



FIPA

30^e FESTIVAL
INTERNATIONAL
DE PROGRAMMES
AUDIOVISUELS ///

GOLDEN GIRLS FILM & OVALMEDIA COLOGNE
PRESENT

FREE LUNCH SOCIETY

COME COME BASIC INCOME

A FILM BY CHRISTIAN TOD





#WeWorkForYou

BASIC
INCOME
COMING
SOON

“People tend to want to wield power.
And that’s why they also have an inner aversion to basic income.
Because they can then no longer threaten a person with their workplace.
If basic income were introduced because society is ready for it,
the whole world would change. Then nothing will be as it was before.”

GÖTZ WERNER



SYNOPSIS

WHAT WOULD YOU DO IF YOUR INCOME WERE TAKEN CARE OF?

Just a few years ago, an unconditional basic income was considered a pipe dream. Today, this utopia is more imaginable than ever before - intense discussions are taking place in all political and scientific camps.

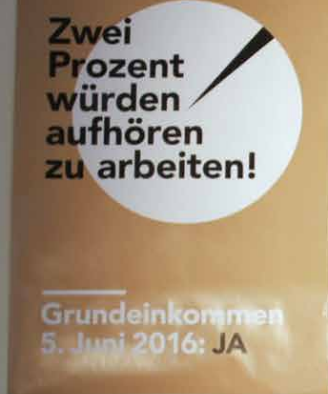
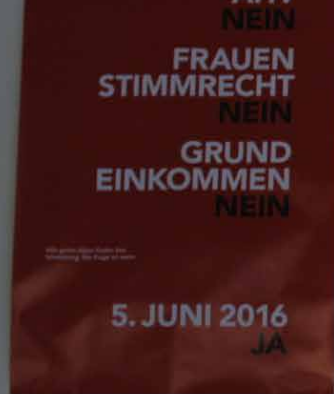
FREE LUNCH SOCIETY provides background information about this idea and searches for explanations, possibilities and experiences regarding its implementation.

Globalization, automation, Donald Trump. The middle class is falling apart. One hears talk about the causes, rather than about solutions. Time for a complete rethinking:

An unconditional basic income means money for everyone - as a human right without service in return! Visionary reform project, neoliberal axe to the roots of the social state or socially romantic left-wing utopia? Depending on the type and scope, a basic income demonstrates very different ideological visions. Which side of the coin one sees depends on one's own idea of humankind: inactivity as sweet poison that seduces people into laziness, or freedom from material pressures as a chance for oneself and for the community. Do we actually need the whip of existential fear to avoid a lazy, depraved life in front of the TV set? Or does gainful employment give our lives meaning and social footing simply because we haven't known anything else for centuries? And because we've never all had the freedom to self-actualise in other ways?

That basic income is a powerful idea is indisputable: land, water and air are gifts of nature. They are different from private property that humans create by their individual effort. However, when we receive wealth from nature, from the commons, then that wealth belongs to all of us equally.

From Alaska's oil fields to the Canadian prairie, from Washington's think tanks to the Namibian steppes, the film takes us on a grand journey and shows us what the driverless car has to do with the ideas of a German billionaire and a Swiss referendum. FREE LUNCH SOCIETY, the first international film in cinemas about basic income, is dedicated to one of the most crucial questions of our times.



VOLKSINITIATIVE FÜR EIN BEDINGUNGSLOSSES



DIRECTOR'S STATEMENT

1991 was an influential year for me. The switch from a general-education AHS school to a technical HTL school for electrical engineering was en vogue at the time, future job prospects were bright. I fed the first tender buds of youthful rebellion with Nirvana's „Nevermind“ album, and ZDF showed „Star Trek: The Next Generation“ on German-language television. Still today I regret the decision to go to an HTL, and only nostalgia moves me to listen to Nirvana. However, Star Trek's influence on my life is indisputable and indispensable. 25 years ago I heard a dialogue for the first time that plays a leading role in my life still today: a cryogenically frozen banker from the late 20th century is unthawed on board the Enterprise and learns that there is no such thing as money in the 24th century. Bewildered, he asks Captain Picard: „What will I do? How will I live?“ Picard: „This is the 24th century; material needs no longer exist.“ The banker: „Then what's the challenge?“ Picard: „The challenge, Mr. Offenhouse, is to improve yourself, to enrich yourself. Enjoy it!“

The transfer of knowledge at the HTL was not enjoyable. I wanted to become an artist, started painting, taking photos, and shooting 8mm films. However, I didn't dare take the step to attend an art university. The dogma of learning something „sensible“ was all too present in my surroundings. Engineering and Business Administration were out of the question. I became an economist and had the tools needed to scientifically investigate the economic system of the 24th century: how does an economic system in which work is separated from income function? I wrote my diploma thesis on the „unconditional basic income“ and delved deeper into my theories during my doctoral program. And if the passion to make films hadn't been so great, today - like many of my colleagues - I would work at the national bank, get 18 months of salary and further develop elegant yet unrealistic mathematical economic models.

While studying I shot my first film about an Austrian cowboy and in 2010 I shot a documentary about the music scene in Linz in the 80s, a film that features a performance by the as-yet unknown American band Nirvana in a youth club in Linz. Back then I decided I would dedicate my next film to basic income and find a language that synthesised my various influences: punk, science and science fiction. Then I remembered a collection of essays on basic income called „What’s Wrong With A Free Lunch?“.

„There ain’t no such thing as a free lunch“ is a familiar saying in English quoted for example by Milton Freeman and Ronald Reagan, that economists describe as follows: In order to get something that we want, we have to give up something else that we want. Orthodox economics views scarcity as the primary driver of every economic activity. Here, economists do not reckon with technological advancement. We still may be far away from a society like the one in Star Trek, but we do currently live in abundance: digital goods can be reproduced as often as you want for free; we are seeing the first steps toward artificial intelligence that were considered „science fiction“ a few years ago; driverless cars aren’t far from being ready for series production, and in 2011 the best Jeopardy! champions didn’t have a chance against IBM’s Watson computer system. With the 3D printer we’re taking big steps toward a technology that will be able to produce any object you want from anywhere and at any time with just the press of a button. If machines and robots get the work done and resources belong to all of us collectively, then we are free to do whatever we want. We can go on perpetual vacation, further develop ourselves, and enrich ourselves. We are no longer forced to adapt our educational pursuits to the so-called job market, but can instead work on our talents and do research. Welcome to the Free Lunch Society

Enjoy it, Christian Tod

re:p

der Republica am 7.5
nnst gewinnen, indem



Mein Grundeinkommen



“The film has the potential to challenge people’s stances and get them to consider an unconditional basic income!”

Klaus Kofler, futurologist

DIRECTOR'S INTERVIEW

At a time when walls, fears and cutbacks are narrowing the horizon, Christian Tod's Free Lunch Society reflects on the concept of Unconditional Basic Income, providing a refreshing and illuminating view of the present as a vast realm of unthought-of opportunities.

You're a filmmaker and an economist. How long have you been focusing on models which rethink our economic system and the existing social structure?

CHRISTIAN TOD: It definitely began before I started studying economics. The extract from Star Trek at the beginning of the film is more than a casual reference. Seeing a science fiction

series like Star Trek - Next Generation when I was young really was a defining influence. It presents a society where there's no money, where people only work because they really want to, and where they are driven by human curiosity. When I was coming to the end of my studies of economics and needed a subject for a thesis, the vision of an unconditional basic income was already in the back of my mind. I've been working intensely on this concept since 2006.

How did you manage to make the change from an academic to a filmic focus?

CHRISTIAN TOD: It wasn't easy to find a structure for the film, because I was very strongly influenced by my mode of work as an academic. In filmic terms, that would quickly become boring, though, so I had to find a way

to access various thematic areas. The film takes as its point of departure an ethical justification of basic income founded on the premise that natural resources belong to us all. Then I looked round for interesting individuals who had given some thought to the subject, avoiding as far as possible providing a platform for economists as experts on the basic income idea.

The film begins with images of planet Earth from outer space and a Star Trek quote about the 24th century. It is that a metaphor for the detachment and broad perspective required for such a far-reaching experiment? Or more of a suggestion that a utopian approach underpins the idea?

CHRISTIAN TOD: I'd say both of those interpretations are valid to a certain extent. It was always clear that I would start with Star

Trek. Then the images of planet Earth arose in a quite natural way, although pictures of Earth from outer space no longer make such a big impression. It's always good to take a step backwards and escape from normality.

Interestingly enough, the experiments and discussions about unconditional basic income seem to have arisen in societies which are considered particularly wealthy, performance-oriented and capitalist. I'm thinking of the USA and Switzerland. How do you explain that?

CHRISTIAN TOD: Of course there was also Namibia, where there is a very dramatic gap between rich and poor social classes. At the moment a lot of experiments are taking place in developing countries. The first experiment was held in the USA in the 1960s. At that time

unconditional basic income was proposed by various individuals, from Martin Luther King to Lyndon B. Johnson, so the elite in Washington was very familiar with the idea, and it had a real chance of being introduced. As a result, the most expensive social experiment in history was launched, which hardly anybody knows about today. The question of who would finance basic income was never discussed in the USA. They were just about to put the first man on the moon, so money wasn't an issue. The concept of basic income was discussed from a position of strength, weighing up the advantages, not from the perspective of shortages, which is how it tends to be seen today. Traditional economics still talks about shortages, using images of a cake that has to be divided up. But in the digital age, where the marginal cost of manufacturing most products is virtually zero because they can be copied, we're really living once again in a

period of abundance.

You interview a large number of interesting people from various generations who have given the subject a lot of thought. What do they have in common?

CHRISTIAN TOD: What unites all these people is their curiosity and the desire to improve the world, from the quite conservative libertarian Charles Murray to one of the youngest protagonists, Michael Bohmeyer. It's interesting that they are almost all business people: owners of technology companies, CEOs of large or small companies, people who can afford to think about making the world a better place. And that of course is one of the fundamental ideas behind basic income: that the freedom and security it provides will allow more people to think about ways of improving our world.

The film contains a large amount of TV footage, especially from the USA. How did you track this material down?

CHRISTIAN TOD: It was very difficult, because a lot of the material dates back to the 1960s in the USA, and it wasn't digitalised. I had to struggle through a huge number of catalogue sites on the Internet, reading summaries of film reels and then obtaining them from networks like NBC and ABC in the hope that there would be something we could use. In most cases we were the first people to express an interest in the material, and it was digitalised purely as a result of our enquiries.

You chose the title *Free Lunch Society* for your film, referring to a quote from Ronald Reagan. Was it very important to you that you

should refer to this particular presidential era to highlight a radical change in attitudes?

CHRISTIAN TOD: Of course people immediately think of Reagan and his line: „There's no such thing as a free lunch". But the phrase is much older than that, and it's quite common in the USA. The science fiction author Robert Heinlein is said to have coined the expression in the 1950s or 60s, though it's also been attributed to Milton Friedman, who was a big fan of Reagan's and vice versa. The Reagan era is still extremely significant, especially because it was at that time that the big brainwash took place in theoretical economics. Ever since then people have believed in mathematical models of economics which have nothing to do with reality but are still employed by politicians in order to justify cutbacks in the social sector. You only have to think of Greece and the EU. The measures taken

in that situation are based on models which don't have anything to do with reality, and that demonstrates just how influential the Reagan era still is. There's also a large group of Nobel prize-winners who still invoke Milton Friedman. It's like theoretical physics and the string theory, where the experts just focus on making calculations even though the assumptions are unrealistic and there's no way of testing the hypotheses. There is something sect-like about it. The difference between theoretical physics and economic theory is that when economics gets things wrong, billions of people suffer.

How would it be possible for concepts such as basic income to filter through from the ivory tower of theory into public consciousness and political discourse?

CHRISTIAN TOD: The idea of basic income

is quite compatible with classical models of economics. What makes it so interesting even for conservative economics is that it's simple and elegant. That's the sort of thing mathematicians love. I don't see any big contradiction with economic theory from the 19th and 20th century. There is, however, a powerful conflict with a moral approach that can also be found in the Bible: „Anybody who doesn't work shouldn't eat either.“ It's an approach anchored in the Calvinist work ethic. In fact the problem goes right back to the Neolithic revolution, when human beings settled in one place and decided they had the right to claim one piece of land as their own. Due to the achievements of technology, it is now once again possible that over-abundance will become a characteristic of our society. That's what makes the concept of basic income so topical at the moment, because it's always discussed in parallel with

digitalisation and automation.

How did you strike a balance between archive footage and new interview material when you were editing the film?

CHRISTIAN TOD: I had a very detailed screenplay, and I was able to apply it apart from small modifications. I certainly didn't want too many talking heads. What might not come across quite so clearly in the completed film are elements which strike me as extremely important such as the countryside, the Earth, natural resources. I had wanted these aspects to be more prominent, but then the narrative would have suffered. The idea was that the structure would be simplified, making it completely subordinate to the subject. My primary aim was to create a compact narrative so the subject would be communicated in a sustainable way.

So the audience would leave the cinema feeling that the idea was clear and present for them.

The music must certainly have been chosen on that basis?

CHRISTIAN TOD: It was clear from the outset that the song This Land is Your Land would be a central pillar of the music, especially the verses which aren't so well-known, about borders and overcoming borders. For example, one verse is: „As I went walking I saw a sign there and on the sign it said No Trespassing. But on the other side it didn't say nothing, that side was made for you and me.“ My musical concept for the film was to focus everything on that song. The film is divided into sections, with some headings inspired by the song. At the end, over the closing credits, the critical and less well-known verses are played. The question is whether people will

stay in their seats for long enough to listen to the end of the song.

Free Lunch Society was completed in the fall of 2016. Has the fact that Donald Trump was elected the new President of the USA dampened the optimistic tone of the film somewhat?

CHRISTIAN TOD: Dampened, no. We're living in a very interesting period when everything has become possible. That makes me extremely optimistic. I find it staggering that somebody like Donald Trump has been elected US president, but at the same time it shows that the system can be changed, even in extreme directions. As a good lawyer, Obama operated within the spirit of the constitution, like the majority of our European politicians. Trump has completely broken out of this constitutional

concept. I think Trump will prove to be a brief episode. The question is what's going to come next. The positive thing I can see in all this is the realisation that change is possible. The example we have now may be negative, but the next one will be positive. If Bernie Sanders had become president, that would also have been a revolution. The choice came down to an knife edge, and in future that will probably always be the case: it will always be possible for things to tip in one direction or the opposite. Things are definitely going to get more extreme.

Interview: Karin Schiefer, March 2017

Translation: Charles Osborne

CHRISTIAN TOD

Born in 1977 in Linz, Austria, Christian Tod is an accomplished economist, currently working on his dissertation thesis about unconditional basic income. His debut film, „Fatsy -The Last Cowboy of Austria“ (Documentary, 54min, 2007) received an honorable mention at Crossing Europe Film Festival Linz in 2007. Christian Tod's first feature length documentary „Es muss was geben“ (104min, 2010) was the opening movie at Crossing Europe's 2010 edition, was chosen for the official election at Filmfest München in 2010 and got theatrically released nationwide in January 2011. Being a success with both audience and critics, „Es muss was geben“ firmly established Christian Tod as an auteur filmmaker. For his current and most ambitious film “Free Lunch Society - Come Come Basic Income” Christian Tod fell back upon his scientific expertise and made a movie about the subject of both his diploma and dissertation: The unconditional basic income.

Filme (Auswahl)

Fatsy - Der letzte Cowboy von Österreich

(Documentary, 54 min, 2007, directed by Oliver Stangl & Christian Tod, Hannes Kreuzer Filmproduktion)

Es muss was geben - Die Anfänge der Linzer Alternativmusikszene

(Documentary, 104 min, 2010, directed by Oliver Stangl & Christian Tod, DADACORPS Filmproduktion)

Free Lunch Society - Come Come Basic Income

(Documentary, 95 min, 2017, directed by Christian Tod, Golden Girls Film and OVALmedia Cologne)



EXPERTS



GÖTZ WERNER

ENTREPRENEUR AND BILLIONAIRE

Entrepreneur and Billionaire. At the beginning of the 21st century, Götz Werner, the founder of the largest European drugstore chain, was among those who were thinking about a way to decouple work from income: "If basic income were introduced because society is ready for it, the whole world would change. Then nothing will be as it was before."



FRAN ULMER

FORMER LIEUTENANT GOVERNOR OF ALASKA

Before becoming the first female elected to statewide office in Alaska, Fran Ulmer worked with Jay Hammond, the legendary Republican governor who created the Alaska Permanent Fund in the 1970s.



PETER BARNES

ENTREPRENEUR AND ENVIRONMENTALIST

In 1976 Peter Barnes founded a worker-owned solar energy company in San Francisco. He has focused on fixing the deep flaws of capitalism. Peter Barnes' vision is to pay everyone dividends from the wealth we own together: "Our middle class is falling apart. People are talking about that now, but they aren't talking about solutions, and basic income is an obvious solution."



CHARLES MURRAY

LIBERTARIAN POLITICAL SCIENTIST

In 2006 the American political scientist Charles Murray, a fellow at the conservative think tank American Enterprise Institute, again made the conservative case for an unconditional basic income: "When I wrote *In Our Hands*, advocating a guaranteed basic income, my friend who's the head of the Cato Institute, a Libertarian think tank, referred to it as 'that wacky book you wrote'."



FRANCES FOX PIVEN

SOCIOLOGIST AND WELFARE RIGHTS ACTIVIST

Frances Fox Piven is a professor of political science and sociology at the City University of New York. Together with her long time collaborator and late husband Richard Cloward she wrote an article in the May 1966 issue of *The Nation* titled *The Weight of the Poor: A Strategy to End Poverty*, advocating increased enrollment in social welfare programs in order to collapse that system and force reforms, leading to a basic income.



EVELYN FORGET

ECONOMIST

In the 1970s a basic income experiment was conducted in a small Canadian town. The MINCOME experiment ended in 1978 without a final report. Thirty years later, Evelyn Forget, a Canadian professor for community health sciences at the University of Manitoba, found 1600 boxes with the experiment's data in an archive and finally did the evaluation.



EMMANUEL SAEZ

ECONOMIST

Emmanuel Saez became a professor of economics at the University of California in Berkeley in 2002. His work, conducted with Thomas Piketty, includes tracking the incomes of the poor, the middle class and the rich around the world: "As you make the economic environment more favorable to top earners, you see money moving away from the broad middle class and towards the top of the distribution."



MICHAEL BOHMEYER

ENTREPRENEUR

The German entrepreneur is a co-founder of a start-up which guarantees him a monthly basic income of around € 1,000 without having to work. With the safety of this basic income floor, Michael has more and better business ideas than ever before, has become a better father and engages in unpaid community activities. Because he wanted to share his experience with as many people as possible, Michael has created a crowdfunding platform where you can win a basic income for one year. So far, about 50,000 contributors have funded basic incomes for over 70 lucky winners.



ALBERT WENGER

VENTURE CAPITALIST

The German-born Albert Wenger is a partner with Union Square Ventures in New York City. He graduated summa cum laude from Harvard College in economics and computer science and got a Ph.D. in information technology from MIT: "A basic income is just a way of direct redistribution. Instead of giving people food stamps, we give them cash."



DANIEL HÄNI ENTREPRENEUR

Daniel Häni is a Swiss entrepreneur. In 2006 he co-founded the Initiative for a Basic Income, a movement to promote a basic income in Switzerland and Germany: "The money is already there. Everybody already has a basic income, but not an unconditional one. If somebody says: 'Good idea, but it's not feasible', he should be honest and rather say: 'I don't like people running their own lives and that they can't be controlled'."



ZEPHANIA KAMEETA

MINISTER FOR POVERTY ERADICATION AND SOCIAL WELFARE

In 2007, then the bishop of the Namibian Lutheran Church, Zephania Kameeta initiated a basic income pilot project in the village of Otjivero. In 2015 the newly elected Namibian president appointed Bishop Kameeta minister for poverty eradication and social welfare: "The idea that when you give money to people you make people lazy is simply not true!"



MARSHALL BRAIN

COMPUTER SCIENTIST AND SCIENCE FICTION AUTHOR

The idea of basic income dawned on Marshall Brain, the founder of the educational website How Stuff Works, as he was writing about different ways to solve the problem of robotics and automation taking away jobs: "We all could go on perpetual vacation. If robots are doing all the work and producing all the products and doing everything the economy needs, then humans necessarily are free to do whatever they want."

"It is conceivable that people will cease to do all activities that can be calculated and described. But whether it becomes a social drama or a success story is still open. The biggest risk I see is us sleeping through the opportunities and new challenges that arise as a result of digitalisation or using them to the disadvantage of people. The greatest opportunity I see is that through digitalisation we realise that in the future there will be no need for hard work and obedience. I think in terms of raising children - in fact in terms of everything we do - we would be well advised to cultivate and foster the coming virtues. The new virtues also include perceptiveness: being able to perceive impartially and precisely."

DANIEL HÄNI, INITIATIVE GRUNDEINKOMMEN

Quote from the interview with Dagmar Boedicker for the magazine Fiff Kommunikation: Zukunft der Arbeit - Arbeit der Zukunft: Wer steuert wen?



"A film that today has already documented the world of tomorrow."

MICHAEL BOHMEYER, GRUNDEINKOMMEN.DE

FREE LUNCH SOCIETY - COME COME BASIC INCOME

AUSTRIA, GERMANY | 2017 | 95 MIN

Director & Screenplay
Cinematography / DOP

CHRISTIAN TOD
LARS BARTHEL
JOERG BURGER

Editing

CORDULA WERNER
ELKE GROEN

Sound & Music

PETER RÖSNER

Sound Mix

FALK MÖLLER

Color Grading

RAPHAEL BARTH
DANIEL PAZDERKA

Dramatic Advisor

MICHAEL SEEBER

Production Manager

ANDREA MINAUF
JANINE HAHMANN

ARTE

KATHRIN BRINKMANN

ORF

HEINRICH MIS

Coproducers

ROBERT CIBIS

LILIAN FRANCK

Producers

ARASH T. RIAHI &
KARIN C. BERGER

GOLDEN GIRLS

FILMPRODUKTION & FILMSERVICES GMBH

Golden Girls Filmproduktion is a group of directors and producers who have been active since the mid 90ies in the areas of cinema and TV, art as well as commercials/music videos, industrial and corporate image films. Over the last decade they have been able to establish a firm position in the Austrian production landscape by virtue of reliable continuity and versatility. Their strategy of adopting a vertical structure while retaining a high degree of production flexibility and pricing due to complete in-house production facilities has ensured constant increase in profits as well as an outstanding reputation in the film industry. Cooperation in the cultural community is

marked by a range of personal influences extending from natural sciences to pop culture, from journalism to auteur films. However, the unifying factor is the common goal of striving to achieve filmic and emotional intensity and make films that make a change. The principle involves providing equal treatment for form and content, adopting extreme angles of perspective and exploring the frontiers of media opportunities independently of dogma and regulations. The films of the Golden Girls collective have won more than 70 international awards in the last years. The fictional debut of Co-owner Arash T. Riahi (Wega Film & Les Films du Losange) "For a moment freedom" was Austria's foreign Oscar entry 2010. The cross-media documentary „Everyday Rebellion" by the Riahi Brothers was Austria's most successful movie at international festivals in 2014. (www.everydayrebellion.net)

RELEASED FILMS (SELECTION)

THE MIGRUMPIES

feature film / Arman T. Riahi / 98' / AUT 2017 / www.diemigrantigen.at

THE EREMITES

feature film / Ronny Trocker / 108' / GER, AUT 2016 / co-production with ZISCHLERMANN

NIGHT OF A 1000 HOURS

feature film / Virgil Widrich / 93' / AUT, LUX, NL 2016 / co-production with AMOUR FOU

KINDERS

documentary / Riahi Brothers / 95' / AUT 2016 / www.kinders-film.com

ONE OF US

feature film / Stephan Richter / 86' / AUT 2015 / www.oneofus-movie.com

GLOBAL SHOPPING VILLAGE

documentary / Ulli Gladik / 80' / AUT, HR 2014 / www.globalshoppingvillage.com

AFTERMATH - THE SECOND FLOOD

documentary / Raphael Barth / 82' / AUT, DE, IRL 2014

EVERYDAY REBELLION

documentary / Riahi Brothers / 110' / AUT, CH 2013 / www.everydayrebellion.net

MAMA ILLEGAL

documentary / Ed Moschitz / 94' / AUT 2012 / www.mamaillegal.com

THE VENICE SYNDROME

documentary / Andreas Pichler / 82' / DE, AUT, IT 2012 / www.venedigprinzip.de
co-production with FILMTANK and MIRAMONTE FILM

FOOD MARKETS - IN THE BELLY OF THE CITY

5-part TV documentary / IT, AUT, ES, HU 2012 / co-production with STEFILM

MOMENTUM - WHAT DRIVES YOU

23-part TV documentary for Red Bull Media House / AUT / 2009-2012

EXILE FAMILY MOVIE

documentary / Arash T. Riahi / 94' / AUT 2006 / www.exilefamilymovie.com

FILME IN PRODUCTION / DEVELOPMENT

TRUST WHO

documentary / Lilian Franck / 90' / GER, AUT
co-production with OVALmedia Cologne

CHILDREN OF THE FUTURE

documentary / M. Farokhmanesh, F. Geiger / 90' / GER, AUT
co-production with BRAVE NEW WORK

BORN IN EVIN

documentary / Maryam Zaree / 90' / GER, AUT
co-production with TONDOWSKI FILMS

THE ARTICEL

feature film / Andreas Schmied / 105' / AUT

COPS

feature film / Stefan A. Lukacs / 100' / AUT

RED

feature film / Markus Heltschl / 90' / AUT, F, IT

HERR DUSCHEK -

feature film / Riahi Brothers / 90' / AUT, GER

THE SHRINKING CARETAKER

WOODEN RIFLE

feature film / Alfoz Abdulkarim Tanjour / 90' / AUT

THIS LAND IS MY LAND

documentary / Susanne Brandstätter / 90' / AUT

AWARDS (SELECTION)

THE MIGRUMPIES Audience Award - Max Ophüls Filmfestival 2017 **KINDERS** Audience Award - Diagonale 2016 **ONE OF US** Filmmusikpreis & Bester Filmtitel - Kinofest Lünen 2016 / Best Directing, Cinema Feature, Stephan Richter - Academy ROMY 2016 / Most innovative Austrian Production - Diagonale 2016 / Best Supporting Actor Christopher Schaerf - Austrian Filmawards 2016 / Best Feature Film - Max Ophüls Filmfestival 2016 **EVERYDAY REBELLION** Jury Award - Auroville Film Festival 2015 / Erasmus EuroMedia Grand Award 2014 / Horizont Award - Fünf Seen Filmfestival 2014 / Audience Award - Biografilmfestival 2014 / Cinema for Peace Award, Berlin 2014 / European CIVIS Online Media Prize 2014 / Politiken Audience Award - CPH:DOX 2013 / Best Transmedia - B3 Biennale Frankfurt 2013 / ARTE Pixel Pitch prize for best cross-media project 2012 **JAKARTA DISORDER** Eine-Welt-Filmpreis NRW 2015 / Award of Merit - Int. Festival for Peace, Inspiration and Equality Jakarta 2014 / Best Film - Bir Duino Int. Film Festival Kyrgyzstan 2014 **MAMA ILLEGAL** European CIVIS Television Prize 2014 / Award for medium-length film/Full-length film - mujerDoc 2013 / Jury Award - STREAMS Online Film Festival 2013 / Best documentary feature film - Festival „Der Neue Heimatfilm“ Freistadt 2012 / Best Film - One World Int. Human Rights Documentary Film Festival Brussels 2012 / Best film - Bishkek Int. Festival of documentary films on human Rights Kyrgyzstan 2012 / IDFA Filmfestival - Main Competition **THE VENICE SYNDROME** Urban TV Award 2014 - Festival Internacional de Cine y Televisión 2014 / Best City film - Open City Docs, London 2013 / Best Italian documentary - Cineambiente 2013 / Best City film - Doc Ville 2013 / ARRI-Cinematographer Prize - Nonfiktionale 2013 / DOK Leipzig 2012 - German Documentary Competition **EXILE FAMILY MOVIE** Best documentary & Interfilmaward - Max Ophüls Festival 2007 / Golden Dove for best documentary & Fipresci Award - Documentary and Animation Festival Leipzig 2006 / Silver Hugo for best documentary - Chicago Film Festival 2006 / Best Austrian documentary - Diagonale 2006



