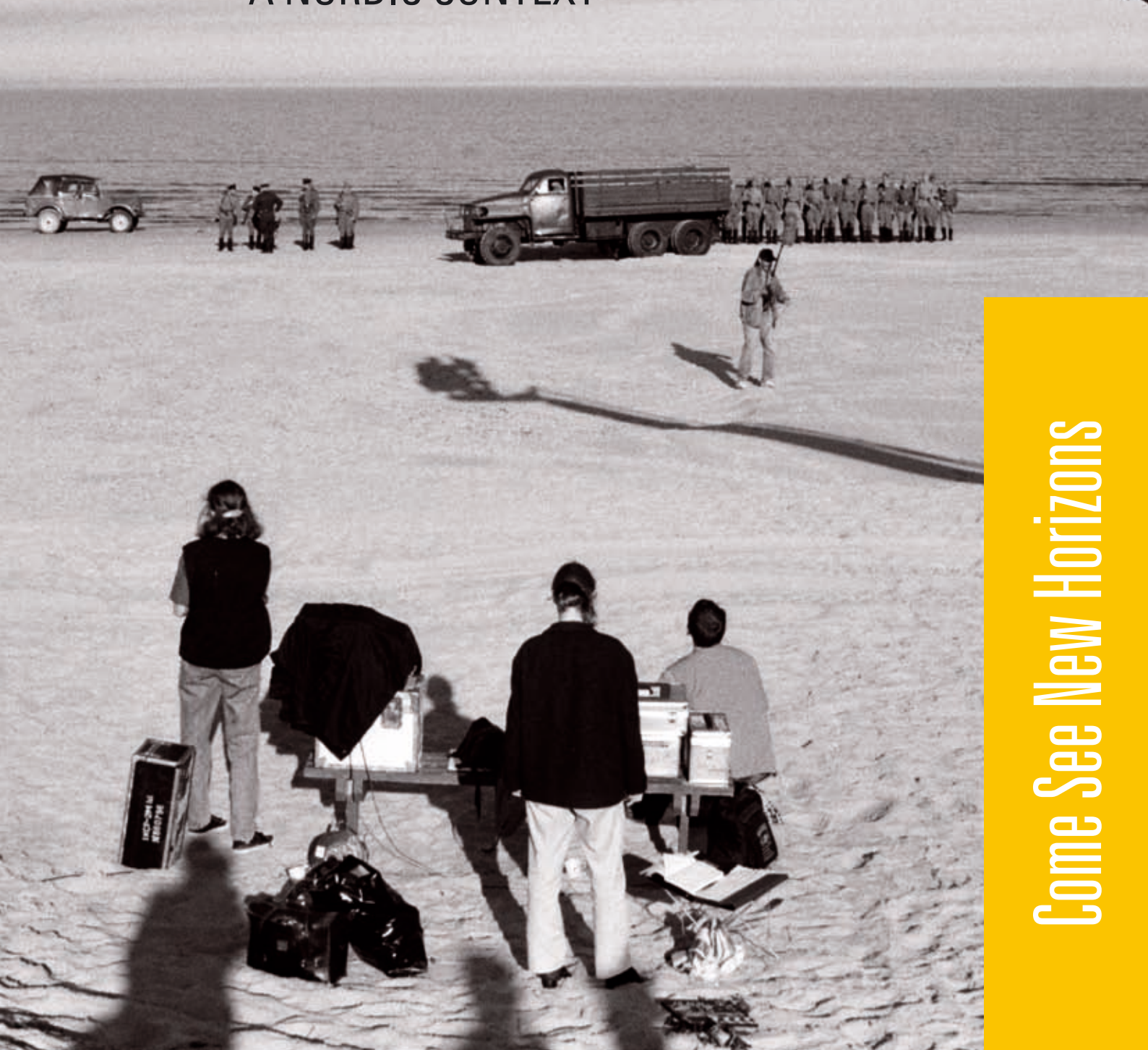


AUDIOVISUAL PRODUCTION IN LATVIA

A NORDIC CONTEXT



Come See New Horizons

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INTRODUCTION

The *future lies with the creative industries.*
A recent EU report concluded that the creative industries are now the fastest developing part of the European economies. This is also now being realized by the Baltic and Nordic governments that have recognized that the audiovisual sector is one of the main partners in this development. This acknowledgment serves as the background for this report, which sets out to map the audiovisual industry in Latvia and its connection to the outside world – in particular Latvia’s Nordic neighbours. It is our wish that the report be an appetizer to exploring co-operation in this field, clearly because, the opportunities are there and ready to be taken.

This report has been developed in co-operation with the Nordic Council of Ministers Office in Rīga and The National Film Centre of Latvia.

We would like to thank the authors, Uldis Dimiņevskis of the National Film Centre of Latvia and Simon Drewsen Holmberg of The Danish Cultural Institute, for their work on this report.

Rīga, January 2007

Ilze Gailīte Holmberg, Director
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Cinevilla outside of Riga, with a modern studio set-up specializing in servicing historical movies

SUMMARY

“Latvia has offered amazing locations,” says Daniel Craig (007), star of the BBC production “Archangel” shot on location in Latvia. “Latvia is easy to facilitate,” adds Jon Jones, the director of the movie.

Latvian film production is a strong, affordable partner for companies wanting to produce high-quality films and/or other creative content.

This report, commissioned by the Nordic Council of Ministers Office, concludes that Latvia is uniquely situated as a gateway to Russia and as [one of] the centres for development of the Nordic Region in this field.

Latvia is an open economy offering very attractive opportunities for investors.

Latvia at a Glance

Capital	Riga (747 000 inhabitants)
Size	64 500 km ²
Inhabitants	App. 2.3 million (60% Latvians, app. 38 Russian Speaking)
Language	Latvian, English and Russian
Religion	Lutheran Evangelic; Roman Catholic; Russian Orthodox
GDP pr. Capita	EUR 5 527
Growth GDP	12% (2006)
Currency	EUR 100 = 70 Lats
Corporate tax	15%

Latvian Audiovisual Production to Date

Latvian film production goes back to the country’s first independence between the two World Wars. Despite the obvious ideological restraints, Latvian film developed strongly during the Soviet period. After a brief downturn, Latvia’s own production is now well on its way back to its previous level.

The production consists of feature films, animation and documentaries. There is also considerable production within the computer games industry.

Today Latvia is providing essential services to both feature and animation films, and the work in this field is increasingly dependant on Latvian production know-how – not just locations and cheap labour. With the investments taking place and with strong Nordic region support, this Baltic nation can today cater to a significant number of high-quality productions.

Political Support

“Our future plans are related to not only increasing state financing for national film, but also with the development of the film production infrastructure in Latvia” (Helēna Demakova, Minister of Culture)

It is a declared goal for the Latvian Government to support the development of the creative industries, hereunder film. This is illustrated by the noticeable increase in film support, around 75% in the last two years, as well as the considerable support to the initiatives boosting the capacity both in terms of human resources and infrastructure.

Based on this, the National Film Centre of Latvia has an explicit policy to develop all aspects of film production including the facilitating of foreign production within all genres. The National Film Centre is an effective entry point for film investors wanting to explore the region.

Effective Facilitation – physical, human and legal infrastructure

Latvia has a workforce within the industry which has proven experience in facilitating high-quality audiovisual production. The shortages that may occur in the “high season” are handled through easy and seamless co-operation with the Baltic neighbours and other countries in the Nordic Region.

All relevant EU and EURIMAGES support mechanisms are available to film producers who seek this kind of financing. In addition, several bilateral agreements are in

place – one with the Russian Federation is under way. Latvia is – together with its neighbours – consciously investing in both the short and long-term education of its workforce to cater to the needs of modern audiovisual production.

Latvia's capital, Rīga, is home to the largest film studios in Northern Europe and to the impressive *Cinevilla Studio* back-lot outside the city. *Cinevilla* specializes in historical sets, permanently in place and built to order.

The city, towns and countryside offer a wide range of locations.

Reasonable Price Levels

Latvian salaries within the film industry are still considerably lower than those of Western Europe and, of course, the U.S. The same goes for travel and accommodation. Where other countries may be less expensive, this country offers very good value for money.

Part of the Nordic Region

Following Latvia's membership in the EU in 2004, the country is getting more and more integrated into the Nordic Region. A glance at the map will show that the Baltics are very close to Finland, Sweden and Denmark – rarely little more than an hour by plane. The proximity is not only geographical – the region is growing tighter both culturally and in terms of business ties.

The Nordic countries have had significant collaboration with Latvia in this sector resulting in many contacts and joint productions. This means that, when needed, the Nordic region should be seen as a whole, offering all imaginable possibilities to the outside investors. The regional co-operation within film, and especially gaming, is set to increase and will be beneficial for all the countries involved.

The Gate To Russia

The Russian economy is booming, and with it the film industry. Considerable sums are available for production – on commercial terms – for the industry. There is obviously a significant market ready *to be seized*. Doing business with Russia is, however, not always that easy. The not-too-stable business climate combined with – arguably – some cultural differences may make it *quite a handful* to take on the market. Here Latvia may come in as a possible gateway and meeting-place. Despite the political issues between the two states, there are still close business ties, as well as



Animation figure from the Latvian-Estonian Animation film "Lotte From Gadgetville" being released all over Europe in 2006-2007

Latvia's successful experience in working with Russia within this field. It is the report's contention that, if handled correctly, the access to Russia can be an added value to – or maybe even a reason for – choosing Latvia.

The report was written by Uldis Dimiņevskis and Simon Drewsen Holmberg. It is being developed and published by the National Film Centre of Latvia, and the Nordic Council of Ministers Office in Latvia.

HISTORICAL BACKGROUND

By Uldis Dimiņevskis
and Simon Drewsen Holmberg

Come! See New Horizons! is the motto of the National Film Centre of Latvia – the central state institution supporting film and audiovisual production in the country – inviting investors, producers and cinema professionals to make their films and projects in Latvia. Read out of context, this phrase can lose its potential in telling the story of the long-standing traditions of Latvian filmmaking.

It is commonly accepted that a country's strength in film is often, and rightfully so, measured by the success of its feature films. However, the history of cinema starts with documentary film-making – as it did in France with the Lumière brothers in 1895. It

was 15 years later when film appeared in Latvia and Aleksandrs Stanke captured the Russian Emperor Tsar Nicholas II on film during his visit to Riga. Another Latvian, Eduards Tise, who later became Riga-born Sergei Eisenstein's cinematographer, filmed the events of WWI. Documentary filmmaker Jānis Doreids, in turn, was arrested for illegally filming Lenin's funeral in Moscow, but later became a well-known correspondent for Paramount News, filming around the globe from Nobile's expedition to the North Pole, to Hitler, Mussolini, the occupation of Czechoslovakia and the capitulation of Paris.¹

However, fiction film found its space and place in time and 1920 marks the year of the first Latvian feature film, *I'm Leaving For the War*. In 1923, following the popularity of cinema, the first movie theatre, *Splendid Palace*, was built in Riga. It was followed by the ultramodern *Palladium* in 1926, which was appropriately used in the 1930s to screen the state-supported newsreels made by Eduards Kraucs, creating a public image of Latvia. Pre-war production also included an ambitious silent feature film, *Lāčplēsis* (1930) where mythology met drama and documentary; the first sound film produced in Latvia, *Daugava* (1934); and the national hit-feature film, *Fisherman's Son* (1939).

The devastation of WWII left Latvia without its film professionals and its independence. Only by the 1950s, the first educated Latvian film professionals started the new phase of Latvian film, including an impressive output of feature films financially fully supported by the Soviet state. The building of the *Riga Motion Pictures Studio* from 1961-63, allowed for a greater number of films to be made in Latvia—the sound stages are still among the largest in Northern Europe. Overall, in nearly 50 years some 200 feature films were made and distributed mainly in the Soviet Union. The output in the 1970s and 1980s was at about 7-8 feature releases a year.

Animation in Latvia was born in the 1960s – with the first puppet and drawn animation films from 1966 and 1969 respectively, through studios which later became *Animācijas Brigāde* and *Dauka* – paving the road to 40 years of artistically world-class animation production. It has not stopped: Latvia still harbours a superb group of creative and skilled animation professionals.

The 1960s also marked the beginning of the famous *Riga School of the Poetic Documentary* known to the film-world and initiated with the film *White Bells* (1961,

¹ Kristine Matīsa, "Looking to the Future," Film News from Latvia (National Film Centre: 2006), 1.

awards at the San Francisco and Oberhausen IFF). The great Latvian documentarian, Herz Frank, led the way with his *Ten Minutes Older* (1978), a film that in 2002 inspired Jim Jarmusch, Werner Herzog, Jean-Luc Goddard, Bernardo Bertolucci, Aki Kaurismäki, Wim Wenders among others to unite in a short film project based on Frank's idea.

Latvian documentaries remained in the forefront: Juris Podnieks' 1986 film dedicated to the problems of youth, *Is It Easy To Be Young?*, was seen by over 28 million people around the globe and sold broadcast rights to 85 countries, and Ivars Seleckis' 1988 success, *Crossroad Street*, received the *Felix*, Europe's most prestigious documentary film award.

After the collapse of the Soviet Union, the film industry in Latvia was briefly disrupted – mainly due to the shortcomings in financing and infrastructure changes. However, it has now adapted itself to the newly established reality of the market economy: hence, the film industry in Latvia survived and has gathered new strength through national and Western, in particular Danish, support and knowledge to continue the rich tradition of documentary film-making in this country.

CAPACITY OF THE AUDIOVISUAL INDUSTRY

Situated on the edge of Europe between Scandinavia, Central Europe and Russia, Latvia, and by extension the Baltic States, offers a wide variety of unexploited and easily obtainable locations – man-made and natural, as well as stunningly beautiful and 'ugly', softly romantic and harsh. Riga, the capital, offers the richest Art Nouveau architecture in Northern Europe, wonderful 19th century wooden buildings, and of course, Soviet architecture. Only about 58% of the population is native Latvian. Fortunately, this allows for a much smoother transition when in need of a Russian context, image or just simply communication (more than 90% of all Latvian residents speak Russian).

Most importantly, however, the professional and well-equipped studios and their efficient producers are well able to take on large or smaller productions that in the past have included such films as *Invincible* by Werner Herzog, *Honeybaby* by Mika Kaurismäki and *Archangel*

by Jon Jones, starring Daniel Craig. These world-renowned directors and their achievement speak for themselves:

In Latvia there are very interesting and impressive locations. The craftsmen and technicians as well as the local talent are equals of any in the world.

(Werner Herzog)

Shooting in Latvia was great. Everything was perfect. Your locations are wonderful. I love them. Especially during autumn. Beautiful colours. Thank God, we are shooting on colour film!

(Mika Kaurismäki)

Latvia can service an almost complete production cycle, except for lab work if using celluloid film, but well-established co-operation links guarantee rushes developed in 24 hours. If working in digital media, a full cycle of production can be covered in the country.

As films, including animation, have been made here for over 50 years, the tradition along with enthusiasm, skill, professionalism and, of course, facilities, is well established. Moreover, despite the ever-growing production costs on the international market, shooting in Latvia still remains highly cost-effective and reliable for incoming projects.

There are two major studios providing state-of-the-art facilities and qualified service people to make films to the highest film industry standard. The yearly capacity of production is estimated in the range of 10 feature films, which can be increased by engaging professionals from other Baltic or Nordic countries.

Cinevilla (www.cinevilla.lv) is the recently built studio-pavilion located in a quiet pine wood setting a 20-minute drive from Riga city centre and just steps away from the calming Baltic white sand beach of the resort town in Jūrmala. It is a top facility that was designed to ensure the highest levels of functionality along with comfort, offering two soundstages with a total shooting space of 764 m², modern production offices, and spacious make-up, wardrobe and conference rooms. There is a construction workshop and storage facilities for props and costumes on site. *Cinevilla* also has its own post-production facilities (they offer HD camera equipment) for picture and sound recording as well as editing. The studio's backlot, *Cinevillage*, the only open-air permanent film set in Latvia has an overall 150 ha rural locale with 15 ha of the territory covered by large-

scale film sets. These consist of historical buildings and various objects, including a railway (currently being extended), creating a unique sense of the early 20th century. *Cinevillage* caters to 19th – to mid-20th century locations, but can custom-build almost anything in extremely high quality. The backlot was built for the needs of the historical drama *Defenders of Riga*, the most ambitious film project in Latvian film history to date, due for release in 2007. The company has extensive experience in supplementing their physical locations with studio-made special effects to achieve a remarkably realistic result.

Rīga Motion Pictures Studio (www.studio.lv) has been successfully operating since 1946 as the biggest base for film production and services in the Baltic States. Conveniently situated within a 15-minute drive from Rīga city centre, the studio offers the largest soundstages in Northern Europe and full production support at a comparably low cost. There are three soundstages with a total floor area of 2140 m² and a ceiling height of 12m, allowing for large-scale set construction; a large scene dock and two giant blue/green screens to satisfy specific filming requirements. Extensive production offices, facilities rooms, a construction workshop, storage spaces, and costume and props hire are all located on-site.

Film Angels Studio (www.angels.lv) – one of the fastest growing film companies in Latvia, offers production services to international studios and produces commercials and music videos; develops and produces fiction and documentary films; offers casting, sound composing, recording and mixing services, editing and computer graphics. In-house, they have the highest density (four) of western-educated young directors currently completing their work on a joint feature film project *Vogelfrei*, to be released in the spring of 2007.

Another example of an expert-led company is **Baltic Film Services** (www.bfs.eu.com), which provides full production services to the film and television industry both in Latvia and the two other Baltic States, Lithuania and Estonia. It was founded and is managed by knowledgeable Western film professionals with many years of international experience, which has brought many film projects to the region.

Animation has been the best export product of the Latvian audiovisual industry. Latvian animators are internationally recognized as skilful professionals and great artists. Animation studios are successfully creating co-productions, as well as taking on

commissions from some of the better known production companies creating world-class products. For instance, the animation film studio *Rija* has worked with *Les Armateurs* among others, in creation of both *Kirikou et la sorcière* and *Les Triplettes de Belleville*, films that require no introduction to European audiences (the latter feature animation involved some 50 Latvian animators producing over 45 000 drawings; the film was nominated for two *Oscars*, including one for Best Animated Feature).

The capacity for proven reliability in animation production, illustrated by the above example, can be supported by the fact that there are two animation production facilities in Latvia which are production studios of Danish and Finnish companies. The first is *A Film Latvia*, a sister studio of *A Film* of Copenhagen, the largest animation studio in Scandinavia that produces classical hand-drawn and computer-generated animation for feature-length movies, TV-series, short subjects, educational, games and commercials. The other is *F.Dice*, an international animation production house co-founded by Antti Pennanen, a leading figure in the Finnish animation industry. The company, which has studios and offices in London, Los Angeles, Nagoya, Barcelona and a full digital studio in Riga, aims to produce high-quality 2D and 3D animation offering services to production houses around the world. Within this sphere, mention should also be made of the local animation production studio *JetMedia*, which co-created *Kirikou II* and is currently co-producing the Latvian-British-Slovenian animation film series *Tales of the Sunrise Tree*. Last but not least, there is *ABOOM* animation studio – co-owned by the most successful Nordic production company in recent years, *Zentropa* – which has produced a number of very successful puppet-animation films such as *Prop and Berta* and the first puppet version of Dumas' *The Three Musketeers*.

The capacity of the animation work in Latvia is estimated at approximately 60 minutes per month, a number that can be increased if needed.

In addition, with the advent and inevitability of digital content in audiovisual production, Latvia – being one of the major IT hubs in Eastern Europe – has great IT potential and capacity to support creative industries seeking professional solutions. For example, *Dd studio* (www.dd.lv) is a digital design company creating visualizations of digital information using innovative ideas, various types of media, and the most recent technology. Their award-winning projects (the prestigious FIAMP 2006 award for the best cd/dvd-rom) combine multimedia design and excellent functionality.

In developing projects, *Dd studio* collaborates with *Dd laboratory*, a professional creative company that cultivates the cultural development and professional growth of the digital environment, creating high-quality examples of digital culture in Latvia and elsewhere in the world.

More commercial work is being done by *CTXM* (www.ctxm.com), a subsidiary of Luxembourg's Com-Tec-Co SA group. This software development company located in Riga and Minsk, provides IT consulting and development services to specific business domains. Their services include Internet gaming, casual games and game development, internet-based financial applications, business intelligence as well as system and security services. Among their clients are Microsoft and BetandWin.

An important element in the capacity of audiovisual production is the indicator of its achievement. Financially, local Latvian production – as in the rest of Europe – cannot make a return on the monetary investment due to its small market and the lack of efficient technical infrastructure. The following chart illustrates the decline in the number of permanently working cinemas/screens available in Latvia for the period 2001-2006 (for the current year the numbers are estimated). There is still only one multiplex theatre located in Riga. The prognosis is that private investors with the help from distributors and some public funding will soon start to take over the ailing provincial cinemas from the municipalities that currently run them:

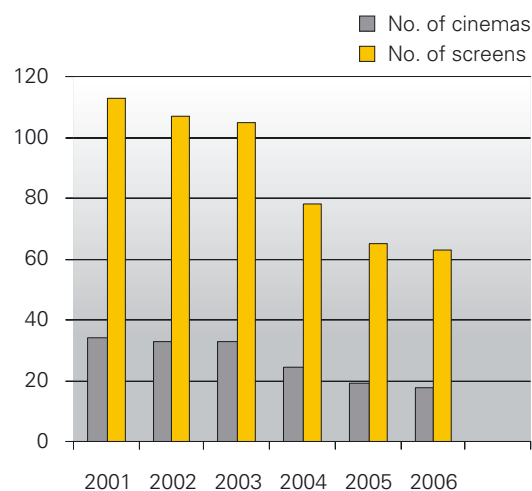


Fig. 1 Number of cinemas and screens in Latvia²

Although a number of Latvian films have sold their broadcasting rights to many countries in Europe and

² Unless specified otherwise, data is provided by the National Film Centre of Latvia.

beyond, it cannot be considered an economic success. The only guaranteed return on some of the investment in a particular production is secured by the automatic support system run by the National Film Centre of Latvia. It is a system that rewards the most successful film productions either on the festival circuit or at home, based on the number of tickets sold.

However, the artistic achievement of Latvian films is univocally indicated by the number of international festivals and the number of prestigious awards for excellence in audiovisual production.

The chart below illustrates the presence of Latvian films at international film events, including A-class festivals, around the globe for the period 1999-2005.

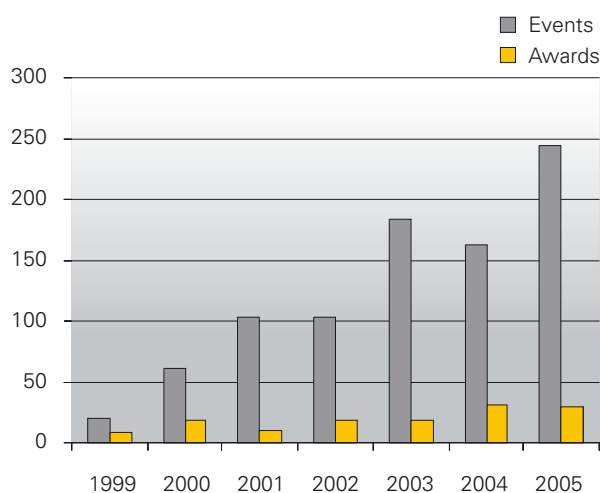


Fig. 2. Participation and awards at International film events

As it clearly indicates, over the last six years Latvian film has undoubtedly succeeded in making itself visible to an international audience on all five continents. These films, including features, documentaries and animation films, have not only been screened abroad, but have brought home some of the world's more prestigious awards or nominations given out to the best in film. Only a few need to be named to illustrate the recognition that the Latvian film has received: the best documentaries at the Yamagata, Amsterdam, San Sebastian and Munich IFF, the nomination for the best European documentary, the *Crystal Bear* for the best animation and animation film competition screenings at the Berlinale, FIPRESCI prize for the best documentary at the Cannes IFF, feature film competition screenings at the Venice, Cannes, Locarno, Berlin, Karlovy Vary IFFs, documentary film competition screenings at the Amsterdam and Karlovy Vary IFFs, best animation at the Clermont-Ferrand Short Film Festival etc.

This brief, incomplete list proves the point: with a mere 20 appearances and 2 awards in 1999 in contrast to 245 world-wide events and over 30 awards in 2005, the frequency of Latvian film on the international stage has increased more than ten-fold! In the year 2005 alone, Latvian films were screened in 52 countries, and these numbers are projected to grow due to active communication on the part of the National Film Centre in collaboration with the producers, as well as the increasing demand of films from Latvia.

To ensure that this trend continues, the Ministries of Culture of Latvia, Estonia and Lithuania joined forces to reinforce Baltic co-operation in audiovisual production and education. An agreement was signed in 2005, creating a *Baltic Films* platform to strengthen Baltic collaboration in the field of film, with some economic aspirations in mind as well. The platform, based on co-operation since the early 90s, states its main aim as "to exercise common marketing activities representing Baltic films at international festivals, markets and other promotional events."³

Baltic Films have also spearheaded the idea of a common Baltic film education. This initiative, supported by the three Baltic governments and the Danish based **Nordic-Baltic Film Fund**, was met with success and an internationally competitive education for Baltic film professionals became a reality. In 2006, under the auspices of the Tallinn University, the Baltic Film and Media School (BFMS) opened its doors to the first round of excellent candidates. They will hopefully soon join some of the professionals that already have a solid base of knowledge and exposure through their top-notch film education from schools in London, Boston, New York, Toronto, California, Moscow and Lodz, and who are starting to prove their artistic potential in Latvian film. The future is bright - come, see new horizons!

Nordic dimension. Ever since Latvia regained its independence, there has been close co-operation with not only the two Baltic countries, but also in particular with its Nordic neighbours. Countless documentary films (Nordic TV stations, film institutes, NGOs and governments have done a lot for this sector), a number of feature films (Swedish-Latvian, *The Dogs of Riga*, as the first) and animation (Danish-Latvian, *Prop and Berta*, is only one example) support this argument. As mentioned earlier, several Nordic companies have already established themselves in Latvia, and it seems

³ Ilze Gailite Holmberg, "United in Development-Baltic Films," in *Film News From Latvia* (National Film Centre: 2005), 3.

that more are coming. Not only has the contact resulted in many films, but also in the creation of a closely-knit network of film professionals from the Nordic countries.

Russia. Latvia's status as a *gateway* to Russia has already resulted in many co-operative projects in documentary as well as in TV drama/feature film production. Although there are some impractical hindrances, there is strong evidence for the willingness among the industry professionals and production companies from the two countries to strengthen the co-operation.

FUNDING AND LEGAL REGULATIONS OF THE AUDIOVISUAL INDUSTRY

The annual state support for the film industry in Latvia from the year 2000 to 2007 (projected funding), shows a staggering increase of over 175% – to roughly EUR 3.700.000 in a seven-year period. Keeping this in mind, an even friendlier environment for film production is said to be coming by the year 2009, when the public funding available for the film industry in this country is projected to double. Although at the moment there are no tax incentives for international production companies willing to produce in Latvia, positive steps are being taken by the Ministry of Culture to investigate the possibility of such a scheme within the tax system of Latvia. A preliminary study has been produced by the international consultancy firm KPMG.

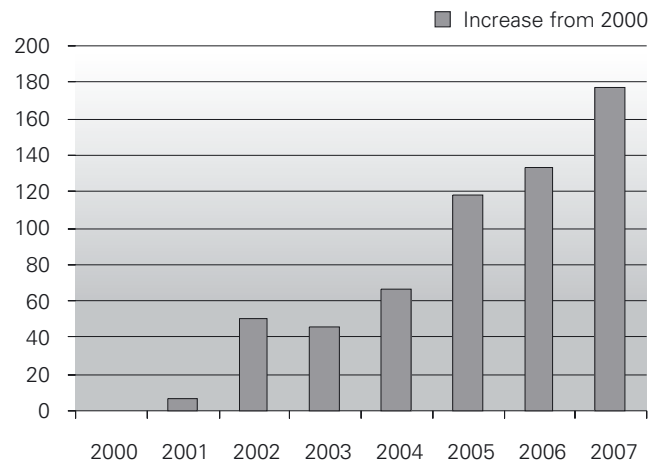


Fig. 3. Relative increase in film funding from 2000-2007 (%)

The Ministry of Culture of Latvia (www.km.gov.lv), through which public funding is channelled under the current (January 2007) leadership of Minister Helēna Demakova, is actively lobbying for more compelling financing for Latvian audiovisual production. As one of its main tasks, the Ministry has put forward the strengthening of the Latvian film sector as a dynamic component of the country's *creative industry*. The scheduled increase in public funding, seen in the above chart, is clear evidence of this. "To activate the audiovisual industry, the industry's activities must be met with strong state support here in Latvia" says the Minister.⁴

Public funding, a pivotal condition for audiovisual production in the country, is available from various governmental sources. However, there are two main funding bodies, the National Film Centre of Latvia and the State Culture Capital Foundation. The capacity and scope of these support mechanisms determines the direction of the creative industry in this country. For the period 2005-2006, an average **65%** of the total budget for a state supported film project is provided by the public support system in Latvia – **75%** for features.

The National Film Centre of Latvia (www.nfc.lv) as a direct funding mechanism for audiovisual production – for film in particular – is a government agency overseeing the film branch in Latvia. The NFC grants state financial support to Latvian films, preserves the national audiovisual heritage, promotes (in collaboration with the producers) Latvian films abroad, co-operates with the relevant international and national organizations and supports the training of Latvian film professionals both locally and internationally. The agency is keen on attracting film, television, video and new media production to Latvia, stimulating inward investment and creating employment opportunities for creative staff,

⁴ Ibid, 1

technicians and support service companies. The NFC works closely together with Lithuanians and Estonians under the above-mentioned co-operation platform, **Baltic Films**.

The amount of funding made available through this support system since the year 2001, as evidenced in the chart below, shows a solid growth, which, in turn, helps to attract substantial foreign, mainly European financial resources.

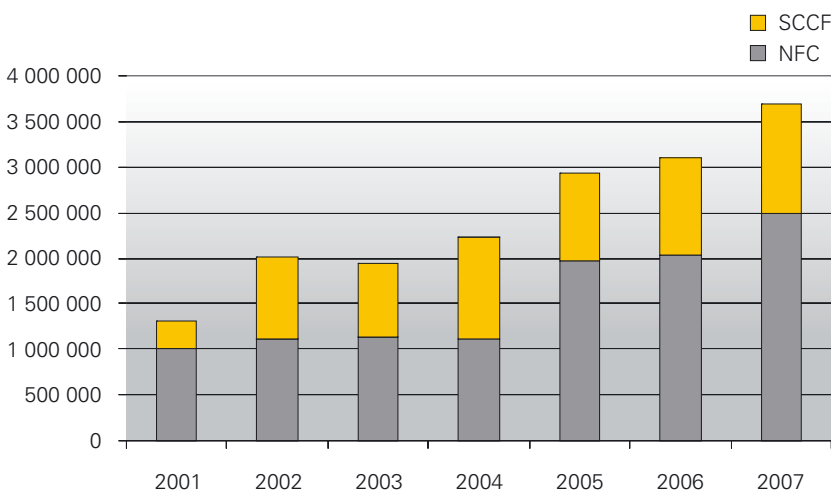
A different, but co-ordinated and integrated, funding for the local creative contingent is provided by the **State Culture Capital Foundation** (www.kkf.lv), which promotes a balanced development of creativity equally across all the branches of art and the preservation of cultural heritage in this country. This is done in conjunction with the guidelines of the state cultural policy that disallows any commercial activity for the foundation. The SCCF, chiefly announces and administers culture project competitions, grants stipends for culture and arts workers for their life-long cultural investment, and provides financial support for short-term educational and/or creative travel or programmes abroad. The culture projects are evaluated by industry professionals/experts in eight areas including film arts and interdisciplinary fields that have also included support for digital content development in this country. The amount of funding made available through this support system since the year 2001 is also growing, and is as follows: Approx. 1/3 of the support comes from the SCCF, the rest from the National Film Centre.

European Public Support

Latvia is part of all the main European support mechanisms for audiovisual production. The support has increased yearly. The European Union partnership that Latvia and the other Baltic Republics joined in the year 2001 has attracted more funding from European partners and public funding agencies. Among these are the European Commission's MEDIA Plus and the Council of Europe's Eurimages programmes, which Latvia is a part of since 2002. The funding that these two agencies, as well as some others, have provided for the audiovisual industry in Latvia exceeds EUR 1.7 million. Here is a brief description of the system illustrating the comparably high level of integration of this country's audiovisual production in the European context.

The **MEDIA 2007** programme (<http://ec.europa.eu>), now in its 3rd generation, equipped with an overall budget of over EUR 513 million, aims at strengthening the competitiveness of the European audiovisual industry with a series of support measures dealing with the training of professionals, the development and production of projects (feature films, television drama, documentaries, animation and new media), the distribution and promotion of cinematographic works and audiovisual programmes, as well as supporting film festivals.

This programme has been very successful for Latvia, the result of which being that the audiovisual production in this country has been able to develop and map its potential and improve the skills of its professionals. The chart below shows the financial benefits of Latvia attracting EUR 1 247 385 from this European public support fund to its audiovisual production and distribution.



In addition to these figures, the substantial foreign film investment that MEDIA support has helped to attract to Latvia should be taken into account.

Fig. 4 Support to Latvian Film 2000-2007 in actual figures (Euro).

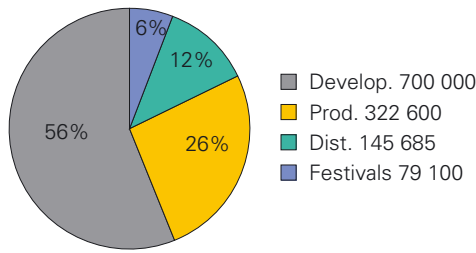


Fig. 5 EU MEDIA programme support for projects with Latvian main partner in figures (EUR).

Development	Production	Distribution	Festivals	Total
700 000 EUR	322 600 EUR	145 685 EUR	79 100 EUR	1 247 385 EUR
25 projects:	4 projects:	25 projects:	4 Festivals	58
15 Features	3 Documentaries	21 Features		
6 Documentaries	1 Animation	4 Locations		
3 Animation				
1 Multimedia				

Fig. 6 EU MEDIA programme support in figures and split into project types

Eurimages (www.coe.int), in turn, is a fund solely concentrated on co-productions among its 32 European member states, aiming to promote the European film industry by encouraging the production and distribution of films and fostering co-operation between professionals. The support for Latvian co-productions has been substantial: 5 feature-length films (3 animation, 2 feature) have received funding for the Latvian side in the amount of more than **EUR 350 000**. What is interesting is that 2 of the 3 animation films are co-productions with Nordic (Danish) studios. This trend geared towards the Nordic region is expected to expand and attract more new projects in the near future. Again, it should be noted that the support leads to considerable investment from co-producers, national film funds etc.

Latvia is also a part of the **European Co-production Convention** ensuring equal treatment for European co-producers wanting to produce in Latvia.

Moreover, as it will be illustrated later, the co-production base in Latvia has been growing steadily. In addition to the positive development and successful collaboration among Latvian and Swedish, Finnish, Danish and Icelandic producers within the Nordic region, there are some yet to be explored territorial collaborations that are still in the hibernation period, which is projected to end soon. One of these is the audiovisual co-production agreement between the Latvian and Canadian governments from the year 2004 that has yet to be put into action. The other and more

recent agreement of mutual support for co-productions between Austria and Latvia was signed earlier this year by the National Film Centre and the Austrian Film Institute, aiming to foster this growing co-production environment in Latvia by extending it to Austria and possibly to the other German-speaking European countries.

A clear priority is to co-operate with European and perhaps Nordic regional funds in particular, not diminishing but rather acknowledging their active and successful role in the film industry. As their annual budgets are closer to those available to the national funding bodies in Latvia and the other Baltic countries, their suitability, both economic and cultural including historical, for this region is adequate and can be

developed even more. An example: a film project is being planned within the frame of a Latvian-Swedish co-production through financial support of the **Film i Väst** regional fund. Likewise, more infrastructure- and marketing related projects could and should be realized within these lines of co-operation. Also, within the framework of the new **Nordic Baltic 8**, closer integration of the three Baltic States into the **Nordic Film & TV Fund** is worth considering. Similarly, it is recommended that special emphasis be placed on audiovisual projects when developing creative industries related- as well as more traditional projects.

The co-production market with Russia is, undoubtedly, an important aspect and, as mentioned above, Latvia has a unique place in forming a “gate” to that country. From various conversations with Latvian producers and other industry stakeholders, it is clear that there is an interest in intensifying this working together from both sides. The Ministries of Culture of the two countries, it seems, are also trying to reach an agreement on a more intensive co-operation in the audiovisual production field. There are, however, some impediments, mostly of a practical nature, that make this co-operation more difficult. Among those impediments producers name the existing visa regime between these countries. The bottom line, though, is that the possibilities for various models of co-operation are considerable and the chance of success is great.

ACTUAL AUDIOVISUAL PRODUCTION

Service Work

Film production in Latvia, as in other neighbouring countries, consists of two distinctive parts: the production of the projects (a) aimed for the national audience/market or produced as a co-production, and (b) as service work or contracts given to the local companies by international clients and mainly intended for use outside Latvia. As for the latter, the solid base of the professionals working in the film industry, as well as the lower than average production costs, have contributed to an increasing number of service work from Europe and the U.S. being outsourced to Latvian companies.

Although the number of the feature/TV production done for international clients is not explosive, it indicates the future potential of attracting more productions to Latvia. Starting from the year 2002, there have been four feature films and one made-for-TV series from Germany, Finland, Russia and the U.K. shot in Latvia: most notably Werner Herzog's *Invincible* (2002), Mika Kaurismäki's *Honeybaby* (2003) and Jon Jones's (starring Daniel Craig) *Archangel* (2005). The city of Rīga is also a planned location for several other exciting projects.

More substantial international contract work has been granted to Latvia's animation professionals working mainly in three production studios: **Rija Films**, **A Film Latvia** and **Jet Media**. Since 2001, the number of large-scale and smaller projects that they have worked on with both European and American animation studios is pleasantly surprising: over 40 projects have been executed with the help of Latvia's animation experts.

Both **Rija Films** and **Jet Media** have worked with the French company **Les Armateurs** in creating *Kirikou et la sorcière* (1998) and its sequel *Kirikou et les bêtes sauvages* (2005). Among **Jet Media's** other projects are the Belgian studio **Sofidoc's** animation series *Viva Carthago* (2004), and the German branch of **Warner Bros.** feature animation, *Oh, wie schön ist Panama* (2006). **Rija Films**, as mentioned earlier, worked on the Oscar-nominated French/Canadian animation *Les Triplettes de Belleville* – a film that requires no formal introduction to European audiences. In addition, the animators and other professionals at the studio have

participated in **29** projects commissioned from abroad. Similarly, the animators at **A Film Latvia** have also been working for several major European and American studios, completing various large-scale projects of traditional 2D and/or 3D computer animation. Among these is the charming *Asterix and the Vikings* (2006), produced by Danish A Film and the French studio M6, the naughty musical *Eight Crazy Nights* (2002) released by **Columbia Pictures/Sony Entertainment**, and the **Warner Bros.** adventurous and Oscar-nominated *The Quest for Camelot* (1998).

As for the production of commercials and music videos, two main studios have been proving their ability to compete for the incoming market share of this type of audiovisual production from abroad. Since 2001, **Vilks Productions**, as the main producer of commercials and **Film Angels Studio**, as a confident second, worked on nearly 130 projects in total. Hundreds more from the other companies contracted by international agencies, producing for the ever-demanding clients from Lithuania, Estonia, Russia and Germany should be added. The statistics for this type of production for the period 2001-2006 illustrate rather equally distributed project output of completed commercials/music videos with a minimal year-to-year increase.

Co-productions

Since the domestic market is very small and financial resources are limited, international co-productions are essential for the Latvian film industry while also increasing the country's force of qualified creative professionals. The well-deserved international recognition of Latvian films and the gradual/stable increase of state support have caused an unprecedented number of co-productions to emerge from the year 2003 onwards. The trend, which looks to be a well-identified formula for film production in this country, seems to be here to stay. From a single co-produced project in 2002 to a projected 9 films to be released in the year 2007, the road for co-productions in Latvia, which up until today have included production partners from Estonia, Lithuania, Sweden, Finland, Norway, Denmark, Iceland, Italy, France, Germany, Slovenia, Austria, and the UK, is paved with mutual trust, the credibility of film professionals in this country, and increasing state support.

YEAR	2002	2003	2004	2005	2006	2007
#	1	2	4	3	6	9

Fig.7 Co-productions 2002-2007 (projected)

What, in part, contributes to this growing number of co-productions is the lower budget for films or the parts of the projects made in Latvia. The average feature film budget in this country for a local production is between **EUR 500 000 – 800 000**. In comparison, an average European production has a budget of **EUR 2.5 – 4 million**. That is about five times more than in Latvia. In reality, the budget increases if the project is a co-production, lowering the 5-time difference. However, the production costs in Latvia still remain much lower than those of Western European countries.

Two examples of feature-length animation made more compelling in this context: the budgets of *Lotte from Gadgetville*, a film in competition at the 2007 Berlinale and co-produced by the Estonian **Eesti Joonisfilm** and the Latvian **Rija Films**, and *The Three Musketeers*, a puppet animation co-production with the Latvian **Abloom**, Danish **Zentropa** and the UK's **Ink Productions** had a budget of less than **EUR 1.5 million**. This number is much lower than the average budget of a minimum of **EUR 6-8 million** for an equivalent production based in Denmark or the UK.

The model of co-productions involving the Latvian side has gained equal support from both the national funding institutions and the enthusiasm of the production companies in this country, as well as the already noted external funding bodies of the European **MEDIA Plus** and **Eurimages**. The potential to distribute films internationally is an added value to a Latvian co-production, in turn valued by both the national funding agencies and the local producers.

As for the Nordic region in relation to Latvia, the level of co-operation is equally growing. Aside from some of the knowledge base, and financial and structural help for the development of audiovisual production, the number of co-productions between the Nordic region and Latvia is also growing: 2 feature films and 1 animation short are to be released next year, a feature puppet animation co-produced with Denmark was released earlier this year and 2 feature films were made a couple of years ago.

As for Russian co-operation, the main production has been TV drama series, but also some documentaries and, on a more informal level, feature films.

National production

YEAR	2002	2003	2004	2005	2006	2007
#	7	10	5	3	6	10

Fig. 8. Latvian feature films released (incl. short films and TV dramas released theatrically) 2002-2007 (projected)

The film production figures, as seen in the chart above, fluctuate from year to year in response to the degree of public financial support available, as well as the budget of individual films. Generally, production of documentaries is less dependent on public money and demands less than half of the production costs. The situation is rather different for features as well as animation films (both excluding co-productions), as these, as mentioned above, rely heavily on the state budget as their base source of financing.

YEAR	2002	2003	2004	2005	2006	2007
#	21	32	26	29	18	45

Fig. 9. Domestic film release (features, shorts, animation, documentaries: incl. Beta/Digital format) 2002-2007 (projected)

The tendency in more recent feature film production is to make films intended for cinema release on digital video. Such TV-style low budget films meet some of the demands of the local audience and are fairly successful on the domestic market. They also respond well to international distribution in countries like Russia. National television distribution plays an important role in this type of film adding the broadcasters' share of support to the audiovisual industry in this country. There are 5 domestic TV channels broadcasting nation-wide: 2 public stations (LTV1 and LTV7) financed in large part by the state, and 3 privately-owned commercial channels (LNT, TV3 and TV5). The channels are interested in increasing the share of Latvian film in what is broadcast to the Latvian people.

Film organisations

The audiovisual production in this country is represented and supported by a number of professional, cultural and educational organizations such as the Filmmakers Union of Latvia, the Latvian Film Producers Association, the Department of Screen and

Stage Art at the Academy of Culture, and the Latvian State Archive of Audiovisual Documents. International film festivals that take place in Riga also play an active and important role in the local audiovisual production, as they promote the content from this region. Among these is the Riga International Film Forum *Arsenals*, the International Children's Film Festival *Berimor's Cinema*, the Youth Film Festival *2ANNAS*, and the Baltic Sea Forum for Documentaries. For a more complete list, please see the **Appendices**.

Production companies

As for the independent production companies in Latvia, there are more than **35** currently operating entities offering different kinds of services to the audiovisual industry in this country. For a more complete list, please see **Appendices**. They range from small, local offices providing a limited number of services, to a few fully-integrated production companies offering to cover the complete production cycle in various media and types of projects.

Some are singled out as examples:

Local animation studios – **Animācijas brigāde**, **Dauka**, **JetMedia** and **Rija Films** – with 15-30 years of experience in traditional animation and more recently in digital content. They are joined by smaller, high-quality studios concentrating on a particular type of animation. Among those is **Juris Podnieks Studio** which produced Nils Skapāns' clay and plasticine animation that won the *Crystal Bear* at the Berlinale.

There are only a handful of feature film production studios still remaining in Latvia which is adequate for a limited-sized market. Some of them rely heavily on national public funding support to produce their films. The most ambitious of these studios is **Platforma**; two of the more experienced are **Kaupo Filma** and **F.O.R.M.A**; the current ambassador of Latvian film, Laila Pakalniņa, heads **Hargla Company**; and inviting and alternative work is being done by **Film Angels Studio** and **Fa Filma**.

The long-standing tradition of documentary filmmaking in Latvia is supported by a number of well-respected studios. They include **Vides Filmu Studija**, **Subjektīva Filma**, **Kaupo Filma**, **Juris Podnieks Studio**, **Film Studio Deviņi** and **Film Studio EFEF** among others. These, in turn, are joined by promising and up-coming studios including **Studija Centurms**, **Locomotive Productions**, **elm media** and **Avantis** among others.

About the authors

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After completion of a MA in Art History from Queen's University in Canada and working with Canadian audiovisual heritage, he came to the National Film Centre of Latvia in 2006.

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From a legal background, he has been working with audiovisual matters in Latvia, all over Europe, the Middle East and Asia for the last 14 years. He has written or edited several studies. He wrote a similar analysis of Latvia in 1999.

APPENDIX I: MAIN FILM

INSTITUTIONS

National Film Centre of Latvia (NFC)

Peitavas 10/12, Rīga LV 1050, Latvia
 Tel: +371 6735 8878
 Fax: +371 6735 8877
 nfc@nfc.gov.lv
 www.nfc.lv

Film Board of Culture Capital Foundation

Vilandes 3, Rīga LV 1010, Latvia
 Tel: +371 6750 3177
 Fax: +371 6750 3897
 kkf@kkf.lv
 www.kkf.lv

Filmmakers Union of Latvia

Elizabetes 49, Rīga LV 1010, Latvia
 Tel: +371 6728 8536
 Fax: +371 6724 0543
 lks@delfi.lv

Latvia Film Producers Association

Elizabetes 49, Rīga LV 1010, Latvia
 festivals@navigator.lv

Department of Screen and Stage Art, Academy of Culture

Dzirnavu 46, Rīga LV 1010, Latvia
 Tel: +371 6724 3393
 Fax: +371 6714 1012
 zirgupasts@lka.edu.lv
 www.lka.edu.lv

Eurimages National Representative

Peitavas 10/12, Rīga LV 1050, Latvia
 Tel: +371 6735 8860
 Fax: +371 6735 8877
 eurimages@nfc.gov.lv

Latvia State Archive of Audiovisual Documents

Šmerļa 5, Rīga LV 1006, Latvia
 Tel: +371 6752 9822
 Fax: +371 6752 9954
 fonds@delfi.lv
 www.arhivi.lv

Media Desk Latvia

Peitavas 10/12, Rīga LV 1050, Latvia
 Tel: +371 6735 8857
 Fax: +371 6735 8877
 mediadesk@nfc.gov.lv
 www.mediadesk.lv

International Film Festivals

Rīga International Film Forum Arsenāls

Mārstaļu 14, Rīga LV 1050, Latvia
 Tel: +371 6721 0114
 Fax: +371 6728 0445
 arsenals@arsenals.lv
 www.arsenals.lv

International Festival of Film Actors “Baltic Pearl”

Blaumaņa 26-18, Rīga LV 1011, Latvia
 Tel: +371 6728 9019
 Fax: +371 6728 9040
 info@balticpearl.lv
 www.balticpearl.lv

European Documentary Film Symposium

Amatu 5, Rīga LV 1941, Latvia
 Tel/Fax: +371 6721 0022
 pipars@mailbox.riga.lv
 www.latfilma.lv/symposium

International Animated Film Festival Bimini

Mob: +371 2936 0099
 Fax: +371 6754 0076
 festival@bimini.lv
 www.bimini.lv

Rīga International Children Film Festival “Berimor’s Cinema”

Mārstaļu 14, Rīga LV 1050, Latvia
 Tel: +371 6722 1620
 Fax: +371 6728 0445
 dace.lidumniece@arsenals.lv
 www.arsenals.lv

International Film Forum “And the Word Became Film...”

M.Pils 6-4, Rīga LV 1050, Latvia
 Tel: + 371 6722 2061
 ilze@stunda.lv
 www.stunda.lv

Rīga International Fantasy Film Festival

Mārstaļu 14, Rīga LV 1050, Latvia
 Tel: +371 6722 1620
 Fax: +371 6782 0445
 sarlote@arsenals.lv
 www.arsenals.lv

Nordic Film Days

Mārstaļu 14, Rīga LV 1050, Latvia
 Tel: +371 6722 1620
 Fax: +371 6782 0445
 sonora@arsenals.lv
 www.arsenals.lv

Youth Film Festival “Happy 2ANNAS”

Annas 2, Rīga LV 1001, Latvia
 Mob: +371 2910 7124
 Fax: +371 6761 4789
 2annas@inbox.lv
 www.re-lab.lv/2annas

Baltic Sea Forum for Documentaries

Peitavas 10/12, Rīga LV 1050, Latvia
 Tel: +371 6735 8858
 Fax: +371 6735 8877
 balticforum@nfc.gov.lv
 www.mediadesk.lv

APPENDIX II:

PRODUCTION COMPANIES

A Film Latvia

Kr.Valdemāra 34, Rīga LV 1010, Latvia
 Tel: +371 6724 0410
 Fax: +371 6724 0409
 afilm@afilm.lv
 www.afilm.lv / www.afilm.com

ABoom

Šmerļa 3, Rīga LV 1006, Latvia
 Tel.: +371 6752 0770
 Fax: +371 6754 2939
 ab.studija@apollo.lv

Animācijas Brigāde

Šmerļa 3, Rīga LV 1006, Latvia
 Tel: +371 6752 0770
 Fax: +371 6754 2939
 ab.studija@apollo.lv

Ansis Epnors Studio AVE

Miera 39-27, Rīga LV 1001, Latvia
 Tel/Fax: +371 6737 0087
 ivars_z@one.lv

Atom Art

Kaļķu 7, Rīga LV 1050, Latvia
 Tel: +371 6781 4241
 Fax: +371 6781 4240
 ilvija@stylemasters.lv

Avantis

A.Čaka 83/85–30B, Rīga LV 1011, Latvia
 Tel: +371 6731 7464
 Fax: +371 6731 7463
 ilona@avantis.lv
 www.avantis.lv

Baltic Film Services

Festivāla 34, Cēsis LV4101, Latvia
 latviainfo@bfs.eu.com
 www.bfs.eu.com

CTXM

Dzērbenes 14, Rīga LV 1006, Latvia
 Tel: +371 6780 1949
 company@ctxm.com
 www.ctxm.com

Dauka

Šmerļa 3, Rīga LV 1006, Latvia
 Tel/Fax: +371 6753 0191
 dauka@apollo.lv

Dd Studio

11.novembra krastmala 35–306,
 Rīga LV1050, Latvia
 Tel: +371 6720 5366
 Fax: +371 6720 5369dd@dd.lv
 www.dd.lv

Ego Media

Vairoga 54-4, Rīga LV 1039, Latvia
 Tel. +371 2921 9373
 Fax: + 371 6727 0542
 egomedia@inbox.lv

Eho Filma

Akas 5/7-8, Rīga, LV 1011, Latvia
 Tel: +371 2924 4842
 eho@eho.lv
 www.eho.lv

elm media

A.Čaka 83/85–19/2, Rīga LV 1050, Latvia
Tel/Fax: +371 6729 9722
goba@parks.lv

F.O.R.M.A.

Lāčplēša 36-4A, Rīga, LV 1011, Latvia
Tel: +371 6728 7300
Fax: +371 6728 7301
s.forma@latnet.lv

Fdice Studios

alexey@fdice.com
www.fdice.com

FA Filma

Akas 8-9, Rīga LV 1011, Latvia
Mob: +371 2944 3254
fafilm@rixc.lv

Film Angels Studio

Kr.Valdemāra 33-10a, Rīga LV 1010, Latvia
Tel: +371 6733 1921
Fax: +371 6733 1933
ivo@angels.lv
www.angels.lv

Film Studio EFEF

Kr.Valdemāra 18-1, Rīga LV 1010, Latvia
Tel: +371 6724 2611
Fax: +371 6724 2612
herzfrank@yahoo.com

Film Studio Deviņi

Ludzas 24, Rīga LV 1003, Latvia
Tel: +371 6724 1688
Fax: +371 6724 1434
devini@parks.lv

Film Studio Ģilde

Amatu 5, Rīga LV 1941, Latvia
Tel/Fax: +371 6721 0022
pipars@mailbox.riga.lv
www.gilde.lv

Hargla Company

Valtaiķu 19, Rīga LV 1029, Latvia
Mob: +371 2923 5618
Fax: + 371 6757 7686
laila.pakalnina@inbox.lv

IK Studija

Šmerļa 3, Rīga LV 1006, Latvia
Tel/Fax: + 371 6752 9864
ik-studija@inbox.lv

Jet Media

Tallinas 94, Rīga LV 1009, Latvia
Tel: +371 6729 6131
Fax: +371 6729 6132
inga.praulina@jetmedia.lv

Juris Podnieks Studio

Citadeles 2, Rīga LV 1010, Latvia
Tel: +371 6721 6967
Fax: +371 6721 0908
jps@jps.lv
www.jps.lv

Kaupo Filma

Stabu 17, Rīga LV 1011, Latvia
Tel: +371 6729 1720
Fax: +371 6727 0542
kaupo@latnet.lv

Kinolats

Kapseļu 3B, Rīga LV 1046, Latvia
Tel: +371 2644 0907
Fax: +371 6704 3671
art.is@apollo.lv
www.dvdvideo.lv/world

Labvakar Ltd.

Šmerļa 3, Rīga LV1006, Latvia
Tel: +371 6752 1414
Fax: +371 6752 1565
birojs@e-labvakar.lv
www.labvakar.lv

Latsfilma

Čaka 33-43, Rīga LV 1011, Latvia
Mob: +371 2947 5390
latsfilma@one.lv

Locomotive Productions

Bruņinieku 28–57, Rīga LV 1011, Latvia
Mob: +371 2929 8667
office@locomotive.lv
www.locomotive.lv

Mēmais šovs

Elizabetes 33-4, Rīga LV 1010, Latvia
Tel/Fax: +371 6720 4410
dule@memais.lv
www.memais.lv

Nida Filma

Vidus 3-10A, Rīga LV 1010, Latvia
Tel/Fax: +371 6732 1213
office@nidafilma.lv
www.nidafilma.lv

Platforma

Dzintaru pr. 19, Jūrmala LV 2015, Latvia
Tel: +371 6714 7024
Fax: +371 6714 7020
alina@platformafilma.lv
www.cinevilla.lv

Rija Films

Mēness 4, Rīga LV 1013, Latvia
Tel: +371 6736 2656
Fax: +371 6733 9198
rijafilms@rijafilms.lv
www.rijafilms.lv

Scilla

Dzirnavu 5-18, Rīga LV 1010, Latvia
Tel: +371 6733 1590
Fax: +371 6728 9252
rodrigo2005@delfi.lv

Screen Vision

Baznīcas 31, Rīga LV 1010, Latvia
Tel: +371 6729 1584
Fax: +371 6729 1583
laima@screenvision.lv
www.screenvision.lv

Sibīrijas bērni

Graudu 41A, Rīga LV 1058, Latvia
Tel/Fax: +371 6762 9960
dzintrag@inbox.lv

Signe Baumanē

165 William Street, 2nd Floor, New York NY 10038
USA
signe69@earthlink.net
www.signebaumane.com

Studija Centurms

Alberta 7-8, Rīga LV 1010, Latvia
Tel/Fax: +371 6733 3043
bruno.ascuks@studijacentrums.lv
www.studijacentrums.lv

Subjektīva Filma

Stabu 17, Rīga LV 1011, Latvia
Tel: +371 6729 5640
subjektivfilma@inbox.lv

Svešās tehnoloģijas

Lāčplēša 22, Rīga LV 1011, Latvia
Tel: +371 6728 6803
tehnologijas@dtc.lv

Vides Filmu Studija

Lapu 17, Rīga LV 1002, Latvia
Tel: +371 6750 3588
Fax: +371 6750 3589
vfs@vfs.lv
www.vfs.lv

Vilks Productions

Šmerļa 3, Rīga LV 1006, Latvia
Tel.: +371 6721 4141
Fax: +371 6721 4143
info@vilks.com
www.vilks-pro.com

URGA

Annas 2, Rīga LV 1001, Latvia
Tel/Fax: +371 6761 4789
2annas@inbox.lv

Studio Facilities

Cinevilla Studio & Backlot

Dzintaru pr. 19, Jūrmala LV 2015, Latvia
Tel: + 371 6714 7032 Fax: +371 6714 7020 karinab@
cinevilla.lv
www.cinevilla.lv

Rīga Motion Pictures Studio

Šmerļa 3, Rīga LV 1006, Latvia
Tel: +371 6779 0303
Fax: +371 6755 3850
office@studio.lv
www.studio.lv

National Film Centre of Latvia
Peitavas 10/12, Riga LV 1050, Latvia
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nfc@nfc.gov.lv, www.nfc.lv

