

"FILMLAND"
SAXONY-ANHALT



SACHSEN-ANHALT

HERE IS SUCCESS! **SAXONY-ANHALT:** **CAMERA-READY**



TITLE:

SAXONY-ANHALT AS FILM LOCATION – even George Clooney himself knows its value. He filmed “Monuments Men” in Merseburg, Halberstadt and Osterwieck. This German-American co-production from Obelisk Productions Limited and Studio Babelsberg received 400,000 euros in funding from MDM.



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DR. REINER HASELOFF

Governor of the Federal State
of Saxony-Anhalt

IN COLOUR AND WITH SOUND

**Hollywood may be a dream factory –
in Saxony-Anhalt, we create facts.**

The world's first viable multi-layer colour film was produced here: with "Agfacolor", the Agfa film factory in Wolfen conquered the cinematic screen and stood up to the great American Kodak Corporation. Saxony-Anhalt brought colour to film. Today, film brings Saxony-Anhalt into the cinema.


Increasingly, film makers are discovering the opportunities possible in film settings that are steeped in history, offer diversity, and, at the same time, are untouched. So it is, that Saxony-Anhalt has been used as the film location for such international film productions as "Monuments Men", with George Clooney and Cate Blanchett. It is also the backdrop for "The Physician", which was seen by 3.5 million viewers. German production teams, too, are drawn to "Film Land" Saxony-Anhalt – here, with "Bibi and Tina", Detlev Buck has twice managed to cast a spell over young filmgoers.

Another important aspect is the considerable allure that the annual Saxony-Anhalt Film Music Festival in Halle (Saale) holds for the international film music branch. With state-of-the-art studios for film and sound production at the Central German Multimedia Centre (MMZ), this city, birthplace of G. F. Handel, has established itself as an important post-production centre.

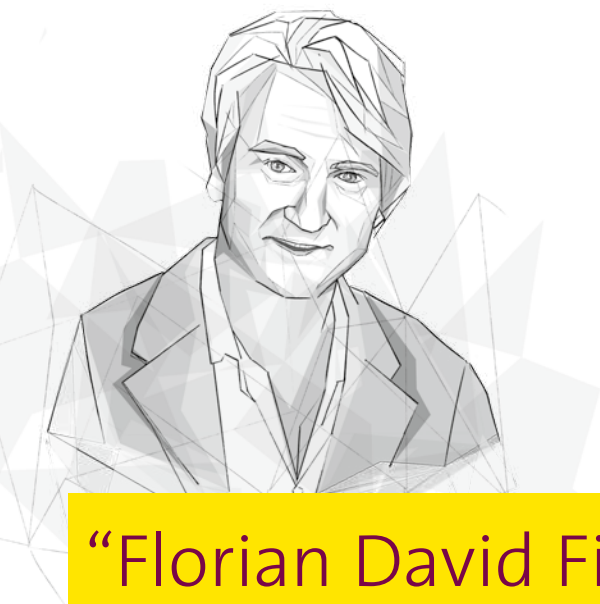
yours,

Reiner Haseloff

Governor of the Federal State of Saxony-Anhalt

A wide-angle photograph of a large courtyard in front of a grand, multi-story stone castle. The courtyard is filled with people dressed in 17th-century period clothing, including long dresses, wigs, and formal suits. In the center of the courtyard is a large, ornate stone fountain with multiple tiers. To the left, several horses are gathered, some with riders in period dress. A tall, striped pole stands in the foreground. The castle in the background has a dark, tiled roof with many windows and a central entrance. The scene is set on a bright, sunny day with shadows cast on the ground.

The Vitznburg Castle is transformed for filming into the Falkenstein Castle.



LANDING ON THE RIGHT GROUND

“Florian David Fitz and I thought about buying a house in Saxony-Anhalt and starting a commune.”

DETLEV BUCK

At 53, Detlev Buck is a multi-talent: actor, producer, and director. He is captivating, full of charm and humour, and with a big heart that sometimes leads him to quickly fall in love with a building or a landscape. With a nose for just the right material, he then sets off on his path – to success.

What films have you made so far in Saxony-Anhalt?

DETLEV BUCK: The whole world of Bibi and Tina: “Bibi & Tina – der Film” and “Bibi & Tina – Voll Verhext!”

It seems that the location also plays a main role in the films. How important is the right setting to the success of a film?

DETLEV BUCK: It all goes together. Not just the film location and the cast, but also the script, the team, the atmosphere, the weather. And the fact that you are able to film what you intend to film. Ideally, the finished film also lands on the right

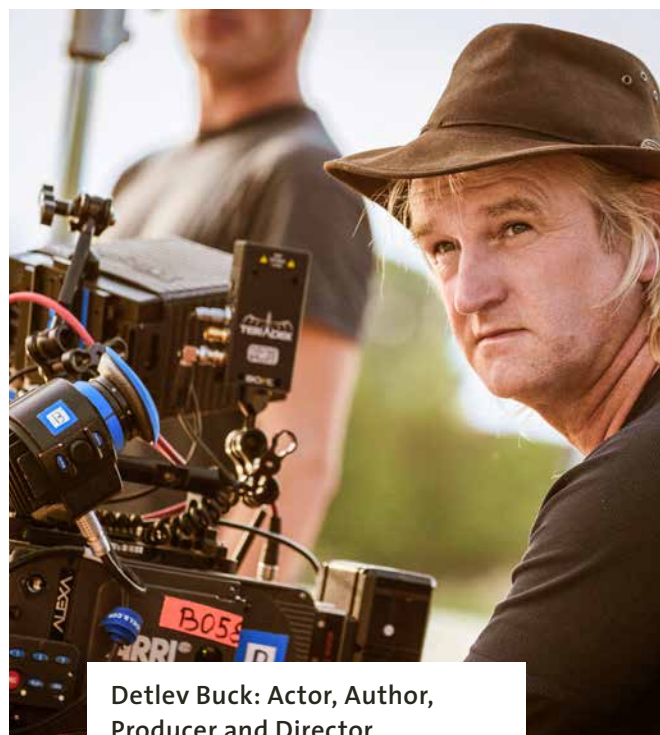
ground. That happened with “Bibi & Tina” because it stirred something in teenagers – even in the boys, at this point. They are enjoying it more and more. That’s also on account of the songs, which simply push away anything negative.

The Vitzenburg Castle and the Arche Nebra, where you filmed, are inspirational locations. Which came first – the “space” or the idea for the story there?

DETLEV BUCK: The idea always comes first. From the idea came the need to search for a Falkenstein Castle that would resemble the castle in the existing cartoon series. We travelled then throughout the countryside in Saxony-Anhalt, and so came across the seemingly gigantic gold bars of the Arche Nebra. We were inspired, and thought, this would be the perfect home for a “Goldfinger”-type villain – precisely our Kakmann!



Tina and Bibi with their horses, Amadeus and Sabrina



Detlev Buck: Actor, Author, Producer and Director

So you fall in love with a castle and start filming?

DETLEV BUCK: No. The conditions at the Vitzenburg castle allowed us to film outside and inside – we had almost studio-like conditions. But it has to be said that many castles are falling into ruin. Sometimes, because it can't be clarified who the owner is, or sometimes because someone, somewhere out there in the world, purchased the property for purely speculative purposes. This type of owner should be legally required to pass on ownership, so that someone will take care of these castles.

For you, what makes a film location good?

DETLEV BUCK: Logistics are important, since the team needs to have a place to stay. In Nebra that worked out well. There was a convenience store nearby where you could buy things once shooting was finished for the day. And, it was quiet. Among other things, we had very little airplane noise, which is always a problem in big cities.

In your opinion, what does Saxony-Anhalt have to offer?

DETLEV BUCK: The actor Florian David Fitz and I actually thought about buying a house here and starting a commune. We didn't want to do this on a speculative basis though, and so we recon-

sidered, and now we simply come here for visits, as well as to make more films.

You grew up on a farm and first studied agriculture. Are you still emotionally drawn to rural regions?

DETLEV BUCK: You could say that. From an agricultural perspective, I highly value their potential, but this is the reason we should also maintain smaller ecosystems, for tourism as well as for film-making purposes. In the Saale-Unstrut region, the historical structure is unique. Overall, we need to maintain this diversity. I am opposed to shopping malls in the fields – the distinctiveness of the area is then lost.

Will you be filming along the Unstrut in the future? Do you already have ideas?

DETLEV BUCK: We don't want to become boring, but a third "Bibi & Tina" film is in planning, since the first two were so well-received. Generally speaking, I probably wouldn't go out now and get involved with a project about the Thirty Years' War. Not because I'm not interested in it, but because it is just a little too cost-intensive for me. There are so many ideas, but you can't force a film out of them. I've tried that often enough in the past. It takes a lot of energy to lead a hippo to water.



FILM PROJECT

DIE MAISINSEL

("CORN ISLAND")

THE LIFE of 70-year-old Abga and his granddaughter Asida are at the centre of the film "Corn Island" by Georgian filmmaker, George Ovashvili. In the middle of the river that forms that border between the country of Georgia and the rogue Abchasien region, Abga and Asida have a farm on a small island. When a young man appears one day, their paradise is endangered.

THIS POETIC PARABLE, superimposed upon a political backdrop, was awarded the Crystal Globe at the International Film Festival in the Czech Republic city of Karlovy Vary. "Corn Island" made it onto the short list of films for the Oscar for "Best Foreign Film".

THIS MDM-SPONSORED FILM is a production of Alamdary Film (Georgia), the Halle company 42film (Saxony-Anhalt), Arizona Film (France) and Axman Productions (Czech Republic).

FILM PROJECT

ZORN

THIS IS NOW the third time that Zorn and Schröder are involved in an investigation in Halle (Saale). This time, a body found in the Saale River is confounding the detectives. Commissioned by broadcaster MDR, the film conglomerate Nordost is filming "Zorn – Wo kein Licht".

AS IN previous productions, author Stephan Ludwig, who also penned the novel, tells this suspenseful detective story with laconic, dry wit and much local colour. The director is Christoph Schnee, recipient of numerous awards ("Charme des Bösen", "Mord mit Aussicht"). The programme is scheduled to be broadcast in 2016 on ARD.

THE Saxony-Anhalt Investment Bank provided interim financing for the project. Thanks to the Saxony-Anhalt IMPULS MEDIEN program, the film conglomerate Nordost was able to complete the film.

FILM PROJECT

ALS WIR TRÄUMTEN

("WHILE WE DREAMED")

ANDREAS DRESEN, in "Als wir träumten" (from the novel of the same name by Clemens Meyer), tells the story of five friends from Leipzig at the beginning of the 1990s. A time during which societies and systems were colliding head-on. The five friends celebrate and wreak havoc, but are really just looking for recognition and a better life.

FILMING of the entire film took place in Saxony-Anhalt and Saxony. In addition to Leipzig, shooting was also done in Halle (Saale), Dessau and Dresden. "Als wir träumten" is a co-production of Rommelfilm, Iskremas Filmproduktion and Cinéma Defacto (F). Broadcast partners are the broadcasting companies RBB, BR, MDR and Arte.

THE SCRIPT was written by Wolfgang Kohlhaase. Following "Sommer vorm Balkon" and "Whisky mit Wodka", this is now his third collaboration with Andreas Dresen.
www.alswirtraeumten.de



SLOW AND STEADY WINS THE RACE



In the district and at the scene of the crime –
Claudia Michelsen as Detective Doreen Brasch

“Being called a female Schimanski would be the greatest compliment for me.”

CLAUDIA MICHELSEN

She can whisper so sweetly. And she can hit hard. She is beautiful – and can seem to be almost inconspicuous. Claudia Michelsen is one of Germany’s most successful actresses, but phrases like “glamorous star” just don’t seem to fit her. A native of Dresden, she dispenses with extravagance and glitter, and wins her audience over with her down-to-earth manner and her calm, self-confident appearance. And her versatility.

“YES, I AM AN ‘OSSI’, it’s okay,” is how she answered a journalist from Stern magazine, when she was asked if it annoyed her to so frequently be cast as an “Ossi” – slang for a resident of the former GDR. That was following the making of “Der Turm” (“The Tower”). In Uwe Tellkamp’s GDR drama, Michelsen played the part of Dresden resident Anne Hoffmann, who becomes involved in the opposition scene and whose grown son lands in military prison after a “dumb mistake”. She was rewarded for her performance in 2013 with the Golden Camera for Best German Actress, as well as with the Grimme Prize. These are just two examples of the small collection of prizes and nominations she has earned over the course of her career.

Born in 1969 in Dresden, she originally wanted to be a radio officer for the merchant marines. But then, at age 16 she travelled to Berlin with her friend Christine Hoppe – and got her start. Following her education at the Ernst Busch Academy of Dramatic Art, she immediately got a job at the Berlin Volksbühne. In 1991, her first television film came out, and in 1995, she won her first award: the Max-Ophüls Prize for Best Young Actress. She

has played opposite Heino Ferch, Götz George and Devid Striesow, spent six years living in Los Angeles, and later made a memorable impression in the popular detective series “Flemming”.

SINCE 2013, she has been the new face of Magdeburg, where, in the police series “Polizeiruf 110” she plays the casual and impulsive Detective of this city on the Elbe, who has a habit of rubbing people up the wrong way – including her film partner, Jochen Drexler, alias Sylvester Groth. Detective Doreen Brasch gets into fights, hauls men off and drives her motorcycle while drunk. She does everything the hard way. “Brasch is not the nice little lady who lives next door – she is difficult,” says Claudia Michelsen about her character. This pleases Michelsen, because she herself doesn’t want to feel comfortable about this woman, and a certain degree of resistance is necessary to maintain dramatic tension and interest. Otherwise, she would probably begin to find her work boring. It’s often said that her new role could become a “female Schimanski” (the popular figure played by Götz George in the German crime series “Tatort”). “That would be the greatest compliment for me,” counters the actress.

Playing a Magdeburg native is also a little bit like coming home: from Dresden on the Elbe to Berlin, to Los Angeles, and now back to eastern Germany on the Elbe. “The great thing is that we are traveling to a city that many people don’t know anything about,” she says in an interview. She herself first became acquainted with Magdeburg during filming, and loves the city. “It looks as though Saxony-Anhalt is going to be my new film set,” she later commented in Halle (Saale), where, in 2014, she made a new television film: a coming-out story. Difficult. Of course.

SELECTED HIGHLIGHTS

FILM-MAKING IN SAXONY-ANHALT 2011 – 2014

2014

- : **Bibi & Tina – Voll verhext** | DCM Productions GmbH
- : **Axel, the Hero** | ostlicht filmproduktion GmbH
- : **MDR Polizeiruf 110 – Abwärts** | Saxonia Media Filmproduktion GmbH
- : **Till Eulenspiegel** | Zieglerfilm Köln GmbH
- : **Heidi** | Claussen + Wöbke + Putz Filmproduktion GmbH
- : **Landliebe – Willkommen in Kloppendorf** | NFP media rights GmbH
- : **Son of Winnetou** | Kinderfilm GmbH

2013

- : **Stereo** | Frisbeefilms GmbH
- : **Wir sind jung. Wir sind stark.** | teamWorx Television & Film GmbH
- : **Bibi & Tina – Der Film** | DCM Productions GmbH
- : **Monuments Men** | Smokehouse Productions / Siebente Babelsberg Film GmbH
- : **Bornholmer Straße** | UFA-Fernsehproduktion GmbH
- : **Als wir träumten** | Rommel Film e. K.

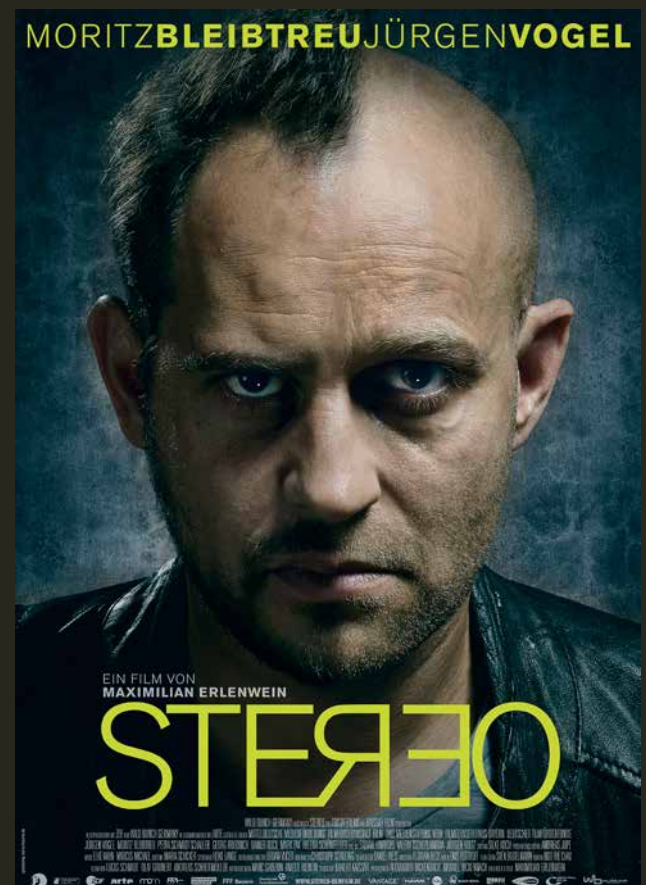
2012

- : **Sputnik** | ostlicht filmproduktion GmbH
- : **The Physician** | UFA Cinema GmbH
- : **Das kleine Gespenst** | Claussen + Wöbke + Putz Filmproduktion GmbH
- : **Wir waren Könige** | Walker + Worm Film GmbH
- : **Besser als nix** | NFP media rights GmbH

2011

- : **Die Abenteuer des Huck Finn** | Neue Schönhauser Filmproduktion GmbH
- : **Mann tut was mann kann** | NFP media rights GmbH
- : **Unsere Mütter, unsere Väter** | teamWorx Television & Film GmbH





UNTOUCHED FILM LOCATIONS

MANSIONS, BLUE-COLLAR NEIGHBORHOODS, CONCRETE-SLAB BUILDINGS, A HISTORICAL CITY CENTRE: SETTING THE SCENE IN HALLE (SAALE).





The “slab” becomes an authentic film set.



The men from the SWAT team.

Immediately recognisable sights, like a breathtaking skyline, an international port that serves as a shipping terminal, or a famous (or infamous) district won't be found in Saxony-Anhalt. And that's a good thing. Here, directors and production companies can still find white spots on the map, unknown places – representative of Germany and yet still anonymous. A portrait of the film location Halle (Saale).

A SPECIAL LOOK

It wasn't meant to be the typical kind of film in which concrete-slab buildings are featured. Director Phillipp Leinemann's top priority in his debut film “Wir waren Könige” (“We Were Kings”), was to find a special look for his SWAT thriller and to have the city in which the film played remain anonymous. Well-known settings were not to be a part of the film – he wanted to avoid having the image of a specific city be an influence on the story.

“If you film in Berlin or Munich, you very quickly have clear features in the picture that the audience recognises. In Halle, we could simply state what we wanted. It apparently worked, because I am asked all the time where we filmed.”

PHILIPP LEINEMANN

The story, which revolves around protagonist Ronald Zehrfeld, could take place in any major German city. Seemingly routine SWAT team operations suddenly rage out of control. Police are gunned down, criminals manage to escape. A situation that shakes the foundation of the team. A drama develops about how fragile friendships can become when bullets are flying. Some of the filming took place on Murmansk Street, some in the bowling centre at Eselsmühle and some at the Motor Halle sports club restaurant. This city in southern Saxony-Anhalt has more to offer than just the setting for a crime thriller, however.

CHANGEABLE IDENTITY

Halle is an ideal spot for film production: this city, the birthplace of George Frederick Handel, offers images from nearly every epoch. This diversity is what sets the city apart: medieval buildings and turn-of-the-century buildings are as easy to find as constructions from the 1930s and 1950s. Concrete-slab neighbourhoods in Halle-Neustadt, vacant buildings, and the traces of its GDR past are still visible. Halle is home to the Leopoldina National Academy of Sciences,

FILM DETAILS

Director: Phillipp Leinemann

Cast: Ronald Zehrfeld, Misel Maticevic, Hendrik Duryn, Felix Goeser (and others)

Genre: Thriller

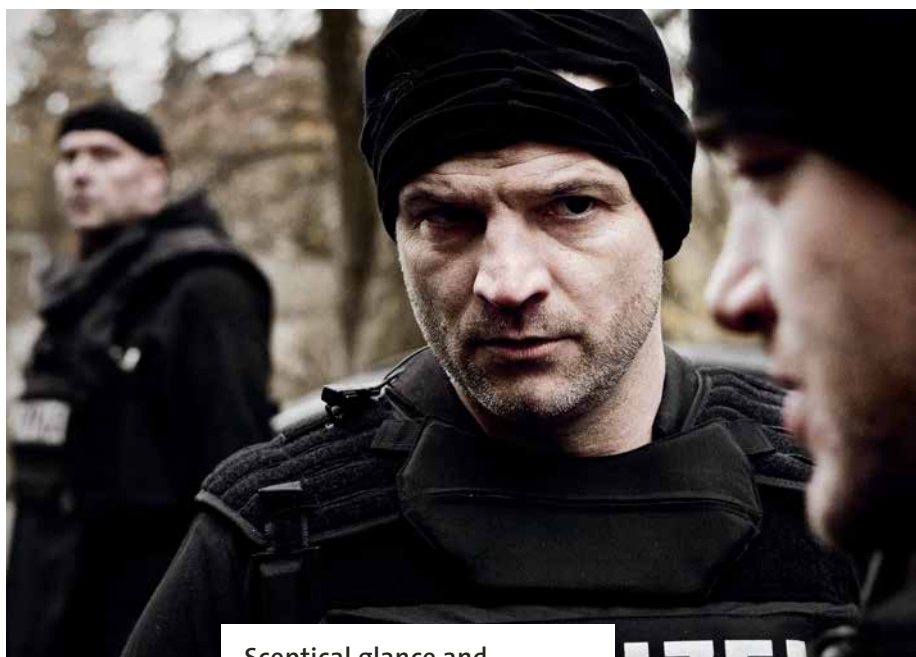
Production Firm: Walker + Worm Film GmbH & Co. KG

Film location: Halle, Leipzig

Film days in Central Germany: 30

Financial Support: Mitteldeutsche Medienförderung (Central German Media Support), 10,000 euros

Film start: 27 November 2014



Sceptical glance and balaclava: Misel Maticevic

the almost 200-year-old Martin Luther University and the Giebichenstein Castle, one of the most renowned art institutes, which will celebrate its 100th birthday this year. The 230,000-resident city is a modern economic centre, which, with its “weinberg campus” is home to the second-largest technology park in eastern Germany, and is located not even 30 kilometres from the Leipzig/Halle Airport. The city’s infrastructure and experience are like manna for film makers.

“Halle is very diverse and has its own identity. There are mansions, old blue-collar neighbourhoods from the 1950s, a beautiful historical city centre with restaurants and bars, and, of course, concrete-slab buildings.”

DIRECT SUPPORT

Along with the diversity of film locations, in Halle, everything is close at hand, getting things organised is uncomplicated, and there are energetic helpers at hand. A large pool of people to whom they could turn for help was made available on-site for the production team. The initial impetus

for the 35-year-old director to film in Central Germany, and to have a look at Halle and the region, however, was given by the financial support of MDM, Mitteldeutsche Medienförderung (Central German Media Support), which has its headquarters in Leipzig.

“There was a great deal of support. Everything was very uncomplicated. Even when we were filming in a forest, we received immediate support.”

The only real challenge was for set designer Petra Albert, due to the similar room layout of all of the apartments that were built during GDR times. For a rotating shot in the opening sequence, walls had to be cut open and two separate apartments had to be made into one. In doing this, the crew has paved the way for future film teams.

Will he return to Saxony-Anhalt again to make films? Leinemann comes from Lower Saxony; Saxony-Anhalt is familiar to him, and “the project and the world that you want to tell about have to fit together, of course. But we felt very comfortable there. I’d gladly go back again.”

THE FAMILY'S CHIEF


Max is small, pale and plump. His life is not easy. Especially now that his parents have separated. But he'll make everything all right once he becomes Chief. An Indian tale from the Harz Mountains.

THE WILD WEST in the middle of Germany? Where there's a will, there's a way! Ten-year-old Max (Lorenzo Germano) is clumsy and not good at sports. He can't ride and he can't use a bow and arrow. His parents have separated and his unreliable father, Torsten, stopped being a good role model long ago. But, Lorenzo has the heart of an Indian, plus loads of imagination and bravery. That's why, when he auditions for the Karl May Festival, he thinks it's completely logical that he is going to be cast: the actor playing Winnetou's son has fallen off of his horse and a replacement is urgently needed.

IT IS AN UNUSUAL FILM, with a unique concept and the kind of drama and humour that can only be found in real life. It doesn't attempt to play off of the existing (and successful) Winnetou films. For "Winnetous Sohn", producer Ingelore König applied to the Erfurt Kinderfilm GmbH in the category "Special Children's Film". The goal of this support initiative is to bring more original German children's programming to television and the cinemas. "Winnetous Sohn" is its first project.

MOST OF THE FILMING took place in the Harz region. The impressive sand caves near Blankenburg served as the rocky landscape of the outdoor stage in Wolfitz. The popular amusement park, "Pullman City", on the eastern edge of Hasselfelde "played" itself: a cool western city, including a saloon. The "Harzer Bergtheater" in Thale became the outdoor stage. In addition, several apartments and city views from various places in Saxony-Anhalt were used. They all offered just the right setting for a small Indian on the tragic, yet comic, path to his enormous goal. In the end, he has a best friend, a true blood brother – and a lot of fun!





As the "Son of Winnetou", Lorenzo Germano has a firm grip on the reigns.

DETAILS IN BRIEF

Film start: 9 April 2015

Film locations in Saxony-

Anhalt: sand caves in Blankenburg, the "Harzer Bergtheater" in Thale, "Pullman City" in Hasselfeld, and others

Cast: Lorenzo Germano, Tristan Göbel, Uwe Ochsenknecht, Armin Rohde, and others

ALL POWER TO THE CHICKENS!

This is the first feature film in ten years for director Hendrik Hölzemann, who previously was awarded two Bavarian Film Prizes for his drama “Kammerflimmen”. Now, once again, things aren’t looking too good for the “heroes” of the story!

AN OLD CHICKEN RUN in Scheeren, a district of Tangerhütte, provided the foundation for an entire kingdom. In the film, the chicken run, as well as a casino, belongs to the “Village King”, Manne. He represses, suppresses and wins – every time. Right next to the run are two small cottages. They are home to Axel, the hero, and the miracle-working “chicken worshiper”, Heiner. Together, the two outsiders learn to take hold of their dreams, and they take up the battle to overthrow the king.

25 OUT OF 32 DAYS OF FILMING took place in Saxony-Anhalt in autumn 2014. Along with Scheeren, Tangerhütte’s city centre was used as a setting, as well as the small neighbour-

DETAILS IN BRIEF

Film start: planned for 2016

Film locations: Scheeren, Croechn, Magdeburg, Tangerhütte

Director: Hendrik Hölzemann

Production: ostlicht filmproduktion GmbH

ing village of Croechn and the state capitol, Magdeburg. “We were sure that we could find the right setting in the Altmark region, since we had already filmed the children’s film ‘Sputnik’ here two years ago,” explained Marcel Lenz, CEO of the production company, ostlicht filmproduktion.

“**AXEL DER HELD**” is more modern fairy tale than realistic social drama – the characters are exaggerated, but they still have authentic feelings. The honest daydreamer has his quirks: in his cottage, he keeps a paper model of his home village. There, he is in charge. He’s in love with “Princess” Jenny. In real life, she either ignores him or takes advantage of him. Like everyone else. But that just might be about to change ...

Completion of the project was made possible thanks to the support of Saxony-Anhalt IMPULS MEDIEN.



A chicken run in Scheeren is the centre of Axel’s world.



Director Olaf Held
in conversation

COPYING AS AN ART FORM

The title sounds like a farewell. “Der letzte Remix” (“The Last Remix”) is the name of the project Monarda Arts in Halle (Saale) is currently working on for television broadcaster ZDF’s program: “Das kleine Fernsehspiel” (“Short Television Plays”). In this documentary, director Olaf Held examines the subject of copying – or, better said, the art that can arise out of copying.

“THE PROTECTION OF INTELLECTUAL PROPERTY has become a core ideology in the scientific community. The better the protection, the more secure is our future,” according to Olaf Held. There are, however, art forms that are outside the realm of copyright ideology: remixes, mash-ups and collages. Art forms that, through the power of the Internet, have become mass phenomena. Since they don’t fit neatly into traditional art genres, they are often marginalised and condescendingly referred to as “street art”. Despite this, they are the norm for an entire generation.

DETAILS IN BRIEF

Production Year: 2015

Director: Olaf Held

Camera: Johannes Praus

Film Editor: Jana Dugnus

Dramaturgy: Gabriele Brunnenmeyer

Music: Jarii van Gohl

These are art forms that invite participation and involvement with society and culture. Just where is the dividing line between “art copies” and “art piracy”? When does art become a case for the courts? “If we’re talking about intellectual property, then slogans will replace arguments and campaigns will prophesy the downfall of culture,” says Held.

WITH MONARDA ARTS at his side, Olaf Held has an experienced partner – the company has already produced more than 900 films. MONARDA ARTS is part of the Studio Halle Group, which provides a wide range of production services, along with film and sound studios – all under one roof.

www.studiohalle.de, www.monarda-arts.com

EVERYTHING UNDER ONE ROOF

CENTRAL GERMANY'S ONLY POST-PRODUCTION CENTRE

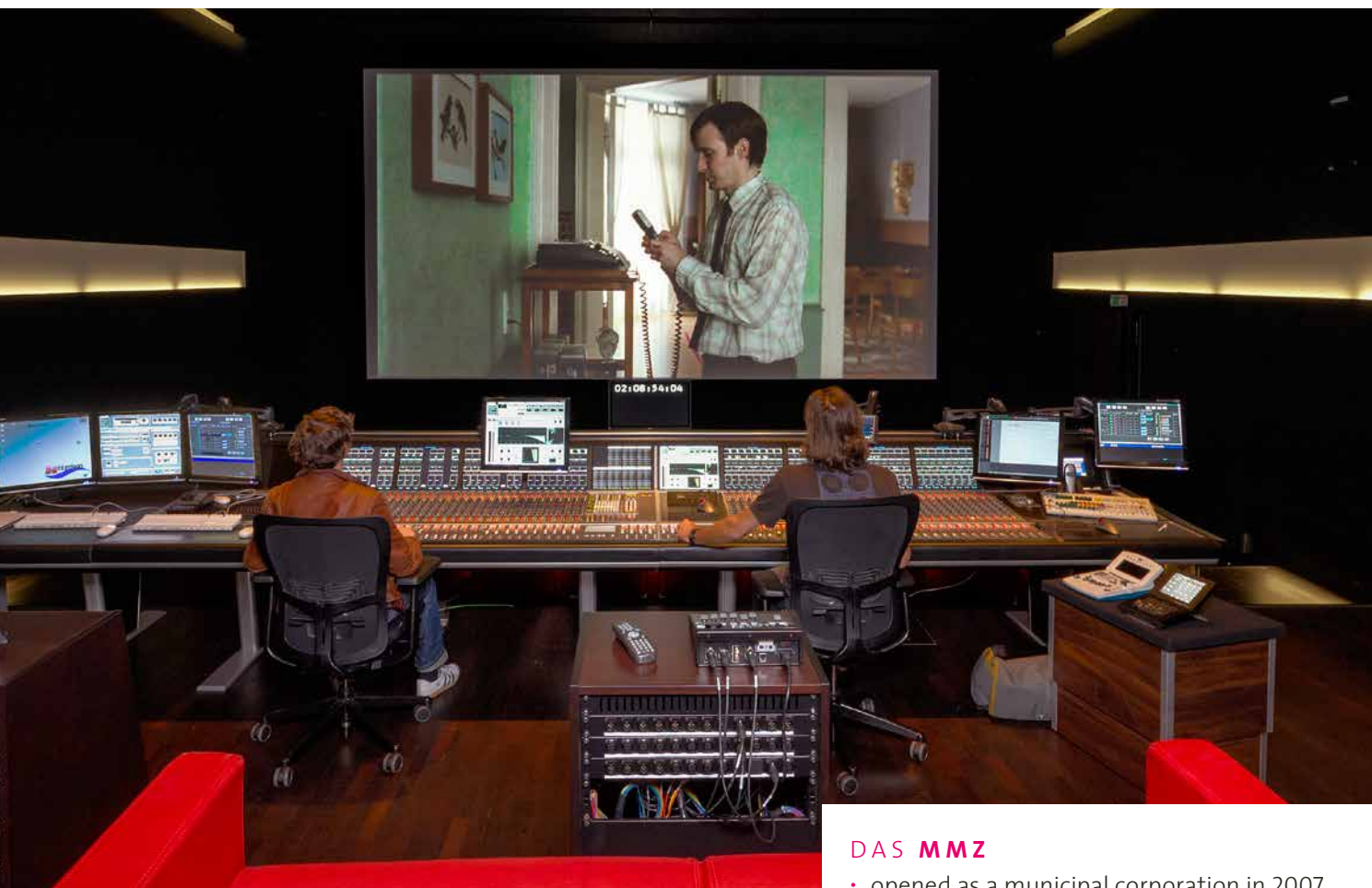


The Central German Multimedia Centre, MMZ (Mitteldeutsche Multimediazentrum), can be proud of its productions: “Polizeiruf 110”, “Der kleine Eisbär” and “Lauras Stern”. With everything under one roof, they provide production, communication, education, research, development and innovative networking – it’s the only centre of its kind in Saxony-Anhalt.

Similar creative centres are hard to find: the MMZ is the only post-production centre in Central Germany in which the entire workflow of a film production, from script to distribution, can be handled. MMZ’s thematic focus on the post-production sector, as well as the fact that it is also home to a university and a business incubator, makes the MMZ unique in all of Germany.

FULL-SERVICE

Starting in September 2015, the MMZ will have the best state-of-the-art post-production studios in all of Germany. In addition, several post-production companies are available to offer their professional services: among them, ARRI Film & TV Services Inc. and Metrix Media Inc. Mitteldeutsche Medienförderung (MDM), a media support foundation in Central Germany, also maintains a branch office at the site. Additionally, it is possible to rent production offices on a temporary basis and, through the Department of Media and Communication at the Martin-Luther University of Halle-Wittenberg, the creative potential of nearly 500 students is readily available.



At the MMZ, companies such as Nowtilus, OXID esales, Moving Elements and MotionWorks are growing.

NEAR AT HAND

Halle (Saale) is a post-production location with international know-how, first-class technology and outstanding service. Image and sound studios are located within just a few feet of each other, and it is only a short walk from the MMZ to the radio broadcasting centre of the Mitteldeutscher Rundfunk and the City Hall.

The City offers centralised consultants, who can assist production firms and help support cooperation with other entities. Permits can be

DAS MMZ

- : opened as a municipal corporation in 2007
- : tenants have included more than 105 companies from the media, creative and IT branches
- : offers nearly 400 workspaces
- : services approximately 80 cinematic and television films, as well as several TV series
- : annual average turnover of approx. 3.5 million euros, distributed among all tenants
- : on-site business incubator, specialised in the demands of the media, creative and IT industries
- : on-site service for every phase of the post-production process – including image and sound editing

obtained efficiently and easily. Funding decisions are reached quickly. MMZ – the heart of film production in “the land where everything is near at hand”.

Further Information:

www.mmz-halle.de

www.kreativwirtschaft-halle.de



“Assured of a bright future, with a new concept and improved flood protection”

The floods of June 2013 hit hard in this city on the Saale River, as well as at the MMZ. Andreas Nowak, CEO of the MMZ since 2011, talks about the current situation.

Where do things stand at the MMZ now, two years after the flooding?

ANDREAS NOWAK: With the help of flood relief funds, we were able to rebuild the MMZ and to optimise flood protection

measures. In summer 2015, the new studios and the film mixing studio will resume operations. At that point, it will again be possible to produce films at the MMZ.

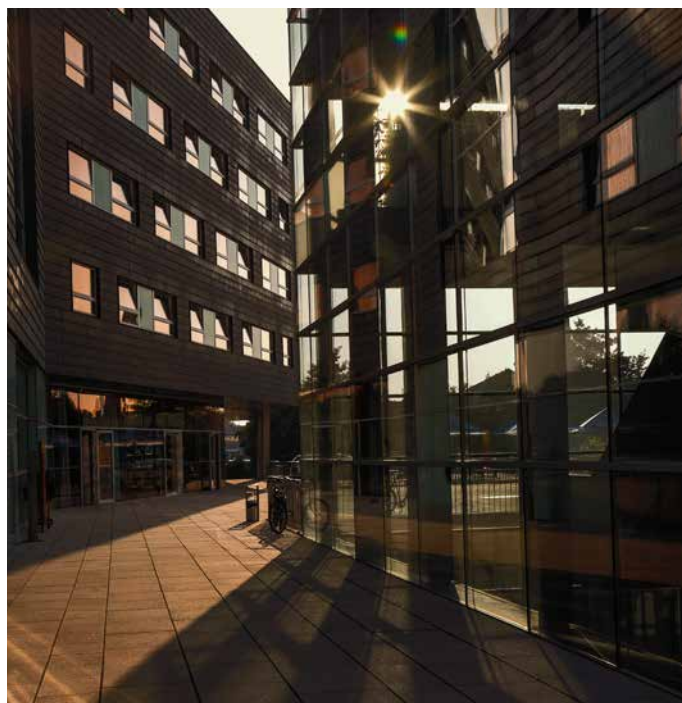
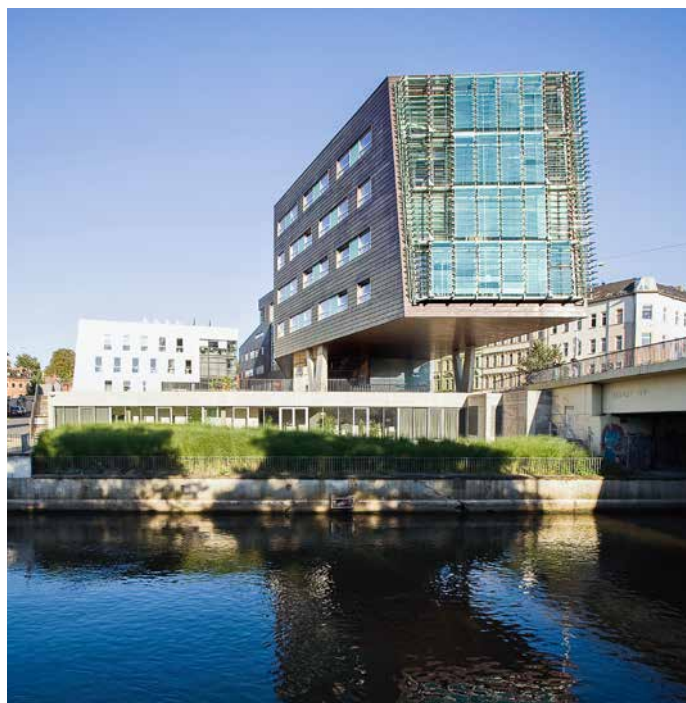
How does the future look for the MMZ?

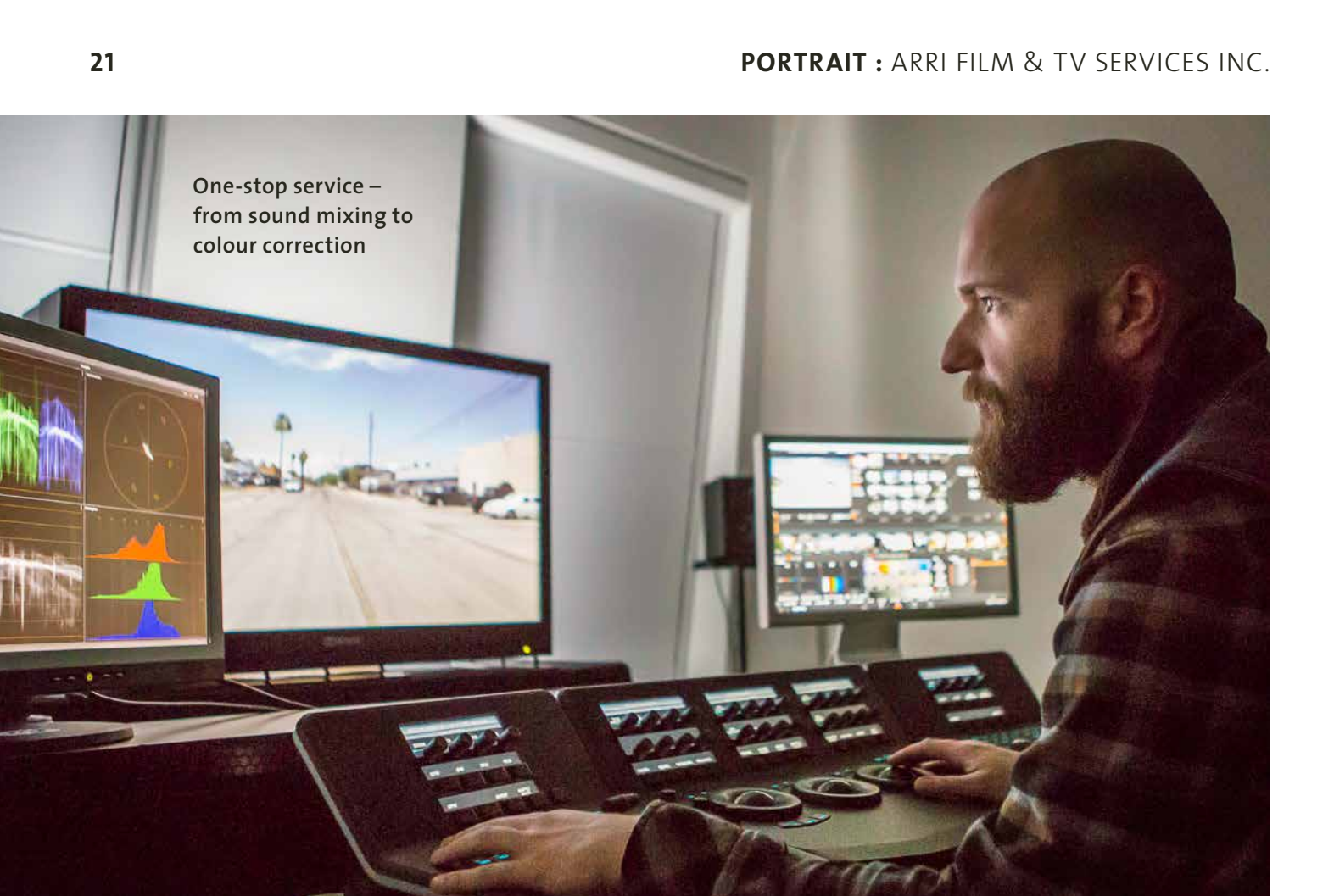
ANDREAS NOWAK: As a part of the rebuilding, the sensitive equipment – studio and building technology – will be situated in a flood-secure area. The studios, offices and event areas will be strictly separated from each other in the future. Beginning in September 2015, the first, and currently only, film mixing studio in Germany will be here – it has

been awarded the “Dolby atmos premiere license”. The re-building should be completed by 2018.

How has this experience changed you and the MMZ?

ANDREAS NOWAK: First of all, I hope that this city never has to experience a disaster like this again. Immediately after the flood, all of our partners in the federal, state and local government agreed that with a new concept for the MMZ and optimised flood protection in Halle, MMZ’s future is secure. That is an important message for our centre and for the city.





One-stop service –
from sound mixing to
colour correction

MASTERS OF PICTURE AND SOUND

The silent film star, Charlie Chaplin, once said: “Filmmakers need to bear in mind that on Judgement Day, all of their films are going to be re-played for them”. You can have a knock-down, drag-out fight about the content of some films. Making sure that there are no concerns about the sound and picture quality of a film is ARRI’s job.

AS ONE OF THE LEADING post-production firms, ARRI Film & TV provides full-service image and sound editing of feature films, commercials and television films. “We see ourselves as our customers’ partners. We deal with the technical and logistical challenges prior to the start of filming, so that there is optimal room for creativity, as well as making sure that budgets and deadlines are met,” explains Steffen Scheid, director of the ARRI Film & TV office in Halle (Saale). Along with his team, he takes care of such filming-related services such as film protection, quality-control and colour

PORTFOLIO :

ARRI Film & TV in Halle (Saale) has worked on many projects, including: “Der Fall Ritter”, “Rico, Oskar und die Tieferschatten”, “Bornholmer Straße”, “Tatort – der Maulwurf”, “Tannbach”, “Tod den Hippies, es lebe der Punk”, “Nackt unter Wölfen”, “Landliebe”, and “Puppet Syndrome”.

correction of footage, as well as preparation for editing. ARRI Film & TV’s primary focus is on the entire range of post-production operations: from colour correction, sound mixing, mastering and visual effects, through to distribution of digital copies of films to cinemas. The cloud-based ARRI web gate enables collaboration with production teams located all over the world, as well as facilitating communications and decision-making processes.

AS A PARTNER, Steffen Scheid is also there when analogue film and sound recordings need to be prepared for new uses, as well as when it comes to saving endangered cultural assets from deterioration. | www.arri.de/filmtv



ON THE ROAD WITH MARCO POLO

Marco, Luigi and Shi La Won off on an adventure.

“Take us with you on your travels, we’re going out into the world,” are the words to the title song from the popular cartoon series “Die Abenteuer des jungen Marco Polo” (“The Adventures of the Young Marco Polo”). The departure point for the young discoverer’s journey is Halle (Saale).

HERE IS WHERE MotionWorks Inc. produces the heroic story of Marco, his jovial friend Luigi, the mysterious Princess Shi La Won and her tame bat, Fu Fu. The story takes place on the historical Silk Road, the trade route that connected China via Arabia to Europe. Young Marco is searching for his father, who disappeared while searching to find an optimal travel route to China. With much humour and suspense, the three friends brave many dangers and come to know new friends in exotic settings. The series, a co-production of broadcasters ARD and MDR, can be seen on the children’s

programming station, Kinderkanal, in Germany, but Marco and his friends have loyal viewers in many other countries, as well.

MOTIONWORKS, with founder and CEO Tony Loeser, is counted among the largest animation film studios in Germany. From initial concept to finished film, everything takes place under one roof. MotionWorks focuses primarily on their own productions, as well as on providing services for the cartoon and TV series industry, which are considered cross-media. Successful series formats, such as “Kikaninchen”, “Geschichten aus Müllewapp”, “Toggolino”, and many others, are created in close collaboration with broadcasters such as ARD, ZDF, Super RTL and Nickelodeon. MotionWorks focuses on projects with international potential, and can call upon a well-established network of domestic and international partners.

www.motionworks.eu

A FESTIVAL THROUGHOUT THE LAND

SHOWING THE ART OF FILM IN SAXONY-ANHALT'S CINEMAS

A film needs an audience. Though that may sound banal, it is unfortunately not universally understood. In particular, it can be difficult for smaller, non-mainstream film producers to bring a film to the big screen, since their films don't bring in enough revenue for cinema operators.

THE TERM "CINEMA OPERATOR" has therefore been stricken from Frank Salender's vocabulary. "A cinema operator thinks in a strictly business sense, while the director of a film theatre has artistic requirements," says Salender, Director of the Saxony-Anhalt Film Festival.

FOR MANY PEOPLE, FILMS have become a form of distraction. The lack of willingness to be confronted with heavier and more demanding films is something he finds regrettable. Bringing unknown and unusual films to audiences is, therefore, the express intention of the festival. And, to achieve the greatest possible effect, the festival is decentralised. So it was that in 2014, a total of 40 films – half of them world-premieres – were shown over a period of five days throughout 10 different cities in Saxony-Anhalt. Though an obvious logistical challenge, this also had its advantages, in that smaller cinemas in the state, such as in Aschersleben, Genthin, Quedlinburg and Salzwedel, were able to participate, thus becoming better-known and becoming a part of the network.

ALONG WITH THE MAIN PRIZE, there are competitions for long and short films, as well as a special award from the state's Governor, which, in 2014, went to the actor Devid Striesow. With a



Festival
Director Frank
Salender

"It's the audience that makes a film a cultural asset"

FRANK SALENDER

"film arts workshop", the Festival hopes to bring the art of film-making closer to audiences. At the last festival, set designer Angelica Boehm and the renowned script writer Wolfgang Kohlhaase provided glimpses into their working worlds.

FOR THE 2015 FILM FESTIVAL, even more geographical space will be covered, including the addition of a location in the southern part of the state and one in the Harz region. The last festival attracted 4,000 visitors, and Frank Salender sees potential for reaching an even greater audience. While financial support for the film productions is relatively well-established, marketing of the final films needs to be improved. Of one point, the Festival Director is quite sure: "Producing a film cannot in and of itself be the goal. A film needs an audience. That is what will make it a cultural asset."

THE 5TH ANNUAL SAXONY-ANHALT FILM FESTIVAL

will take place from 14 – 18 October 2015. Support for the festival is provided by the Saxony-Anhalt Art Foundation (Kunststiftung Sachsen-Anhalt) and Mitteldeutsche Medienförderung (MDM). Festival sponsor is Minister of State Rainer Robra, head of Saxony-Anhalt's State Chancellery. | www.filmkunsttage.de

MELODIES FOR THE SILVER SCREEN

Once a year, film music takes the spotlight. In the glittering world of film-making, it's a part of the industry that is often up-staged. In Halle (Saale), a broad audience of film music experts gathers for the Saxony-Anhalt Film Festival.

SINCE 2008, this internationally-renowned event has brought the multi-faceted area of film music into focus. Through the festival's special programming, audiences can experience and come to understand film music on a variety of levels. To support talented young musicians in the areas of film music composition and orchestration, young composers are given the opportunity to participate in a 4-day master class under the direction of experienced instructors, during which they themselves compose a piece to accompany a film sequence, then orchestrate and record it.

THE FILM MUSIC FESTIVAL, along with the film-industry convention, provides a unique opportunity to obtain theoretical and practical insight into the branch. Alongside scientists, film composers and directors discuss proven, new, and promising fields of work in the film music industry. In addition, there are opportunities to gain a glimpse into such areas as composition and financing, as well as film and television production, advertising, and computer games. The highlight of the Saxony-Anhalt Film Festival is a gala concert, held in the opera house with the Staatskapelle Halle orchestra.



The Halle Staatskapelle Orchestra at the gala concert.

AT THE SAME TIME as the Film Festival, in October 2014, the presentation of the German Film Music Award took place for the first time, held at the Steintor Varieté events centre. Among the honourees was Martin Böttcher, the Grand Seigneur of German film music, and composer of the unmistakable "Winnetou" melodies. He was honoured with a special award for lifetime achievement in film music.

THE 8TH SAXONY-ANHALT FILM MUSIC FESTIVAL will take place from 5 – 10 October 2015 in Halle (Saale), with the themes: homeland, identity, and origin. On 9 October 2015, at the Steintor Varieté events centre, the German Film Music Award will be presented for the second time.

www.filmmusiktage.de
www.deutscherfilmmusikpreis.de



"In the course of this unique event, tradition and modernity are exceptionally combined, and the assets this state has to offer are linked and presented in the best possible way."

MINISTER OF STATE RAINER ROBRA, SPONSOR

In Arendsee, the
focus is on the youth



ARENDSEE – THE FILM CITY OF THE ALTMARK REGION

Every year, during the summer months, young film enthusiasts are drawn to the Altmark region. The village of Arendsee in northern Saxony-Anhalt offers the film-makers from the youth film camp something that is essential to creative work: peace and concentration. The area around the 5-square-kilometre lake, for which the town is named, also offers imaginative film locations and motifs.

IN SMALL TEAMS, under the direction of experienced instructors, about 200 short films have been made at the film camp over the past four years. With the motto “Your Film in One Week”, 16 to 25-year-olds from Germany, Austria and Switzerland learn how film-making works. They have one week to experiment in the areas of direction, acting, and camera: from the initial idea through

to script development, film creation and post-production, all the way to opening night. “In the film industry, there are many interesting and challenging fields of work. At our camp, we want to give young people the opportunity to discover them, and to do so in the best possible way: through actual practice,” says Norman Schenk, director of the Arendsee Youth Film Camp.

FOR SUMMER 2015, 13 Youth Film Camps are planned, in which a total of 390 young people can participate. A new area being offered is that of film music. Under the eyes and ears of experienced composers, talented young people will have the opportunity to compose their own film music.

In August 2014, as the crowning final event of the film camp, the first Arendsee Film Festival was held, and the best short films of the previous years were shown. The jury awarded the film prize to “Die Perle der Altmark” (“The Pearl of the Altmark”). “At the festival, we exclusively present films that were made locally, and in which the region is prominently featured,” explains Norman Schenk. If it were up to him, the Arendsee Film Festival would establish itself as a permanent event on the national and international short film scene.

More information and registration at:
www.jugendfilmcamp.de

NO SEA IN SIGHT

BUT STILL LOTS OF BEACHES IN THE LAND OF OPPORTUNITIES

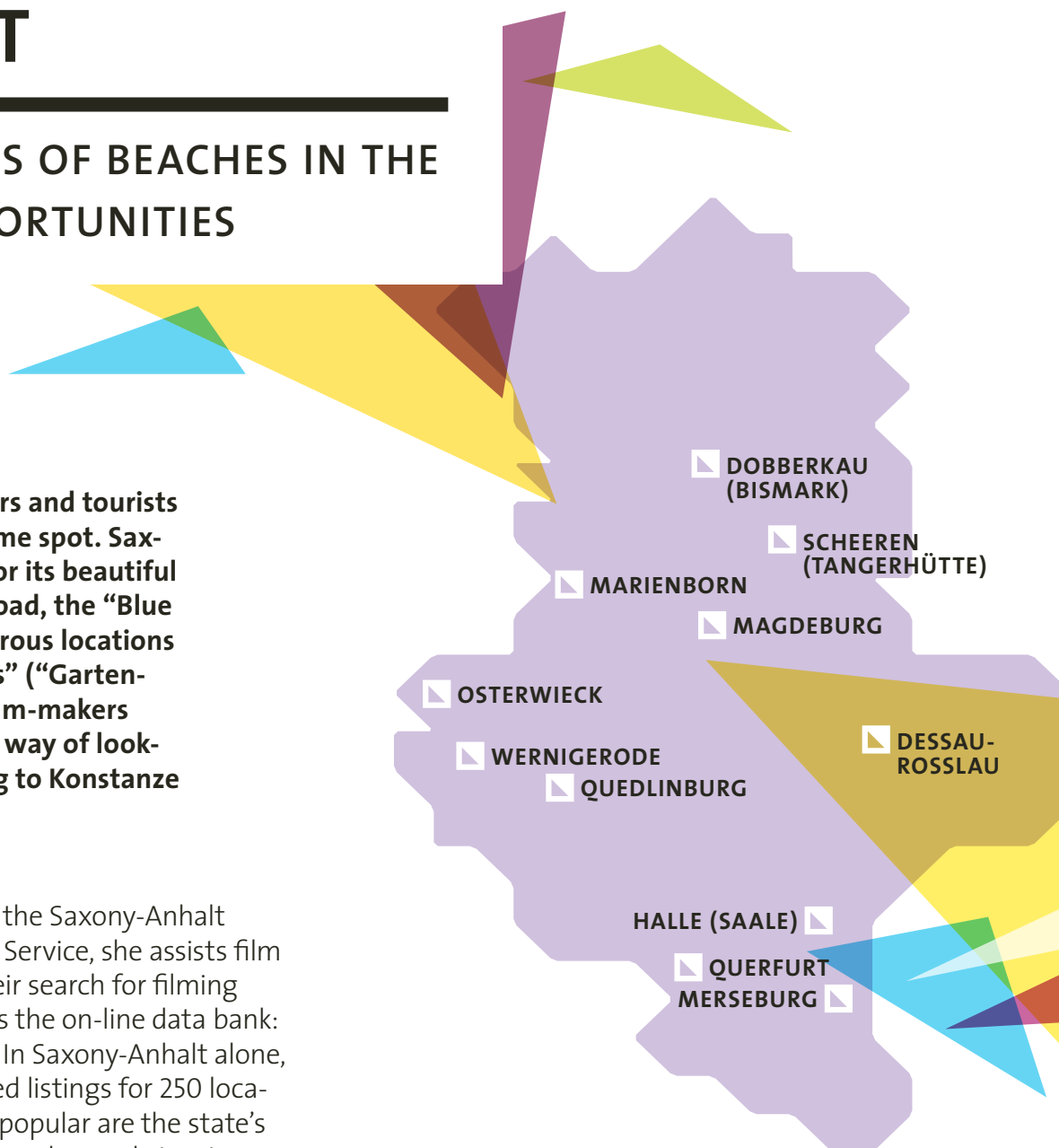
Sometimes, film-makers and tourists fall in love with the same spot. Saxony-Anhalt is known for its beautiful views: the Romantic Road, the “Blue Ribbon” and the numerous locations of the “Garden Dreams” (“Garten-träume”) project. But film-makers have their own unique way of looking at things, according to Konstanze Wendt.

AS A STAFF MEMBER at the Saxony-Anhalt MDM Film Commission Service, she assists film production teams in their search for filming locations, and maintains the on-line data bank: “MDM Location Guide”. In Saxony-Anhalt alone, there are already detailed listings for 250 locations. Among the most popular are the state’s many castles, fortresses and sacred structures. Through these, nearly every era is represented. Historical city views are also plentiful. In addition, the Altmark and Harz regions, as well as the natural landscape along the Elbe River, permit an unbelievable journey through time into the world of nature. “The central Elbe’s biosphere reserve was transformed into the Mississippi for ‘Die Abenteuer des Huck Finn,’” says Konstanze Wendt happily. Something else that film-makers can find in still-untouched condition are typical GDR motifs, such as concrete-slab buildings, villages, schools, and military barracks. Modern

urban structures, too, however, serve as film settings for a wide variety of different genres. Location scouts from the region will also assist in the search for homes, villas and other private motifs.

The Film Commission is headquartered in the Mitteldeutsche Multimediazentrum in Halle (Saale) and is co-financed by the Saxony-Anhalt Investment Bank.

www.mdm-online.de





QUERFURT FORTRESS

... was used in 2012 in “The Physician” (“Der Medicus”) as a medieval synagogue as well as a Jewish camp.



IN MARIENBORN

... the Memorial of German Division was the setting in 2013 for the feature film “Bornhalmer Straße”, about the opening of the border in Berlin.



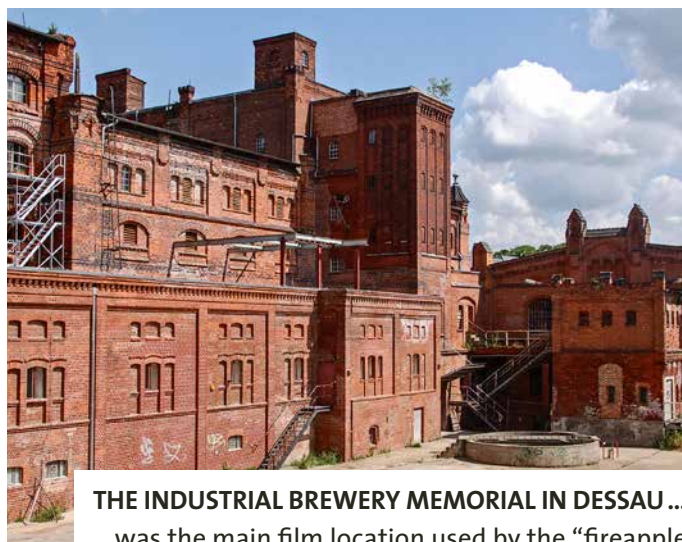
QUEDLINBURG

... served in 2014 in “Heidi” as historical Frankfurt am Main. “Till Eulenspiegel” was also filmed here.



IN HALLE-NEUSTADT

... in 2013, “Stereo” was filmed, and in 2014 “Zorn – vom Lieben und Sterben”. Modern, urban structures were required.



THE INDUSTRIAL BREWERY MEMORIAL IN DESSAU ...

... was the main film location used by the “fireapple Bandel.Gengagel GbR” company for the action musical “Hard Way”, which takes place in Detroit.

Werkleitz Executive Board
Member Peter Zorn and
Director Daniel Herrmann



A MEDIA LABORATORY

WERKLEITZ SUPPORTS ADVENTUROUS ARTISTS

It was at the time when the Internet was conquering the world. It was a time of political upheaval, of new perspectives, the beginning of dreams. It was the time for founding an innovative forum for creative minds. Werkleitz has been around since the early 1990s. In 2013, it celebrated its 20th anniversary.

THE NAME WERKLEITZ comes from a village: it lies within the triangle created by Halle, Dessau and Magdeburg. In the beginning, there were about 30 students and artists who wanted to start a Germany-wide media arts festival that would present and support films, videos, visual arts, performance and computer art. In 2004, the group moved to Halle (Saale).

THERE, A NEW BASIS for supporting artists was created, including the annual festival and a comprehensive, international support and grant program. Examples include both the project EMARE (European Media Artists in Residence Exchange), which, together with European and other international partners, provides support for up to 8 recipients annually, and the PMMC (Professional Media Master Class), for the education of young professionals. It supports media creation in Central Germany.

www.werkleitz.de

WERKLEITZ FESTIVAL 2015

The 2015 Werkleitz Festival, .move ON – new media art from Australia, Canada and Europe, presents 16 new works from the artists and collective of the 2014 – 15 EMARE program. In addition, students from the Cologne Academy of Media Arts and Burg Giebichenstein in Halle (Saale) will present themselves at the festival. On the opening week-end, a three-day conference on the future of audio-visual media will also take place.



VISION PAYS OFF

TOP FUNDING FOR CREATIVE MINDS



MDM FUNDING

GOOD PROSPECTS

A high artistic level or commercially promising. These criteria open the door to Mitteldeutsche Medienförderung. Film, television, video and other media production fields, such as games, can enjoy the benefit of this support.

IN ADDITION, funding is available for projects such as workshops, training, or festivals held in the region. All film phases are eligible for support – from script development to rental and distribution. What is decisive is the “regional effect” – the benefits for the region and for the companies located there.

www.mdm-online.de

FINANCING FROM THE IB

SUCCESSFUL FILM-MAKING

INDIVIDUAL and project-related financial solutions for film and media firms are available from the Saxony-Anhalt Investment Bank (Investitionsbank). The Investment Bank ensures project cash-flow through interim financing of contracted productions and pre-financing of funding through cash and surety bonds.

IN ADDITION, financing can be arranged through immaterial goods, such as film rights or gap financing, with which the financial building blocks of a production can be rounded out.

Recommended products are: IB ProMi and Saxony-Anhalt IMPULS MEDIEN

www.ib-sachsen-anhalt.de

ART FOUNDATION FUNDING

UNCHARTED TERRITORY AND DARING

THE PARTICULAR focus of Saxony-Anhalt’s Art Foundation is young artists. The cultural funding for film and media art available through the short film programme “wage-mutig” (English: “daring”) provides support for feature films, animated films and documentaries that are a maximum of 30 minutes long. Support is also available for experimental forms of documentary and fiction films.

A grant for script and project development provides up to 3,000 euros in support, and a maximal subsidy of 10,000 euros is available for film production. A grant of 2,000 euros is available for films that are scheduled to be presented at festivals.

www.kunststiftung-sachsen-anhalt.de

“Axel, the Hero” and
his Jenny during filming
near Tangerhütte.



SACHSEN-ANHALT

Investment and Marketing
Corporation



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www.kreativ-sachsen-anhalt.de