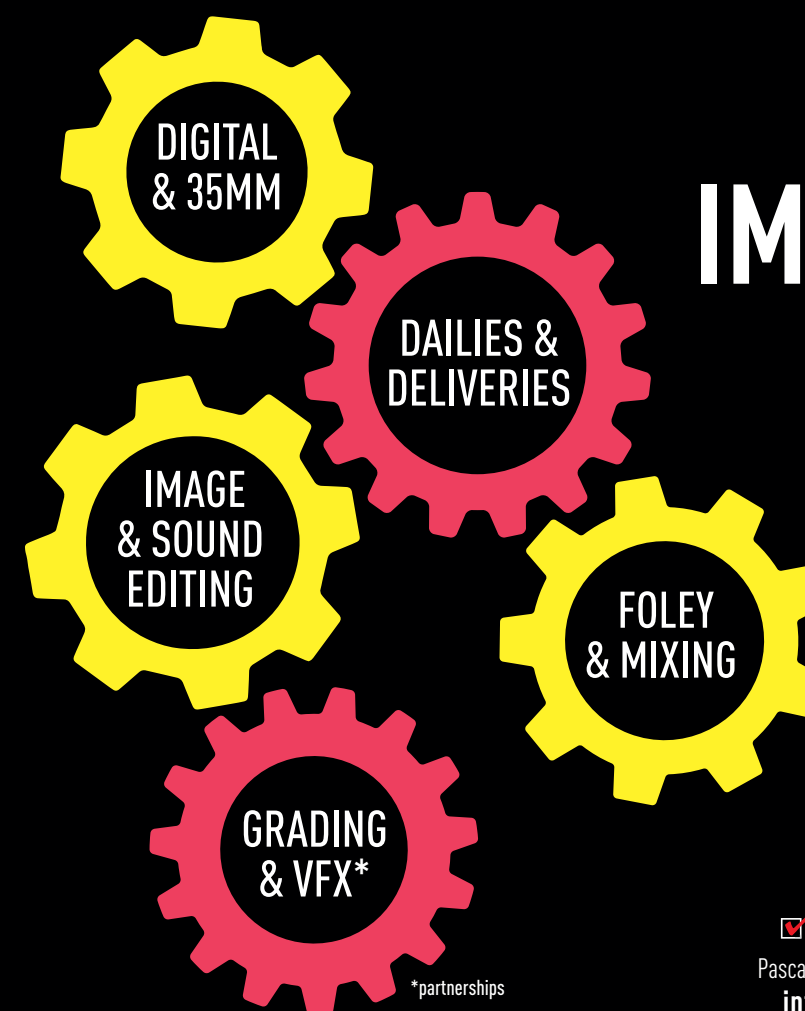
**You have a habit of never giving a screenplay to your actors...**

« They know the story and its treatment, but they do not get any dialogues. This is a method which I adopted from the start and which I polish with each new filming. You have to know that the more freedom you give to actors, the more restrictive things are technically. But I like working in a community a lot. Everyone has to give their all: the actors, the sound engineers, the cameramen ... And together we try to find the best way of working.

Romain Duris showed himself to be very motivated by the idea of working with this method. This is a person who is very generous and who listens to his partners during filming. »

**You offer quite an original point of view on parenting...**

« I don't know if it's original, but it is quite logical that the woman is often in the forefront when we talk about parenting, since it is her who bears the child. For me, I talk about things which I know and therefore I can only express what I can feel



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## The films of Henri Roanne-Rosenblatt

A senior reporter, eminent film critic and undisputed expert in the audio-visual field, Henri Roanne-Rosenblatt is working on the film adaptation of his second novel.

His documentary, **Moi, Tintin**, was honoured by being officially selected for the 1977 Cannes Film Festival. His second novel, *Le cinéma de Saül Birnbaum* (Saül Birnbaum's Films), appeared in 2013 (only in French up till now) and is currently being adapted for the big screen.

### Make your novel a dream...

In a nutshell, *Le cinéma de Saül Birnbaum* tells of the dream a hidden child has about being in films. Funny and whimsical, this story, with its sometimes wacky turn of phrase, nonetheless has the density of a very big novel. Inciting emotion, empathy and thought almost casually, this book is also a trip through History, a lovely piece of literary escapism as well as an amazing cinematographic kaleidoscope which leads the reader on in the company of Laurel and Hardy, Marlene Dietrich and Orson Welles...

Balancing humour and solemnity with remarkable precision, Henri Roanne-Rosenblatt's pen is seductive by dint of its finesse of tone and displays brilliant thinking, full of kick, where depths of joy intelligently light up the abyss of memories of a sadness which may turn out to be fortifying.

### ... and make your dream come true

Henri Roanne-Rosenblatt was a million miles away from imagining that his novel was likely one day to be adapted for the cinema. However, a trip to Austria changed things. « *When I sent to Braunau-sur-Inn (Ed.: the town where his hero, Saül, and Hitler, were born), a very positive interview appeared in a prominent Austrian newspaper about my approach to retracing the footsteps of the past.*

*Following the publishing of this article which circulated on the Internet, I was contacted by three producers. One of them was my friend, Nicolas Steil, Chairman and Chief Executive Officer of Iris Productions. Very quickly, he read the manuscript before the book had even hit book stores, sent me a synopsis and negotiated an option on the adaptation rights with my editor. Afterwards, I was also totally surprised by some critics who equally suggested this possibility. I found it all the more difficult to fathom, given the multiple locations and film citations. »*

To start with, the author was not in favour of the idea of writing the screenplay: « *I thought it would be preferable that someone else took on this task. Someone younger who was able to be distanced from the text and to consider it with a different perspective on the era conveyed. What's*



Henri Roanne-Rosenblatt

*more, even though I like Saül, I didn't want to spend the rest of my life with him! Nicolas Steil therefore got several screenwriters to read the novel, including Michel Fessler, who said he was ready to write the screenplay but expressing the desire to work on it with the author.*

*I therefore met this screenwriter whose prolific and very varied work is known to me (Ridicule [Ridicule], Un barrage contre le Pacifique [The Sea Wall], etc.), and during this first meeting we talked about everything except the adaptation of the novel. It all came together very quickly, as I felt this man has great sensitivity. Even though our paths had been completely different, it is also true that some elements of the book echoed some difficult moments in his life. We therefore began working together, and I have to say that this experience was quite exciting for me. »*

### Adaptation of the story

The screenplay is currently being re-written. In terms of a director, this will be Nicolas Steil, who fell in love with the novel at first sight and who produced **Réfractaire** [Refractory People] in 2010. As Saül's world was largely made up of works from the film world, it was impossible to incorporate all of the extracts mentioned in the novel in the film adaptation. The delicatessen in New York in the original story will therefore be transposed to Brussels for the filmed version. The essential thing being that the hero's American dream is found here.

In addition, as Nicolas Steil and Henri Roanne-Rosenblatt were both very impressed by the image treatment in **The Immigrant** directed by James Gray, these are the photographic tones which the film is likely to be geared towards. It is hoped that filming will start in Autumn 2019 or Spring 2020.

Christie Huysmans



Arlette Zylberberg,  
a passionate producer at RTBF

Arriving in 1989 at RTBF (Radio et Télévision Belge de langue française - French-language Belgian Radio and Television), Arlette Zylberberg, a screenwriter by training, has worked for many years to ensure a wide audience for our film talent.

Statement gathered by Véronique Chartier

### How can your job with regard to co-productions be summarised?

« As manager of cinema co-productions, it consists of choosing films based on screenplay for which RTBF will be a partner, whether these be mainly Belgian (and therefore initiated by Belgian producers or screenwriters) or minority productions, mainly French. »

### What is your overall philosophy?

« To be discoverers of talent and to produce films which would perhaps find it difficult to get done without us. For example, we produced the first films by the Dardennes Brothers, Joachim Lafosse, Jaco Van Dormael, Marion Hänsel and Chantal Akerman. In parallel, we also have the task of helping other production houses to establish their international strategy by participating in minority productions. »

### Your name is also associated with the world of Belgian series, which are becoming more and more visible in our neighbouring countries.

« I did, in effect, create Belgian series at RTBF when I became responsible for fiction: *Septième ciel Belgique*, *Melting Pot Café*, *A tort ou à raison*, for example, but I have also produced a web spin-off called *Les experts BXL*. Then, with Jean-Paul Philippot (RTBF's chief executive), we created a fund to support the development and production of new Belgian French-language series. With the directors' agreement, a fund was set up, I passed on the baton in order to devote my time to film and that is how I picked up film partnerships again and how I launched the *Agenda ciné* programme. »

### How do you think the public can be encouraged to go to the cinema more in order to discover Belgian film?

« I did, in effect, create Belgian series at RTBF when I became responsible for fiction: *Septième ciel Belgique*, *Melting Pot Café*, *A tort ou à raison*, for example, but I have also produced a web spin-off called *Les experts BXL*. Then, with Jean-Paul Philippot (RTBF's chief executive), we created a fund to support the development and production of new Belgian French-language series.

With the directors' agreement, a fund was set up, I passed on the baton in order to devote my time to film and that is how I picked up film partnerships again and how I launched the *Agenda ciné* programme. »

### How do you think the public can be encouraged to go to the cinema more in order to discover Belgian film?

« This is a very long-term effort. It is starting to change and I think that the fact of having launched Belgian series will help in the recognition of our know-how in terms of cinema. It's moving but it needs time, and above all, that we diversify a lot more. I am always delighted when we are offered comedies or lighter feature-length films.

We have come from the documentary tradition, which means that we make more specialised films, films that are more cultural in themselves, but our cinema needs to open up little by little. These are the reasons why our work is to give visibility to our film industry on our TV channels and in cinemas. The acknowledgement of our work has been there for a long time but now our own public need to be convinced to discover our know-how! »

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## Diana Elbaum :

the love of the profession, diversification of genres,  
the strength of the content

The producer Diana Elbaum (Beluga Tree) is one of the iconic figures in Belgian cinema.

Recognised for her talent, in 2009 Diana received the Eurimages Award, a prize awarded to producers who play an essential role in European co-productions.

However, it was nearly 30 years ago that Diana Elbaum started in production « prompted by the love of the profession and the desire to discover new talent » she confided to us. Since then, she has produced and co-produced a quantity of films that have been widely rewarded.

Notably, among others, **Elle** by Paul Verhoeven which was selected at Cannes in 2016. Combined with confirmed authors, the Belgian producer also brings in new talent: « *I work on projects which speak to me as well* », Diana Elbaum reveals, "and with all the energy which we put into these films, we are clearly keen to bring them to the public's attention. »

Among her recent collaborations, we would particularly note Solange Cicurel's comedy **Faut pas lui dire**, (You mustn't tell him), or the new Ari Folman project, **Horse Boy**. Diversification of genres, the strength of content and, of course, the talent landscape are key elements to which the producer attaches great importance, and to which « *all those in Belgium involved in the development chain of a film, from writing to marketing, through production and financing, should exercise even more daring* », she assesses, "because it is everyone's business if we want to continue to grow » .

### Fresh perspective

When it comes to daring, in 2016 Diana Elbaum initiated the Boost Camp, a programme aiming to boost the development of films directed by women. This innovative programme has been extended to France thanks to the Le Deuxième Regard association. « *Even if the idea is still very embryonic* ", she admits carefully, "we are planning to extend this initiative to other French-speaking countries, given the interest the project has already aroused ».

With regard to projects which the producer is undertaking and supporting, it would be tempting to think that she is « *moving the goalposts* ». An affirmation which Diana Elbaum puts widely into perspective: « *I don't know if I'm moving the goalposts - it's other people who say that! I always strive to have my finger on the pulse of the world which surrounds us, to be aware of the problems that face us. I try to push the boundaries all the time: through research and diversification of new content, through the stories that are told and which encounter questions which we have about the world or our daily lives, by thinking about new narration methods... This is something which must be challenged continuously, in an extremely troubling space and time, film and television reflect what is happening in the world and show big changes in it.* »

Christie Huysmans

## Be tv :

a channel unleashed  
in the support of film

Be tv, a Belgian pay-per-view channel, is constantly looking to offer as many exclusives as possible to its subscribers. Philippe Logie, its director of acquisitions and co-productions, recalls the channel's missions, plans and values.

Statement gathered by **Véronique Chartier**



### How could we present and define Be tv's offering?

« *Be tv, formerly Canal + Belgium, is a pay-per-view channel which offers new content (films, series or documentaries) every day. Our aim is to offer premium programmes (recent and new) to our subscribers, specifically through our exclusive agreements with major American studios (Disney, Fox, Warner, HBO, etc.).*

*As well as this, we offer films from all local and European distributors and our offering also includes the channels Ciné+, Ciné Frisson and Ciné Classic, as well as numerous broadcasts from Canal + France. In short, our offering is a mix of a broad range of programmes, from classic films to **Shape of Water** through new episodes of the series **Game of Thrones**.* »

### Be tv is also a co-producer of films. What is your policy in this area?

« *Our strong commitment to Belgian cinema does not date from yesterday. Be tv has always cared about letting its subscribers discover the best of our country's film production. In addition, in 2011, Be tv and the Wallonia-Brussels Federation created the Magritte du Cinéma awards.*

*This effort to support Belgian cinema has been extended through the co-production of numerous films by VOO (Belgian TV, internet and telephone operator) and Be tv (more than 90 feature-length films since 2014). Our investment policy and our editorial line are very eclectic: our choices concern both major films from Belgian directors (e.g. **Nos batailles**, Guillaume Senez's second film) and minority co-productions (e.g. **Le Grand Bain** from Gilles Lellouche).* »



Philippe Logie, Head of the acquisitions and coproductions

### Have emerging platforms such as Netflix or Amazon Prime changed your way of addressing market offerings?

« *Like these platforms, Be tv offers a wide variety of programmes which we allow our subscribers to use either linearly or non-linearly, on various media and when they want. Seen from the outside, the arrival of Netflix or Amazon Prime may appear threatening but in reality, these are additional offerings to our own, insofar as these services present different programmes and, above all, different broadcasting timings.*

*For example, the latest season of **Walking Dead** is offered first on Be tv and then on Netflix. Similarly, in terms of cinema, our selection of films is more local (European and Belgian) and premium (recent) than that operated by these platforms.* »

### How important is it for you to have a presence at major festivals?

« *we go to major industry get-togethers (the Berlinale, Toronto, Cannes or LA Screenings, etc.), it is first and foremost to support the films that we have co-produced, but also to discover the films and series shown at the various competitions. We then are positioned as a purchaser, with a view to offering the greatest possible choice and new exclusives to our subscribers.* »

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## Studio L'Equipe: the Crème de la crème in Post-production

Founded in 1962, for several decades the le Studio L'Equipe has enjoyed an international reputation establishing it as one of the leaders in post-production.

Its premises are impressive: located in Evere, one of the nineteen municipalities of the Brussels area, an area of 5000 m<sup>2</sup> has hosted the Studio L'Equipe since the end of 1999. The word « studio » is particularly fitting, since in fact there are various studios, among the largest in Belgium, housed together on these premises: sound, dubbing, post-synchronization, mixing, calibration, etc.

Therefore, it provides a complete range of services involving image and sound, as is specified by sales manager Pascal Heuillard: « *The entire set of services for the post-production of a film, whatever medium it has been prepared on, is available to professionals. However, without leaving aside private parties: we have also received requests to digitize old family or amateur films made on Super 8's.* »

Together with its facilities in Brussels, the Studio L'Equipe also owns a facility in Wallonia, located in Bierges: Studio L'Equipe Wallonie was created in 2009 in order to comply with the demand of clients who wanted a DOLBY mixing studio to exist in the South of Belgium.

No matter how extensive the facilities, the company has still remained a family business, created by André Bosman Sr., before passing the baton to his sons. At the time when the Studio L'Equipe was created, there were almost no facilities deserving this name in Belgium. Therefore, directors had no other choice than to go to Paris.

### Numerous Credits

It would be tedious to mention the long list of films – including many titles with worldwide fame – on which the Studio L'Equipe has worked over the decades, or all the personalities who have worked at its site. Still, Pascal Heuillard mentions

a few recent instances that prove the diverse nature of the projects undertaken by the company: « *The Dardenne brothers usually work with us for the sound in their films. We have also worked on the TV series **Les rivières pourpres**, the web series **Skam**, the documentary **Ni juge, ni soumise**, but also the latest film to date by Joachim Lafosse, **Continuer**, or even Terry Gilliam's famous **The Man Who Killed Don Quixote**, which was an incomplete project for a long time but has now been finished, and for which the famous director visited Brussels and our studio.* »

Pascal Heuillard visits the greatest European film festivals in order to meet with all his contacts who work with the L'Equipe Studio. Just as he was in Cannes in May and in Venice in September, he will be in Berlin for the 69th Berlinale.

### Olivier Clinckart

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## INSAS, a Brussels breeding ground for the talent of tomorrow

Located at the heart of the Belgian capital, INSAS (Institut National Supérieur des Arts du Spectacle et des Techniques de Diffusion - Higher National Institute for Theatre Arts and Broadcasting Techniques) trains future professionals in theatre arts and production.



It is also dedicated to supplement the education of all its students with training in editing and sound, writing a screenplay or acting in general. What is this institute's creed? To allow them to work in a practical way, to practise and to handle the tools specific to production through workshops where creativity and inventiveness are there for all to see.

Taking care to welcome students from all nationalities and all backgrounds, the school is diverse and trains young people to practice their trade with intelligence and critique, but also confronts them with the realities of the world in which they will work, whether it be in the film industry, in television or in the theatre.

INSAS has always defended values of diversity and human experience, as its director, Laurent Gross, explains: « *When I go to festivals abroad, I find not only that our school is known internationally, but this also lets me find out what is done elsewhere, in other schools or other countries. It is very enriching. Being in situ is good for making contacts with professionals or short-film distributors as well as with the distribution networks.* »

### A prestigious award

The cherry on the cake came in the form of the awarding of the Cinéfondation Prize at the 2017 Cannes Film Festival to the producer Valentina Maurel, an INSAS student, for her short film **Paul est là**. An award which will ensure that the young producer will see her future first feature-length film shown at Cannes. « *There is no better springboard for starting your*

*professional career. I have no doubts in Valentina Maurel's abilities: she's a young woman with her head on her shoulders who has burgeoning talent.* »

This prize is added to the line of other awards already collected at various festivals by students from this arts school. A good objective but not an aim in itself: « *In this kind of profession, you can move up and down just as quickly. You mustn't think that winning an award will propel a career. But winning a prize and having your first feature-length film shown at Cannes in the not-too-distant future, is not so bad!* » concludes Laurent Gross.

### A breeding ground for talent

Although INSAS's international reputation is proven, and numerous quality ambassadors from its breeding ground have worn the colours of this school with pride (the producers Jaco Van Dormael and Benoit Mariage, among others), the replacement of the teaching teams and the contributions of the teachers from all backgrounds is, most certainly, a major asset. « *Teaching should invite students to think about the world and society without prejudices in order to report on reality such as they perceive it* » we read in the institute's teaching plan. **Paul est là** is a good example of this. Most certainly, other major names in the arts world from this versatile school will come to reinforce this idea in the years to come.

### Véronique Chartier

<https://insas.be>





## ESRA Brussels: an international school

© Alice Kohl

In 2015, the ESRA Group opened a new film school in Brussels, proof of the appeal of the European and Belgian capital in the audiovisual field.

As Max Azoulay, Chairman of the ESRA Group, explains « *The Belgian film and audiovisual industry has grown strongly in recent years and the Tax Shelter system has contributed to this growth* ». It therefore seems logical that ESRA is strengthening the natural link which exists between France and Belgium by opening a school in Brussels, after those in Paris, Rennes and Nice (and New York, where it is possible to study for an optional 4th year).

All film and audiovisual skills are taught at ESRA's premises in Brussels, at Rue du Beau Site, a few steps away from the place where Jacques Feyder was born in 1885, the great Belgian film-maker (*La kermesse héroïque*, *L'Atlantide*) who then acquired French nationality. Quite symbolic!

### Positive assessment

Ariane Stassar, Director of ESRA Brussels, makes a positive assessment of these first three years of existence which therefore mark the end of an initial cycle. « *The practical results will primarily be measured once our students, who will be in the employment market from this summer, have found a job. But we can legitimately be pleased, as although the group is well-known in France and has existed since 1972, we were not necessarily known by the general public in Belgium, which therefore meant significant work on communications,*



*not just in terms of publicity but also in making contact on the ground, meeting professionals in the sector, future teachers, etc. Three years later, we are now clearly identified as being players in our own right in the sector.* »

The student population has diversified rapidly. « *More than 70% of our students in the first year were French. Two years later, the group has opened up to Belgian, Moroccan, Egyptian, Swiss and Luxembourg students, among others. The diversity of nationalities is additional proof of the school's growing reputation in Belgium, which is therefore no longer perceived as being Franco-French, but international.* »

Olivier Clinckart

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BRUXELLES  
●||| ESRA



## Brussels opens its European House of Authors

© Julien Hayard

It was in March 2018 that the European House of Authors was inaugurated at the Brussels headquarters of the SACD and Scam. A great space dedicated to European cultural diversity.



The new European House of Authors welcomes members of the SACD (*Société des auteurs et compositeurs dramatiques* - Society of Authors and Dramatists) and the Scam (*Société civile des auteurs multimédia* - Society of Multimedia Authors). In parallel, it is also opening its doors to members of SOFAM (*Société multimédia des auteurs des arts visuels* - Multimedia Society of Visual Arts Authors), the Dutch-language Society of Authors, and several Belgian and European organisations who support them and defend their rights, such as PRO SPERE, PEN Club, SAA or FERA.

This exclusive space located in Brussels (in the commune of Ixelles) is intended to be user-friendly and bright. It was designed for working, exchanging and relaxing within an ecosystem which has as its purpose the management and defence of copyright and creative rights. For Paola Stévenne, Chair of Scam's Belgian Committee, « *Evidence of empowerment has emerged in the concept of the House of Authors: it plays a role in developing strengths and abilities, to better defend copyrights and Culture. What is more, the possibilities for meetings which it will stimulate will have a positive impact on creativity in Belgium.*

*All too often, Belgians hide their light under a bushel, although they are accomplishing remarkable work in terms of film. With this in mind, major European festivals are an extraordinary showcase to make the public and professionals aware of this work.*

### The Oeil d'or

The Oeil d'or is now awarded each year to the best documentary at the Cannes Festival, all sections taken together. « *Our stakeholders are always surprised to learn that the Oeil d'or has only been in existence since 2015, this distinction seeming to be so well-known* » explains Paola Stévenne. *And the prize*

*awarded in 2017 to the superb **Visages, Villages**, by Agnès Varda and JR (who have enjoyed great success since) and in 2018 to **Samouni Road**, by Stefano Savona, only confirm the importance of highlighting documentary work.* »

### A Europe of creation

In parallel, the SACD and Scam have widely represented the platform published by numerous European film-makers at the Berlinale in 2018. By way of a reminder, 160 authors (including Ken Loach, the Dardenne brothers, Cristian Mungiu and Ursula Maeier) from 24 countries lobbied government bodies concerning issues crucial for the future of European creativity, and mad the case for a true Europe of creation, guided by cultural exception.

A European House of Authors which therefore more than ever before is displaying its aim to help its members open up numerous doors to the creative process.

Olivier Clinckart

<http://scam-sacd.be>



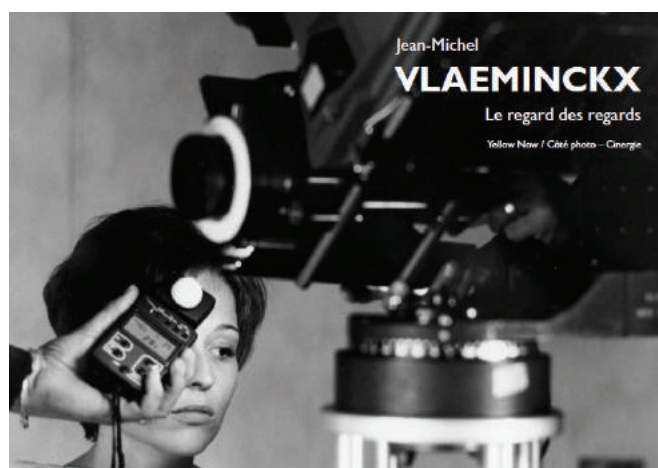
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## Cinergie, Belgian cinema's webzine

The website cinergie.be was created in 1996 from the paper review Cinergie which had existed since the mid-1980s. The aim of this association is to showcase Belgian cinema, including in the short film and documentary sectors, by addressing what is new in this sector through numerous written articles and filmed reports. The site also offers a directory of Belgian film professionals, which puts all those involved in the industry who so wish in contact - in the widest meaning of the term - with each other.

As well as its activities on the Internet, Cinergie regularly organises and facilitates showings in small theatres or meeting places, as well as exhibitions. Thus, in 2018, a homage in the form of an exhibition of 50 photos was paid at Cinematek in Brussels to Jean-Michel Vlaeminckx, a Belgian cinema portraitist for three decades who was also active on Cinergie's editorial committee. This photographer, who died suddenly in 2014, had no equal in reflecting the soul of cinematic art and the Belgian film world. The wonderful work, co-published by



Yellow Now/Côté photo and Cinergie, bears witness to this. 160 pages and as many photos track thirty years of good and loyal service put down on paper, in order that the work of this excellent artist should leave a lasting mark in people's memories. This book is available for purchase from Cinergie's website.

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## CinéFemme: a woman's perspective of cinema

Founded in 1997 by women passionate about cinema, CinéFemme has set it self the goal of supporting quality film. This A.S.B.L. (association sans but lucratif or non-profit-making association) shows ten to twelve "best pick" films per year always as pre-screenings. The films selected all meet an especially high requirement level, both in terms of film-making and with regard to the subjects which they tackle. These films engage and arouse curiosity and openness by going off the beaten track and generating discussion.

Every year, the association bestows a CinéFemme Award. In 2017, it was awarded to **Loveless** by Andreï Zviagintsev and in 2018 to the film **Girl** by Lukas Dhont. A sign of recognition acquired by the association, in 2017 Cinematek organised a retrospective of the films which have won awards

over twenty years. Indicative also of the relevance of its choices, the great majority of films honoured by the ASBL then went on to be nominated for the Oscars and/or César awards, or even have emerged as winners.

Since its creation, the association has routinely had a presence at the three major European festivals. A not-to-be-missed breeding ground for film-making gems, these events make it possible for CinéFemme to track down the films which will make its audience's hearts beat faster.

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CinéFemme

## Imagine... All the people

A passionate distributor, Tinne Bral has teamed up with Christian Thomas and Joan Aguilar within Imagine.



### Her journey:

In 2007, having graduated in art history, Tinne joined the team at Imagine, a film distribution company created five years earlier by Christian Thomas: «*It was like a logical next step. Christian and I had already worked together on the co-direction of the Brussels Film Festival during the 1990s. We knew each other very well and were a perfect complement to each other*», she continued. Tinne very rapidly became a partner, starting in programming, then very quickly wearing the distributor hat. «*Our first acquisition together was 4 Months, 3 Weeks and 2 Days by Cristian Mungiu, a film which won the Palme d'or in Cannes in 2007!*»

### Films taken on:

«*At Imagine, we clearly champion film d'auteur, from the most specialised to the widest treatments. However, the film has to really speak to our hearts. We aim to take on films which offer a true view of the world. Films which touch people.*»

Which can also be hard, such as **Killing of a Sacred Deer** by Lanthimos, a major director who pushes the boundaries of film, but also of art in general. »

### Favourites:

Tinne talks about each of the films distributed by Imagine as if they were her own children. All the same, she does admit to having a few big favourites, such as **Elena** by Zvyagintsev, **Paterson** by Jarmusch «*which made me smile at the start of the film by talking about tenderness in this barbaric world at the time when we needed it most*» and the sublime and yet controversial Palme d'or 2010 winner, **Oncle Boonmee** by Weerasethakul.

### Thierry Van Wayenbergh

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## September in February at the Berlinale

Henk Cluytens is a distributor at September Film, a Belgian distribution subsidiary active in Benelux.

### About the company:

«*September is a film distribution company which started up in the Netherlands nearly 10 years ago. My main function is to bring out films in Belgium and Luxembourg.*»

### September Film's policy in terms of film:

«*September focuses mainly on cinéma d'auteur, coming from all four corners of the globe. For example, our catalogue contains titles such as **El secreto de sus ojos**, by Juan José Campanella. We also have almost all the films by Lars von Trier since **Dancer in the Dark**. **Toni Erdmann** and **L'amant double**, by François Ozon, also appear in our catalogue. We are also distributing the latest film by Pablo Trapero, **La Quietud**, with Bérénice Bejo, which was in the Official Selection at the last Venice Mostra film festival.*»

### What would be a successful festival for September Film?

«*We have a presence at all major festivals with our team. We*

*buy a large share of films based on screenplay and we ensure showings of the greatest possible number of festival films and on the Film Market. A successful major festival for us is when the films chosen on screenplay prove to be nice surprises! It also happens that we acquire a film seen in situ. Such as **Toni Erdmann**, for example, which we really liked at Cannes.*»

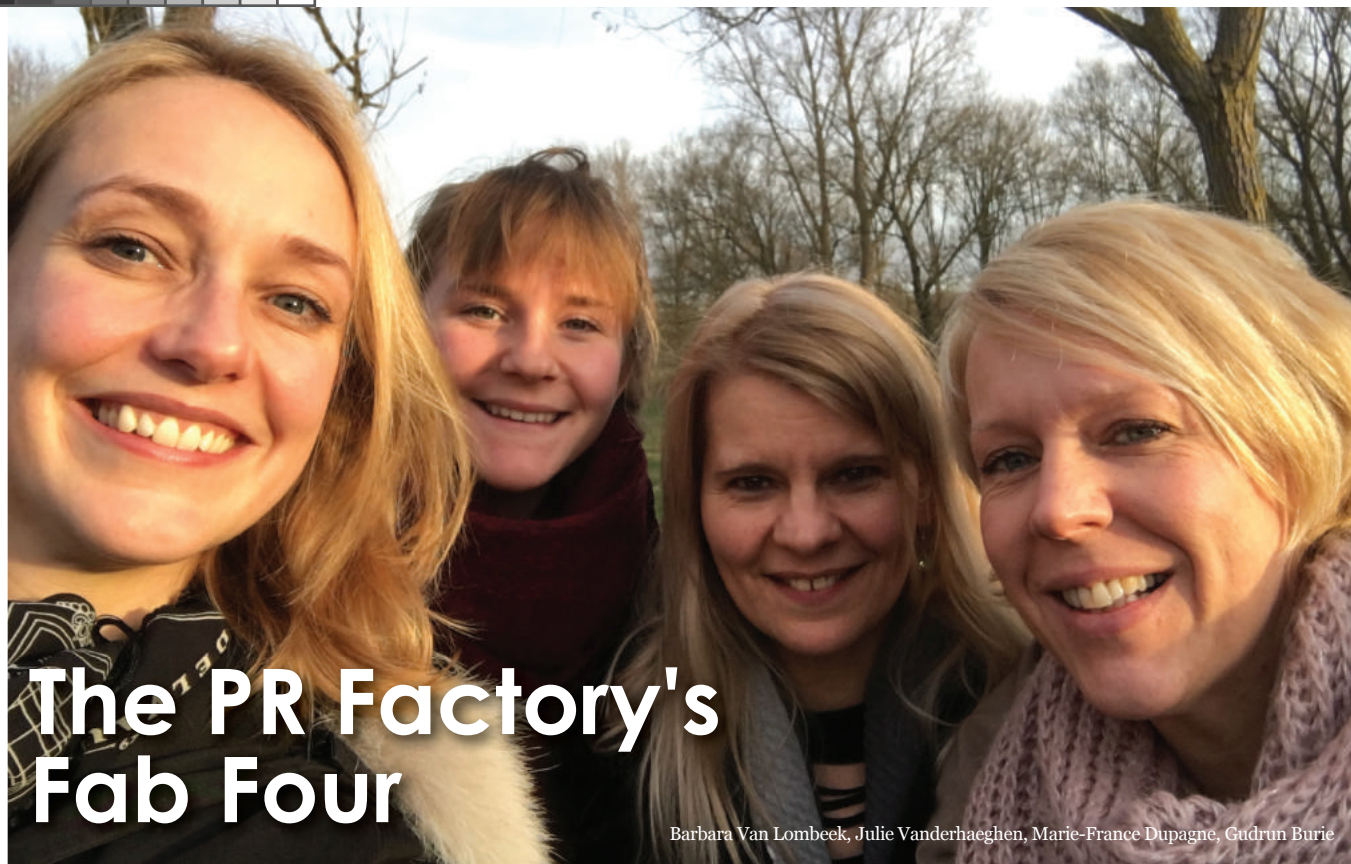
### Berlinale:

After having distributed titles such as **Becoming Astrid**, by Pernille Fischer Christensen, **The Happy Prince**, by Rupert Everett and **Utøya 22. juli**, by Erik Poppe, shown at the Berlinale in 2018, September Film has already purchased the latest film by François Ozon, **Grâce à Dieu**, shown this year in Berlin in the Official Competition.

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SEPTEMBER FILM





# The PR Factory's Fab Four

Barbara Van Lombeek, Julie Vanderhaeghen, Marie-France Dupagne, Gudrun Burie

There are four of them. They are Belgian: Barbara Van Lombeek, Marie-France Dupagne, Gudrun Burie and Julie Vanderhaeghen have been working as press officers for many years under the name PR Factory.

Once upon a time, there were three nice, efficient girls who had been working separately as press officers for several years and who had decided to work at international level. But, even though they found their profession fascinating, up till then they had been confined to their realm of Belgium. So they were looking further afield. Marie-France Dupagne, Barbara Van Lombeek and Gudrun Burie therefore went into partnership in 2009, creating PR Factory.

Their small company, under whose name they cover international festivals such as Berlin, Cannes, Venice and Toronto in the main. « *The idea is to target large-scale festivals where we can pick up the most contracts to promote films* », Marie-France Dupagne explained to us.

## An atypical path

To be a press officer at a major festival means being like a Swiss Army knife and having the constitution of a marathon runner. Here is a typical day on site, as presented by Marie-France:

« *A festival like Berlin, Cannes or Venice is a bit like an arena. First of all, you hustle with producers and vendors to get a film. Then you scramble around with maximum motivation to ensure it is promoted as best as possible and is worth the wait. This all starts in the morning with a protocol meeting. The film's official day is organised with the festival managers with the departure of the cars, the red carpet, how many places have to be reserved for the official row in the theatre. This all goes on behind the scenes.*

*Then, we go and see the people responsible for the photo call to set everything up. In parallel, journalists also have to be contacted and locations for interviews have to be identified, and the spaces booked.*

*This all finishes very late, all the more so as sometimes we have to go to a cocktail party to meet vendors. Nights are very short. The fact of being constantly on the move keeps you going. It's always after a festival that tiredness kicks in. But such elation to fight tooth-and-nail for a film you believe in. It's pure joy to do this job. »*

**Thierry Van Wayenberg**

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"God exists, her name is Petrunija" by Teona Strugar Mitevska



"Retrospekt" by Esther Rots



"Nos Batailles" by Guillaume Senez



"Girl" By Lukas Dhont



"Girl" By Lukas Dhont



# BY THE NAME OF TANIA

A FILM BY  
BÉNÉDICTE LIÉNARD & MARY JIMÉNEZ

PRODUCED BY NANNY PREYD CO-PRODUCED BY JULIE FRÈRES, KATJA GRABIER, FRANK HOEVI AND CAMILLE LAEMLE  
CINÉMATOGRAPHY VIRGINIE SORREY COSTUME DESIGNER MARTI-BELLE DUTZ SOUND DESIGN & SOUND EDITING DAVID VANHEWEN AC SOUNDING MIXING PETER WANNIER  
A CLIN D'ŒIL FILMS PRODUCTION IN CO-PRODUCTION WITH BÉLIERES • BALOU FILM • CBA CREDIT DU L'INDUSTRIEL & ASSOCIATES NYOP • UNITÉ DOCUMENTAIRE • CANVAS  
WITH THE SUPPORT OF FILM AND AUDIOVISUAL CENTER OF WALLONIE BRUSSELS FEDERATION • FLANDE'S AUDIOVISUAL FUND (VAF) • NETHERLANDS FILM FUND  
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BELGIAN DEVELOPMENT COOPERATION • BGD FEDERAL PUBLIC SERVICE FOREIGN AFFAIRS, FOREIGN TRADE AND DEVELOPMENT COOPERATION BRUXELLES D'UN ŒIL DE LA SCAM IT IS AVAILABLE IN CATALOGUE LA CROIX POINTE TERRE DES HOMMES SUISSE  
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