

european
film
forum

#EuropeanFilmForum
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**MEDIA PROGRAMME
BEYOND 2020**
**CONNECTING CONTENT, FINANCING
AND AUDIENCES**

WEDNESDAY 18 OCTOBER 2017 – 10.00 > 11.30

**PALAIS DES FESTIVALS – AUDITORIUM A
MIPCOM 2017 – CANNES**



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MEDIA

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EUROPEAN FILM FORUM

Since its launch in 2015, the aim of the European Film Forum (EFF) has been to develop a strategic policy agenda to open up new perspectives on the challenges and opportunities brought about by the digital revolution. The Forum was first proposed by the European Commission in its 2014 Communication on European Film in the Digital Era. In the context of the Commission's Digital Single Market Strategy, it is essential to discuss how the competitiveness, visibility and innovation capacity of the European audiovisual sector can be enhanced.

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 between 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.

EUROPEAN FILM FORUM @ MIPCOM 2017

MEDIA PROGRAMME BEYOND 2020 CONNECTING CONTENT, FINANCING AND AUDIENCES

The current Programme budget for MEDIA is coming 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, also taking into account the changing behaviours and preferences of the audience?

The discussion will specifically focus on the TV Programming scheme of the MEDIA Programme, which currently has a yearly budget of EUR 12.5 million and supports independent TV producers. The new Programme from 2021 onwards will be an opportunity to reset our support. Therefore, we will ask prominent stakeholders from the TV

industry to give their perspectives on how the MEDIA Programme can most powerfully invest in the TV sector for the greatest impact, taking into account the emergence of high-end TV series and platforms investing in original content.

TV content is booming, with high levels of creativity and quality, growing international audiences and production costs that match and sometimes surpass those of cinema. At the same time, digital native generations have other sources of entertainment. Also, new formats are emerging such as web-series, mobile first content and interactive content where TV and online content are combined. What changes will be needed to address new challenges in the industry and also taking into account lessons learned about the strengths and weaknesses of the existing programme?

WEDNESDAY 18 OCTOBER

CANNES PALAIS DES FESTIVALS, AUDITORIUM A

10.00-11.30

EUROPEAN FILM FORUM PANEL DISCUSSION

MEDIA PROGRAMME BEYOND 2020: CONNECTING CONTENT, FINANCING AND AUDIENCES

MEDIA is well known for supporting quality TV content from *The Bridge* to *The Last Panthers*. The European Commission is now preparing proposals for the new MEDIA programme which will start in 2021. How could the MEDIA Programme beyond 2020 best support the TV sector? Broadcasters maintain a crucial role in funding production, whether in-house or through independent production companies, but global VOD players are also increasingly investing in content. Against this background, how should MEDIA pursue its goals of increasing cross-border circulation in Europe and reaching audiences?

OPENING AND CLOSING REMARKS

Claire Bury, Deputy Director General, DG CONNECT

SPEAKERS

Stefan Arndt, CEO and Producer, X-Filme Creative Pool (Germany)

Christian Bombrun, Director of Entertainment and Digital Services, Orange (France)

Antonella di Lazzaro, Deputy Director Digital, RAI (Italy)

Anna Limbach-Uryn, Director of the Programming Department, NC+ (Poland)

MODERATOR

Jesse Cleverly, Creative Director, Wildseed Studios (United Kingdom)

SPEAKERS



Claire Bury

Deputy Director-General,
DG CONNECT

Claire Bury is currently Deputy Director-General in DG CONNECT with responsibility for regulatory aspects of the Digital Single Market. She was previously Director of Modernisation of the Single Market in Directorate General Internal Market, Industry, Entrepreneurship and SMEs. Before that, she was Head of Unit for Company Law, Corporate Governance and Financial Crime in Directorate General Internal Market and Services, and Deputy Head of Cabinet to Internal Market Commissioners Charlie McCreevy and Frits Bolkestein. An English barrister by training, she worked in the Commission's Legal Service and, before coming to Brussels, in the UK Foreign and Commonwealth Office.



Jesse Cleverly

Creative Director, Wildseed Studios
(United Kingdom) (moderator)

Jesse Cleverly is the Creative Director of BAFTA-winning Wildseed Studios, a scripted IP incubator which produces digital pilots of scripted ideas from emerging creators and sells them to premium platform partners. Of the 20 pilots Wildseed has published, 60% have led to deals, and Wildseed is currently working with a range of partners including BBC3, Channel4, Fullscreen, Disney, Frederator Networks, Shaw Communications, Wildbunch and Teletoon. Prior to founding Wildseed, Jesse ran a creative services company and showran for companies, including Aardman, Method and Working Partners, as well as selling a film adaptation of the novel *The People's Act of Love* to Johnny Depp's Production company Infinitum Nihil.

Prior to this Jesse spent 10 years in a range of senior editorial positions at the BBC, including BBC Films (where he developed the film *Eastern Promises* directed by David Cronenberg), Head of Development at BBC Fictionlab (the BBC's digital storytelling unit) and as Head of Co-Productions and acquisitions at BBC Children's. He started his career in Theatre, and spent five years working with Stephen Daldry at the Royal Court in London.



Stefan Arndt

CEO and Producer at X-Filme
Creative Pool (Germany)

Stefan Arndt was born in Munich in 1961. Together with directors Tom Tykwer, Dani Levy and Wolfgang Becker, Arndt founded the creative connection X Filme Creative Pool in 1994, where he since has produced films such as *Run Lola Run*, *Good Bye, Lenin!*, *Amour*, *Cloud Atlas* and *Alone In Berlin*. Stefan Arndt has produced more than 40 films, receiving 31 German Film Awards, 10 European Film Awards, 16 Bavarian Film Awards, one César Award, two Golden Globes and one Academy Award for Best Foreign Language Film. Together with Uwe Schott he runs X Filme Creative Pool as Managing Director. X Filme is currently producing the TV Series *Babylon Berlin*, written and directed by Tom Tykwer, Henk Handloegten and Achim von Borries.



Christian Bombrun

Director of Entertainment and
Digital Services, Orange (France)

Christian Bombrun, Director of Entertainment and Digital Services, Orange (France) is a graduate of the University Paris Dauphine and Telecom Business School. Christian Bombrun began his career at Accenture as a Consultant in Media, Telecoms and Internet. Four years later, he joined Canal+, first as a project manager and then as Commercial Director of Interactive Services, and finally Director of Marketing and Business Development, responsible for the launch of VOD and mobile offerings. Prior to joining Orange, Christian Bombrun was Executive Vice President/COO of M6 Web from 2007, in charge of web and mobile portals, M6 Replay and M6 mobile by Orange. Christian Bombrun is today head of Entertainment and New Usages at Orange France. As such, he is responsible for non-telco offerings for Orange in France on all screens (TV, web and mobile portals), primarily entertainment (TV, music, games, digital press), financial services (Orange cash and money, and mobile banking) and advertising revenues.



Antonella di Lazzaro

Deputy Director Digital at RAI (Italy)

Antonella Di Lazzaro is currently Deputy Director of the Digital Department at Rai Public Broadcasting Service in Italy. She was previously Country Director of Twitter Media Italy and a member of the Twitter Global Media Team led by Katie Jacobs Stanton in San Francisco. Before joining Twitter, she was Vice President of the MTV Brands in Milan and Director of the MTV Italy channels on digital terrestrial TV and on Sky Pay TV.

Antonella has 20 years of experience in both traditional and new media spanning Italy, South Africa and England. Her career has largely focused on start-ups, and the development of strategy and business of emerging companies and brands in Italy and abroad. She has also commanded development and execution of several award-winning TV contents.



Anna Limbach-Uryn

Director of the Programming Department at NC+ (Poland)

Anna Limbach-Uryn is in charge of all the work of the Programming Department, including management of the film, children's and lifestyle channels on platform nc+.

Working with the Marketing Department, she is responsible for the positioning and selection of third party channels, content purchases, programme schedule, production of own channels and on-air promotion.

Together with the Marketing and Technical Departments, she is actively involved in the development of new services and in the extension of the nc+ offering by new channels. She also oversees the original production department for Canal+ Poland (recent series production *The Teach* was record breaking in over 20 years' history of Canal+ in Poland).

She started her professional career at Arthur Andersen. She has been working for the media since 2003, initially at ITI Group, and subsequently at Platform n. Since 2010, she has been working at ITI Neovision, since 2014 as Programming Director, and earlier as director in charge of product and pricing policy. She participated in work related to the merger of nc+ and Cyfra+, and she was also controlling director at platform n.

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