

Resume

CROSSING
EUROPE



crossing
europe
film festival
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CROSSING EUROPE Film Festival Linz 2019

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Resume 2019

Slight increase in audience during the sixteenth edition and a focus on Europe

Ten years after the successful cultural year "Linz 09 – Cultural Capital of Europe", and one month before the upcoming European election, the festival director Christine Dollhofer and her team have stayed true to their credo: to organize an international festival that pays tribute to the great variety of the European cinematographic continent and opens up a **differentiated point of view on the European condition** – cinephile positions that offer an optimistic image of Europe that is open to the world, focuses on the future, and gets people excited about contemporary European cinema.

We are happy to say that a great number of festival audience members followed our call to travel across Europe on the silver screen. Over the past six days almost **24.000 festival audience members** attended **184** screenings and took part in the **22** accompanying programs. (The attendance numbers from May 1 at the "Best-of CROSSING EUROPE" at the City-Kino have been projected for the overall result.)

In comparison to the year 2018 this means an increase of around 1,000 attendees, which is probably the result of both the attractive and diverse festival program, as well as the "cinema weather" over the past few days – especially on Friday, Saturday, and Sunday there was a great rush to the screening halls.

The **increase** included both the **screenings – 149** hand-picked feature films and documentaries from **48** countries were presented – as well as the **accompanying programs**, among other things, the offered workshop programs in the context of the newly established YAAAS! Youth Program, as well as the YAAAS! school screenings were both accepted very well. Around **140** film guests from all over Europe attended the film discussions, talks, Masterclass, and networking events, transforming Linz into the center of the European festival map for one week. In the context of this year's award ceremony, the four international **festival juries** awarded films with money and material prizes valued around € 30,000. The list of award winning films can be found [HERE](#).

The **Best-of CROSSING EUROPE** will round off this year's edition of the festival, and one last time there will be the opportunity to watch award winning films and highlights from 2 pm onward in the City-Kino in Linz. After the festival there will be the opportunity to see selected productions from the festival on the big screen in Vienna, Dornbirn, Wels, and Linz one more time in May and June. Details can be found [HERE](#).

Onward to Europe!

For the **sixteenth time** CROSSING EUROPE placed the focus on Europe. As a declared European cultural event the festival intended to celebrate **cinema culture** with **149 feature films and documentaries** for a week. This year's festival edition presented itself as **lively, creative, open to the world, multilingual, critical, and diverse**, and took the festival audiences along on a virtual trip through Europe, from the Arctic all across the continent to the Black Sea.

A number of **previous CROSSING EUROPE guests and award winners** also took part in the trip with their current productions – central films shown at this year's festival were made by directors who have been connected to the festival for fifteen years, and thereby also helped shape it, to be mentioned here are a.o. **Joanna Hogg** (Tribute guest 2014), the freshly crowned award winner **Thomas Heise** (had a special in Linz in 2006), this year's Tribute guest **Jaime Rosales** (whose first feature film THE HOURS OF THE DAY was part of the competition in the very first edition of CROSSING EUROPE), this year's Spotlight guest **Iris**

Elezi, Syllas Tzoumerkas, or award winners on a European level such as **Teona Strugar Mitevska** (she provided this year's closing film), **Carlos Marques-Marcet**, **Vitaly Mansky**, and from the Local Artists section directors such as **Edith Stauber** (a special was dedicated to her this year), **Rainer Kohlberger**, **Sebastian Brameshuber**, **Katharina Gruzei**, **Siegfried A. Fruhauf**, and **Leni Gruber** (this year's creator of the CROSSING EUROPE festival trailer [BRACE FOR IMPACT](#)).

New paths – in comparison to the past – were taken by CROSSING EUROPE in the field of film and media education. The **YAAAS! Youth Program** intended to put the focus on tomorrow's festival audiences, which was also accomplished this year. The various YAAAS! modules were created for audience members between the ages of fifteen and nineteen, and included practical workshops, a video project that spanned multiple days, presentations, a "speed dating" with industry professionals, and a new competition section in the form of the YAAAS! Competition that was curated by a group of youths – the YAAAS! Young Programmers. The YAAAS! Youth Jury then awarded one of the six competition films.

Apart from the **four competition sections** (Competition Fiction, Competition Documentary, Competition Local Artists and the YAAAS! Competition), the established programs **Working Worlds** ("Independent Women"), **European Panorama Fiction & Documentary** (highlights from the current festival season), and **Night Sight** (once again dedicated to fantastical film) were all a part of the program. Additionally there were the sections **Architecture & Society** ("Space, Time, History") and for the fifth time in 2019 the section **Cinema Next Europe** ("The Family Issue"). What must also be mentioned is the **Tribute** (2019: Jaime Rosales, Spain) – that is dedicated every year to an innovative European filmmaker whose entire body of work is shown for the first time in Austria in the context of the festival – and the **Spotlight**, with the focus on a selected European film personality (2019: Iris Elezi, Albania).

Conclusion: CROSSING EUROPE presented itself once again as a cinematographic show case of European film with a focus on the creative energy and the diversity of European filmmaking.

Looking to 2020

In conclusion it can be said that over the past seven days we were witness to a lively reception, the feedback from the media coverage, as well as from attendees and guests, partners and funders, was almost exclusively positive, something that can also be taken as an affirmation for the work done by the CROSSING EUROPE team over the past sixteen years. In order to continue this work in the coming years in a successful manner a continuous firm financial basis is necessary.

In comparison to the previous year, we received an urgently necessary **increase in budget of 10%**, this percentage consisted of almost 7% from the cultural funds of the city of Linz and the federal state of Upper Austria, the remaining 3% were made up from other funders, sponsors, and partners. These funds were used for urgent investments (the keyword here being digitization), steadily increasing structural costs, and the additional programs offered in the context of the newly added YAAAS! Youth Program.

However, it must be mentioned that a **continuous valorization of the funds is urgently necessary**, as the ever increasing costs are felt in all organizational sections, and the expectations in regards to returns to the partners as well as the audience members of a cultural event on this scale are also steadily on the rise.

We are looking forward to the **seventeenth festival edition** of CROSSING EUROPE and hereby already want to extend an invitation to join us in Linz from **April 21 to 26, 2020!**

Picture material & Updates

Festival impressions: www.flickr.com/photos/crossingeuropa/collections/

Film stills & picture material: www.crossingeuropa.at/xe-presse/pressefotos

Logo & Festival motif: www.crossingeuropa.at/xe-presse/logos

Regular **updates** and **current information** on CROSSING EUROPE 2019 can be found as ever on our website www.crossingEurope.at and through our social media channels [Facebook](#), [Instagram](#) and [Twitter](#).