

european
film
forum

#EuropeanFilmForum
@MEDIaprogEU

VIRTUAL GETS REAL
EXPLORING THE INDUSTRIAL AND
SOCIETAL EFFECTS OF VIRTUAL REALITY

3 SEPTEMBER 2017 - 15.00>18.00
SALA DEGLI STUCCHI – HOTEL EXCELSIOR – VENICE LIDO

SHAPING TOGETHER
THE MEDIA PROGRAMME
OF THE FUTURE

4 SEPTEMBER 2017 - 10.00>11.45
SALA DEGLI STUCCHI – HOTEL EXCELSIOR – VENICE LIDO



Creative
Europe
MEDIA


MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
La Biennale di Venezia 2017
VENICE PRODUCTION BRIDGE

THE EUROPEAN FILM FORUM

The aim of the European Film Forum (EFF) is to develop a strategic policy agenda, opening up new perspectives on the challenges and opportunities brought about by the digital revolution.

The EFF came into existence as a result of a proposal by the European Commission in 2014 in its Communication on “European Film in the Digital Era”. In the context of the Digital Single Market Strategy of the European Commission and of its Creative Europe MEDIA activities, it is essential to discuss how the competitiveness, visibility and innovation capacity of the European audiovisual sector can be enhanced.

There is filming and photography for non-commercial purposes at this event. If you have objections to the use of your image, please contact the organisers.

THE 2017 VENICE EUROPEAN FILM FORUM LOOKS TO THE FUTURE

Future is the keyword of this year's European Film Forum (EFF) in Venice.

On the one hand, the Forum focuses on innovation, in particular in the field of virtual reality (VR). It explores both the industrial effects of VR – for both the audiovisual industry and other industries – and its broader societal implications.

Is VR a game-changer for the audiovisual sector? How is it affecting other sectors? How can its potential be fully exploited by European players? Do the experiences that this technology provides impact society at large? These and other questions will be addressed on the first day of the EFF.

On the second day, on the other hand, the EFF looks ahead to the future of audiovisual policy and support programmes. Speakers take stock, in particular, of the achievements of Creative Europe MEDIA while reflecting on its future.

MEDIA's current budget comes to an end in 2020. How can the future MEDIA Programme help the audiovisual industry to further take advantage of the possibilities offered by Europe's Digital Single Market? How can the objectives of competitiveness and cultural diversity be reaffirmed and reinforced in light of the digital revolution, changing audience behaviours and preferences?

Prominent stakeholders from the industry, as well as high-level policy-makers at both national and European level, offer their perspectives on these issues and share their vision of the future of the MEDIA Programme.

SUNDAY 3 SEPTEMBER

VIRTUAL GETS REAL: EXPLORING THE INDUSTRIAL AND SOCIETAL EFFECTS OF VIRTUAL REALITY

15.00 OPENING REMARKS

Paolo Baratta, President of La Biennale

Roberto Viola, Director-General for Communications Networks,
Content and Technology, European Commission

15.20 SCENE-SETTING

Michel Reilhac, Head of Submarine Channel,
interviewed by **Peter Cowie**, Journalist

15.40 THE POTENTIAL OF VR FOR THE AUDIOVISUAL INDUSTRY AND BEYOND

Moderator: **Marjorie Paillon**, Journalist

Steven ter Heide, Independent Game Developer

Laia Pujol-Tost, Senior Researcher,
Pompeu Fabra University of Barcelona

Jip Samhoud, Founder, &samhoud media and The VR Cinema

16.30 FUNDING VR: THE CANADIAN CASE

Presentation by **Stéphane Cardin**, Vice President, Industry
and Public Affairs, Canada Media Fund

16.45 **ENHANCED PROXIMITY OR ALIENATION?**

THE SOCIETAL EFFECTS OF VR

(organised in cooperation with the World Bank)

Moderator: **Peter Cowie**, Journalist

Catherine Allen, Immersive media specialist

Gabo Arora, Founder and Creator of LightShed

Thomas Ehrmann, Anthropologist-Project Manager Innovation, Renault

Louie Psihoyos, Oscar-winning filmmaker

17.45 **WRAP-UP**

Giuseppe Abbamonte, European Commission, Director for Media Policy

18.00 **NETWORKING DRINKS**

Terrazza dei Fiori

MONDAY 4 SEPTEMBER

SHAPING TOGETHER THE MEDIA PROGRAMME OF THE FUTURE

10.00 INTRODUCTORY REMARKS

Roberto Viola, Director-General for Communications Networks, Content and Technology, European Commission
On. Sandro Gozi, State Secretary for EU Affairs in the Office of the Prime Minister, Italy

10.20 THE MEDIA PROGRAMME AND ITS FUTURE CHALLENGES SCENE-SETTING

Peter Dinges, CEO, German Federal Film Board & President of the European Film Agency Directors

Moderator: **Majorie Paillon**, Journalist

Marco Chimenz, CEO Cattleya; President, European Producers Club

Antonio Medici, CEO, Bim Distribuzione

Madeleine Probst, Vice-President, Europa Cinemas; Cinema Producer

Susan Wendt, Head of Sales TrustNordisk; President of Europa International

KEYNOTE SPEECHES

11.15 On. Dario Franceschini, Minister for Cultural Heritage and Activities, and Tourism, Italy

11.30 Mariya Gabriel, European Commissioner for Digital Economy and Society

SPEAKERS

FROM THE EUROPEAN COMMISSION



Commissioner Mariya Gabriel

Bulgarian-born Mariya Gabriel is the current European Commissioner for Digital Economy and Society. She was the Vice-President of the EPP Group in the European Parliament from 2014-2017.

Mariya Gabriel was a Member of the European Parliament, EPP/GERB (Citizens for European Development of Bulgaria) from 2009-2017.

In 2012, Mariya Gabriel served as Vice-President of EPP Women. Prior to this she was Parliamentary Secretary to MEPs from the GERB political party within the EPP Group in 2008-2009.

She is part of project teams, such as Digital Single Market, Energy Union, Better Regulation, Interinstitutional Relations, Budget and Human Resources, and Jobs, Growth, Investment and Competitiveness. As part of the project teams, her responsibilities include the making of ambitious proposals for the completion of a connected Digital Single Market and support for the development of creative industries and of a successful European media and content industry, and activities that will turn digital research into successful European innovation stories.



Roberto Viola

Roberto Viola is Director-General of DG CONNECT (Directorate-General for Communications Networks, Content & Technology) at the European Commission. He was the Deputy Director-General of DG CONNECT from 2012-2015.

Roberto Viola served as Chairman of the European Radio Spectrum Policy group (RSPG) from 2012 to 2013, as Deputy Chairman in 2011 and Chairman in 2010. He was a member of the BEREC Board (Body of European Telecom Regulators), and Chairman of the European Regulatory Group (ERG) in 2007.

Roberto Viola held the position of Secretary General in charge of managing AGCOM, the Italian communication networks regulator, from 2005-2012. Prior to this, he served as Director of the Regulation Department and Technical Director in AGCOM from 1999-2004. From 1985-1999 he served in various positions including Head of Telecommunication and Broadcasting Satellite Services at the European Space Agency (ESA).

Roberto Viola holds a Doctorate in Electronic Engineering and a Masters in Business Administration (MBA).



Giuseppe Abbamonte

Giuseppe Abbamonte was appointed Director of the Media and Data Directorate of the Directorate-General for Communications Networks, Content & Technology (DG CONNECT) in January 2014. The Directorate is, amongst many other things, responsible for the development and follow-up of the European regulatory framework on audiovisual media and the European Big Data Strategy. Shortly after his appointment as Director, Giuseppe delivered a major Communication setting out the Commission's strategy on Data called "Towards a thriving data-driven economy" and set up the European Public Private Partnership on Big Data Value. More recently he delivered the new legislative proposal amending the Audiovisual Media Services Directive (AVMSD) adopted by the European Commission on 25 May 2016. On 1 July 2016 he took over the new Media Policy Directorate in charge of, amongst other policies, copyright reform, AVMSD and support to the media industry. In his former positions, Giuseppe Abbamonte was the head of the electronic communications policy unit and then of the cybersecurity and on-line privacy unit. He also has extensive experience in complex merger cases and in consumer law.



Lucia Recalde

Spanish-born Lucia Recalde is Head of the Unit "Audiovisual Industry and Media Support Programmes" in the Directorate General (DG) for Communications Networks, Content & Technology (CONNECT) of the European Commission. Prior to that, Lucia Recalde was a part of the management of the DG for Education and Culture (EAC) as Head of Unit for Higher Education, Innovation, Entrepreneurship and the EIT (European Institute for Innovation and Technology). Lucia Recalde joined the European Commission in 1995 and until 2006 served the DG for Employment and Social Affairs in various positions. She started her career as policy officer at the Directorate of European Affairs of the Basque Government.

SPEAKERS FROM THE BIENNALE



Paolo Baratta

Paolo Baratta, born in Milan in 1939, lives in Rome. He worked at SVIMEZ (Association for the Industrial Development of Southern Italy), a research institution, with Professor Pasquale Saraceno. He has carried out and published studies and research on industrial and development economics and the financial system; he is a member of the Italian Economists' Society.

He was President of CREDIOP-ICIPU (credit institute for financing public works) from 1982-1992. He has been a Board member of banks, and private and public enterprises. He has been Technical Minister for Privatisation (1993), Minister for Foreign Trade (1993-1994), Minister for Public Works and Minister for the Environment (1995-1996).

He has been President of the Lorenzo Valla Foundation for the Greek and Latin Classics, President of the IN/ARCH Italian National Institute of Architecture, President of the Rome Philharmonic Academy (Accademia Filarmonica Romana) (since 2007) and is a Vice-President of FAI – the Italian Fund for the Environment.

He has been confirmed as President of La Biennale di Venezia for a fourth four-year mandate (2016-2019), having previously served as President for the following mandates: 1998-2001, 2008-2011 and 2012-2015.

SPEAKERS

FROM THE ITALIAN GOVERNMENT



On. Dario Franceschini

Born in Ferrara on 19 October 1958, Dario Franceschini is Minister of Cultural Heritage and Activities, and for Tourism, a former Minister for Parliamentary Relations and Coordination of Government Activities. He is a Supreme Court qualified civil lawyer and enrolled in the College of Auditors. He is also a writer, the author of several novels. A deputy of the Seventeenth Legislature since 15 March 2013, he was elected in Emilia-Romagna on the lists of the Democratic Party. An MP since 2001, he has previously held ministerial roles in the D'Alema and Amato governments. He has been a member of the Committee on Elections and Constitutional Affairs Commission, the European Union Parliamentary Committee and of the Judiciary Commission of the Chamber of Deputies, as well as of the OSCE Parliamentary Assembly, and the Italian delegation to the Council of Europe and the Western European Union. He has twice chaired a parliamentary group in the Chamber of Deputies.

In 1994 he was Commissioner of Culture and Tourism of the city of Ferrara after being head of his party's group in the City Council and alderman.



On. Sandro Gozi

Sandro Gozi is State Secretary at the Presidency in the Italian Government, in charge of European Affairs. He has been a Member of the Italian Parliament since 2006. A former diplomat, Sandro Gozi has been a European Commission official, working in the cabinet of both European Commission President Romano Prodi (1999-2004) and José Manuel Durao Barroso (2004-2005). He teaches European Union Institutions and Policies at the Institut d'Etudes Politiques of Paris, at the European Colleges of Bruges and in Parma. Sandro Gozi is author of various publications on European politics. He holds a PhD on public law from the University of Bologna.

SPEAKERS AND MODERATORS



Catherine Allen, VR Producer and Curator

Catherine Allen led the creation of two of the BBC's first VR experiences and provides her expert op-eds, comment and analysis to outlets including *Wired* magazine, *The Guardian*, *Gizmodo*, *Tech Radar* and *Tech Crunch*. She is part of the BAFTA VR advisory team, sitting on the education committee, and has judged VR for both the Sheffield Doc Fest and Raindance film festivals.

Catherine Allen produced the BBC's first VR documentary, *Easter Rising: Voice of a Rebel*, which has toured festivals globally, showed for six weeks at the National Theatre in London and was described by *Broadcast Magazine* as 'genre-defining'.

Before VR, Catherine Allen worked at educational app publisher, Touch Press, winning a BAFTA on the Disney Animated app, with Disney Interactive.



Gabo Arora

Gabo Arora is an award-winning filmmaker and Founder & Creative Director of LightShed, a virtual reality and social impact start-up. Formerly, he was a senior policy advisor and the UN's first-ever Creative Director, with over 15 years of humanitarian field experience. He has directed, produced and pioneered a series of widely acclaimed virtual reality documentaries (*Clouds Over Sidra*, *Waves of Grace*, *My Mother's Wing*, amongst others) for the United Nations. They all premiered at major film festivals around the world, including Cannes, Sundance and Tribeca, featured at the World Economic Forum in Davos, screened at the White House, and have exhibited at the Museum of Modern Art's inaugural programme on immersive storytelling.

Gabo Arora is currently an advisor to numerous UN agencies, NGOs, and the private sector on the use of immersive tech to promote social causes. His latest VR experience, *The Last Goodbye*, commissioned by Steven Spielberg's Shoah Foundation, world premiered at the Tribeca Film Festival to wide acclaim with the LA times calling it "game-changing" and "transcending all the typical barriers of rectangular cinema."



Stéphane Cardin

Stéphane Cardin has over twenty years of experience in the film and television industry. Since joining the Canada Media Fund (CMF) in June 2006, Stéphane Cardin has maintained an ongoing dialogue with industry and government stakeholders, including the CMF's private and public funders; he leads the development of policies and programmes, and reinforces the positioning of the CMF within the industry, the media and the Canadian public.

Previously, Stéphane Cardin was Director of Tax Credits with Quebec's cultural funding agency, Société de développement des entreprises culturelles (SODEC), and was a member of SODEC's management committee. He has also held positions with the Canadian Audio-Visual Certification Office and the Australian Broadcasting Corporation.



Marco Chimenz

Marco Chimenz is the CEO of Cattleya, which is Italy's main independent film and television producer. He is actively involved in the company's strategic and main creative decisions. His principal focus is on developing international relations and activities for both film and television. He also directly oversees the legal and business affairs departments.

Cattleya has produced over 60 feature films and a dozen television series, including the recent *Gomorra*. Over the last few years, Cattleya has expanded its activities for the small screen, supplying high-end series to national and international broadcasters, SKY Italy, Canal+ and Netflix.

With the creation of Think Cattleya in 2009, the company entered the advertising field, where it is now among the very top Italian production companies. Marco Chimenz is also President of the European Producers Club, the association of independent TV and film producers.



Peter Cowie (Moderator)

Peter is a film historian, and former International Publishing Director of *Variety*. Peter Cowie has written numerous books on major directors, such as Orson Welles, Ingmar Bergman, Francis Coppola and Akira Kurosawa. He is a former Regents' Lecturer at the University of California Santa Barbara.



Peter Dinges

Peter Dinges has been CEO of the German Federal Film Board (FFA) since 1 April 2004. He worked as a lawyer in the early stages of his career before becoming Deputy Managing Director at TeleTaunusFilm. From 1995 he was Head of Business & Legal Affairs at Telepool, where he became a member of the managing board in 1999. Peter Dinges is a member of the advisory board of German Films, the national information and advisory centre for the promotion of German films worldwide, as well as a member of the general assembly of Vision Kino, a non-profit organisation which promotes cinema and media literacy for children and adolescents. In September 2014, the members of the pan-European network EFAD (European Film Agency Directors) - a circuit of the national public film funding institutions in Europe - elected him Chairman of the Board (President). Peter Dinges has been decorated by the French and Luxembourg governments for his contribution to bilateral and intercultural relations in film.



Thomas Ehrmann

Thomas Ehrmann is a Project Manager Innovation. He has been working for Renault since 2004.

Coming from the field of anthropology, he has been leading projects that question established mindsets. His work – mixing theory and experiments – is about shaping future mobility experiences and in particular, using AR in new relationships with landscape.

With years of experiences in the Market Intelligence (MI) department, Thomas Ehrmann has a keen understanding of customer trends.

In MI, he was in charge of developing new methodologies to reveal deep emotional needs and emerging imaginaries to define new products, features, and services.

Thomas Ehrmann has been based at the Renault Silicon Valley Innovation Lab since 2016 in a multi-disciplinary team.



Steven ter Heide

Steven ter Heide is a game designer and producer who has worked on award-winning titles. Before becoming an independent game developer, Steven ter Heide served as Game Director and as part of the management team at Guerrilla, an award-winning video game studio based in Amsterdam, Netherlands.

Steven ter Heide has worked in the games industry for over 12 years on numerous multi-million selling titles across a range of platforms – a journey that has seen him push boundaries on web, mobile-, console- and VR-platforms.



Antonio Medici

Antonio Medici has been the CEO of Bim Distribuzione since 2014. Bim Distribuzione is an Italian distribution company and part of the Wild Bunch group. He has been President of the Board of Circuito Cinema, a company operating more than 100 screens in Italy, since 2014. Antonio Medici was in 2011, 2013 and 2015 a member of the Evaluation Committee for the EU MEDIA Programme's "Selective Scheme". From 2011-2012 he was a member of the "panel of experts on opportunities and challenges for the European film industry in the digital era" at the European Commission. In 2009 he was a member of the "panel of experts on digital cinema" for the European Commission. From 2007-2011, he was President of Europa Distribution, the European association of independent distributors which brings together more than 180 companies in more than 20 EU countries.



Marjorie Paillon (Moderator)

Marjorie Paillon is a journalist, who covers digital and media through 360 degrees, reviewing hot topics and trends (#TECH24 on France 24, Soft Power on France Culture, Médias le Magazine on France 5), interviewing innovators and the people who matter in the industry (The Interview on France 24, L'Envers de l'éco on Yahoo!), along with moderating the most relevant events and conferences in the sector (Tokyo Forum, Hello Tomorrow Challenge, TEDx Education Unesco, MIPTV).

Marjorie also covers American politics. She has been reporting on the Presidential elections since the 2007 primaries (France 24, BFMTV, ILovePolitics.info) and has also collaborated with US and Canadian media outlets (MSNBC, CTU).

To put her ideas into practice, she founded I Love Productions, her production company, in 2015.



Madeleine Probst

Madeleine Probst is the Cinema Programme Producer at Watershed in Bristol, UK, a cross-art form venue and producer, sharing and developing and showcasing exemplary cultural ideas and talent. She manages the Film Hub South West and West Midlands (the British Film Institute's Film Audience Network) and produces a portfolio of projects including the DepicT! short film competition (Encounters Short Film & Animation Festival) and Cinema Rediscovered, bringing great films back on big screens. She has directed several international Europa Cinemas Audience Development Innovation Labs in Bulgaria, Italy, Japan, Mexico and Spain, and is currently Vice-President of Europa Cinemas. Prior to this, she worked for Vital Distribution.



Louie Psihoyos

The Executive Director of the Oceanic Preservation Society (OPS), Louie Psihoyos is widely regarded as one of the world's most prominent still photographers. He has circled the globe dozens of times for National Geographic and has shot hundreds of magazine covers.

Louie Psihoyos' first documentary film, *The Cove* has won over 100 awards globally from festivals and critics. It became the first doc in history to sweep all the film guilds and won the Oscar® for Best Documentary Feature in 2009. In his newest film, *Racing Extinction*, a team of artists and activists expose the hidden world of extinction with never-before-seen images that change the way we see the planet. Louie Psihoyos is currently in production on a documentary about plant-based athletes which is executive produced by James Cameron.



Laia Pujol Tost

Laia has always been interested in the different ways the past shapes our present. This is why she studied History (1998), then Didactics of the Social Sciences (1999) and finally specialised in Virtual Archaeology (2006). She first wanted to understand the historic causes of our world and the social uses of the narration/images created around historical evidence.

In recent years (2010) she has taken a more creative approach. Her passion now is to design and evaluate digitally-mediated experiences for Cultural Heritage.

Following this path, Laia Pujol Tost has been involved in several major research projects (such as CHIRON, Origines, Innovarch, CHESS, LEAP, ViMM, EMOTIVE) across different European universities (York, Aegean), museums (Acropolis) and private research foundations.

The contributions of Laia Pujol Tost have been acknowledged with academic and scientific awards. Her biggest reward is knowing her work has had an impact on people's lives, for example, by encouraging their interests and even professional careers.



Michel Reilhac

Michel Reilhac is a pioneer in Virtual Reality filmmaking and interactive storytelling, with his own Paris-based production company, Mélande.

He is a thought-leader for hybrid forms of storytelling, who is frequently invited to teach and speak at international events (Power to the Pixel, Pixel Lab, Cannes International Film Festival, Venice International Film Festival, Sunny Side of the Doc, Dixit, La Fémis, CPH:DOX...)

His latest VR film *Viens!* premiered at Sundance 2016. He is also Head of Studies for the Venice Biennale College, and Head of the Digital College at Scuola Holden in Turin. From 2002-2012, Michel was Head of Cinema at Arte France and executive director of Arte France Cinema. In 2012 Michel was named Man of the Year in film by the French trade magazine *Le Film Français*.

Michel is developing an international writers' residency project on the island of Lamu, Kenya. As of January 2017, he is head of Submarine Channel in Amsterdam, where he is now based.



Jip Samhoud

Jip Samhoud is the founder and CEO of &samhoud media and The VR Cinema. His digital agency is based in Amsterdam and creates leading VR and AR experiences for business as well as the consumer market. A few of his latest highlights are the award-winning virtual reality ballet piece *Night Fall* and the launch of an Albert Heijn space travel campaign with astronaut André Kuipers. The VR ballet piece is a co-creation with The Dutch National Ballet and a fusion of a classic art form and the latest technology. The space travel themed VR/AR loyalty campaign for Dutch supermarket Albert Heijn is a follow-up to a successful VR/AR dino campaign that brought VR and AR into the homes of millions of consumers. In addition, Jip Samhoud directed Europe's first VR feature film *In Your Face*, starring an award-winning cast and written by bestseller author Ronald Giphart. Being VR-crazed and dedicated to getting this new form of entertainment to the masses, Jip opened the world's first permanent virtual reality cinema in Amsterdam. The VR Cinema is set on showing the best storytelling VR has to offer from creators all over the world. In the light of its success, he is creating a distribution network of VR cinemas worldwide.



Susan Wendt

Susan Wendt is Head of Sales at TrustNordisk and President of Europa International. TrustNordisk is the result of the 2008 merger between two powerful sales companies: Trust Film Sales and Nordisk Film International Sales. Together TrustNordisk has over 35 years of expertise and know-how in film sales on the international film market. TrustNordisk mainly markets and licenses European-produced feature films, feature documentaries and animations, as well as TV series worldwide. The titles originate both from large production companies as well as independent producers within Europe. TrustNordisk represents a feature film catalogue of more than 500 films from highly acclaimed directors, such as Lars von Trier, Susanne Bier, Thomas Vinterberg, Lukas Moodysson, and Tobias Lindholm. TrustNordisk is constantly working to exploit any media on the market, and is always looking for new ways to distribute and alternative markets. TrustNordisk is based in Copenhagen and is one of the leading sales agents in Northern Europe.

MEDIA-SUPPORTED FILMS

AT THE VENICE INTERNATIONAL FILM FESTIVAL



IN COMPETITION

Custody (Jusqu'à la Garde) by Xavier Legrand (France)

Hannah by Andrea Pallaoro (Italy, Belgium, France)

The House by the Sea (La Villa)

by Robert Guédiguian (France)

Lean On Pete by Andrew Haigh (UK)

The Leisure Seeker (Ella & John: The Leisure Seeker)

by Paolo Virzì (Italy)

ORIZZONTI

Espèces Menacées by Gilles Bourdos (France, Belgium)

Nico, 1988 by Susanna Nicchiarelli (Italy, Belgium)

Oblivion Verses (Los Versos del Olvido)

by Alireza Khatami (France, Germany, Netherlands, Chile)

Under the Tree (Undir Trénu)

by Hafsteinn Gunnar Sigurðsson

(Iceland, Denmark, Poland, Germany)

OUT OF COMPETITION

Happy Winter (Buon Inverno) by Giovanni Totaro (Italy)

Racing and the Jailbird (Le Fidèle) by Michaël R. Roskam

(Belgium, France, Netherlands)

THE EUROPEAN FILM FORUM: THE RATIONALE

There are various EU initiatives and areas of regulation which concern the film industry, including copyright legislation, the Audiovisual Media Services Directive, competition law and the Creative Europe programme. However, public financing and a number of other regulatory aspects are essentially the domain of Member States, who provide 30 times more public funding than the EU for the audiovisual sector. The European Film Forum's dialogue with stakeholders and Member States provides opportunities to enhance the synergies of public actions and enables the exchange of expertise and best practice.

The Digital Single Market strategy aims to create opportunities for both people and business, and enhance Europe's position as a world leader in the digital economy. The audiovisual industry is at the core of this strategy and therefore the European Commission promotes dialogue among audiovisual stakeholders through a range of formats, including conferences, roundtable discussions, workshops during film festivals, or film and TV markets. The process involves a wide variety of players, including Member State authorities, the European Parliament, the European Audiovisual Observatory and European Film Agency Directors (EFADs), as well as national and Europe-wide organisations supporting the film, TV and games industries.

In 2017 European Film Forums are being held in Berlin, Vilnius, Annecy, Cannes, Barcelona, Venice, at MIPCOM and in Tallinn.

CREATIVE EUROPE MEDIA

The Cultural and Creative industries are among Europe's most precious assets. They promote our cultural and linguistic diversity, and are also an impressive driver of economic growth. The European Commission's Digital Single Market Strategy aims to improve access to digital and audiovisual content.

Creative Europe, a programme of the EU, supports culture and audiovisual - not only in the EU, but in countries from Iceland to the Ukraine. It runs from 2014-2020 with an investment of €1.46 billion.

The EU invests more than €100 million annually in the European film and audiovisual industries through Creative Europe MEDIA, the audiovisual sub-programme of Creative Europe.

Creative Europe MEDIA enables European films and audiovisual works to be seen and find markets beyond national and European borders, and it nurtures innovation, like new technologies.

ec.europa.eu/media

WHAT DOES CREATIVE EUROPE MEDIA SUPPORT?

Creative Europe MEDIA supports the EU film and audiovisual industries financially in the development, distribution and promotion of their work. It helps to launch projects with a European dimension and nurtures new technologies; it enables European films and audiovisual works, including feature films, television drama, documentaries and new media to find markets beyond national and European borders; it funds training and film development schemes.

CULTURAL AND CREATIVE SECTOR GUARANTEE FACILITY

In the context of limited access to finance for the cultural and creative sectors, the Creative Europe programme (2014-2020) of the European Commission earmarked €121 million for a financial mechanism acting as insurance to financial intermediaries (e.g. banks) offering financing to cultural and creative sector initiatives.

The programme is expected to create €600 million in loans and other financial products through a catalyst effect. In addition, financial intermediaries will be provided with training to better understand the needs of cultural and creative sector projects, with a view to increasing their engagement with the sectors. The guarantee scheme is managed by the European Investment Fund, on behalf of the European Commission, and aims at strengthening cultural and creative sector companies' financial capacity and competitiveness.

ec.europa.eu/digital-single-market/en/financial-guarantee-facility-culture-creative

CREATIVE EUROPE DESKS

There are Creative Europe Desks in each country that is a part of the Creative Europe programme. These desks are one-stop shops for information on the various types of support available, and for advice and technical assistance when applying for funding.

A full list of these Desks and information about their Creative Europe MEDIA specialists can be found at:

ec.europa.eu/programmes/creative-europe/contact/creative-europe-desks_en



UNITING 4 CLIMATE

VR/360-VIDEO PITCH COMPETITION

The World Bank Group's Connect4Climate global partnership program is launching the #Uniting4Climate VR/360-video pitch competition. The competition invites everyone (18+) who is committed to come together to reduce the threats to our Planet and intent on creating or multiplying solutions for immediate climate action to send a traditional illustrative video concept along with a written description explaining in details their plans for the production of a 360-video (Virtual Reality). Proposal ideas could include solutions to rising oceans and dealing with vulnerability, or managing fresh water and the opportunities in climate action or how landscapes foster communities for climate action. The pitch should emphasize the core message: "Uniting for Climate Action."

Contestants are invited to apply their talents to create concepts for 360/Virtual Reality visual masterpieces by submitting a < 1-minute standard narrative video introduction together with a 400-words project explanation. A Judging Panel will select the winning VR/360-Video pitch who will win the opportunity to work with Connect4Climate to transform their proposal into a 360-video (Virtual Reality). The deadline for the submissions is October 15, 2017, and the winners will be announced at the United Nations Climate Conference COP23 in Bonn, Germany in November 2017.

For more information and to enter:
www.film4climate.net

We would like to express our thanks to the World Bank for their assistance in organising the session on Enhanced Proximity or Alienation? The Societal Effects of VR.

#EuropeanFilmForum
@MEDIAProgEU



Creative
Europe
MEDIA

