



european
film
forum

25 YEARS OF MEDIA

INVESTING IN CREATIVITY, BUILDING THE FUTURE

1-2 DECEMBER 2016, BOZAR, BRUSSELS



Creative
Europe
MEDIA

#MEDIA25

BO
ZAR

“Oh how Shakespeare would have loved cinema!”

Derek Jarman, filmmaker and writer

“‘Culture’ as a whole, and in the widest sense, is the glue that forms identity and that determines the soul of Europe. And cinema has a privileged position in that realm... Movies helped to invent and to perpetuate the ‘American Dream’. They can do wonders for the image of Europe, too.”

Wim Wenders, filmmaker

“The best advice I can offer to those heading into the world of film is not to wait for the system to finance your projects and for others to decide your fate.”

Werner Herzog, filmmaker

“You don’t make a movie, the movie makes you.”

Jean-Luc Godard, filmmaker

“A good film is when the price of the dinner, the theatre admission and the babysitter were worth it.”

Alfred Hitchcock, filmmaker

The 25th anniversary of MEDIA

The European Commission, in collaboration with the Centre for Fine Arts (BOZAR), is organising a special European Film Forum (EFF) to celebrate the 25th anniversary of the MEDIA programme, which supports European audiovisual creations and their distribution across borders. Over these 25 years, MEDIA has been instrumental in supporting the audiovisual industry and promoting collaboration across borders, as well as promoting our shared identity and values within and outside Europe. This special edition of the European Film Forum is the highlight of the 25th anniversary celebrations. On the one hand, it represents the consummation of the testimonials collected from audiovisual professionals from across Europe over the year. On the other hand, for the first time ever, some 40 speakers, including award-winning filmmakers and leading audiovisual industry figures, have come together in Brussels to discuss how the past 25 years can help pave the way for future successes.

The celebrations will continue beyond this anniversary event.

We shall soon be launching a competition on social media to reach out to new audiences. Let's spread the word together! Stay tuned and follow us via facebook.com/CreativeEuropeEU and Twitter [@MEDIAprogEU](https://twitter.com/MEDIAprogEU).

30
NOV

OPENING NIGHT

(Free of charge for all participants on production of your registration confirmation)



M HALL - 19.00 & 21.00

Noces

Stephan Streker

(BE/FR/LU/PK, 2016, 95', Original Version FR, ST EN)

In the presence of the director,
Stephan Streker, and of **Lina El Arabi**

Zahira, 18, is close to her family until her parents ask her to follow Pakistani tradition and choose a husband. Torn between family customs and her western lifestyle, the young woman turns to her brother and confidant, Amir, for help.

Stephan Streker (BE, 1964)

Stephan Streker is a former film and sports journalist. *Noces* is his third feature, following *Michael Blanco* and *The World Belongs to Us* with Vincent Rottiers, Olivier Gourmet and Reda Kateb. Alongside filmmaking, Stephan is a soccer consultant for Belgian national television (RTBF).

- 09.00** Registration and welcome coffee*
- 09.30** **Welcome** by **Giuseppe Abbamonte**, Director, Media Policy, DG for Communications Networks, Content and Technology, European Commission
- 09.35** **Introductory remarks** by **Antonio Tajani**, Vice-President European Parliament
- 09.45** **Keynote speech** by **Commissioner Günther H. Oettinger**

10.00 **PANEL 1**

Looking to the future: Adaptation or revolution?

What will the audiovisual industry look like in the coming years? Is adaptation necessary or do we need to change business models completely? What does this mean for each segment of the value chain from production to distribution, TV and cinema? And what impact will this upheaval have on European works?

One major trend that has emerged from previous EFF discussions is that there is no one-size-fits-all for the sector. What works for one part of the value chain might not work for another. Sometimes, what works in one country does not work in another. So how do we deal with these changes?

PANELLISTS

Peter Aalbæk (Producer and Co-founder, Zentropa)

Ignacio Pérez Dolset (Founder, President and Chief Creative Officer, Ilion Animation Studios; Founder and CEO, U-tad (University Centre of Technology and Digital Art); CEO, Pyro Studios)

Ron Sterk (CEO, Vue Netherlands)

Q & A

MODERATOR **Domenico La Porta** (Editor, *Cineuropa*)

- 11.15** Coffee break
- 11.30** **Conversation** with **Michaël Roskam** (Director, *Bullhead*)
MODERATOR **Peter Cowie** (Film historian and author)

* Coffee is available at any time throughout the day.

12.15 Putting European works in the spotlight

Visibility of European works is crucial. While festivals are a very important platform for putting European (and international) works in the spotlight, it is the sales agents and eventually the distributors who are ultimately responsible for getting these works seen by the audiences. How can we think differently about the marketing of European works?

Is there such a thing as a European work?

And is there a demand for such works?

What does it take to make being a European work a quality mark?

Conversation with:

Frédéric Berezyiat (Deputy Managing Director, UniFrance)

Bero Beyer (General and Artistic Director, International Film Festival, Rotterdam)

Rikke Ennis (CEO, Trust Nordisk)

Matthijs Wouter Knol (Director, European Film Market)

MODERATOR Wendy Mitchell (Film Programme Manager, British Council; Contributing Editor, *Screen International*)

13.15 Networking lunch (buffet for all participants), Terarken Rooms

14.30 Women on the move: Towards a more diverse film industry

A more diverse film industry will result in increased performance, profitability and good governance for companies. The film industry is currently taking action to address gender inequality and to address missed opportunities for growth and innovation. This conversation will explore how a more diverse industry also results in a stronger industry.

Conversation with:

Rebecca O'Brien (Film producer)

Régine Vial (Distributor, Les Films du Losange; Co-founder, Europa Distribution)

MODERATOR Elsa Keslassy (Journalist, *Variety*)

15.15 **PANEL 2**

Innovation in formats: Content has no borders

There is a growing demand for high quality, diverse and truly original content.

Creators are experimenting with new types of format and storytelling to retain existing audiences and attract new ones. Content has become a crucial asset.

What is needed to be innovative in the different areas of the AV industry?
 How can we support creativity, content development and storytelling?
 What makes an open, innovative AV entrepreneur and professional?
 How does curiosity for other formats and for new concepts develop?
 How can innovation and experimentation be included in the funding of European works?
 And how can innovation in creativity and competitiveness go hand in hand?

PANELLISTS

Agnès Lanoë (Director of Forecast & Strategy, ARTE France)

Gilles Gaillard (CEO, Mikros Image)

Ivar Køhn (Head of TV Drama, NRK)

Sten-Kristian Saluveer (EFFT16 Curator, Head of Development & Special Projects, Industry@Tallinn & Baltic Event/Tallinn Black Nights Film Festival)

Q & A

MODERATOR Domenico La Porta (Editor, *Cineuropa*)

16.30 Coffee break

17.00 **Reaping the benefits of the digital economy:
 Creating, distributing and promoting European works**

This conversation with **Rodolphe Buet**, President of International Distribution & Marketing of STUDIOCANAL, is a prime opportunity to hear the thoughts on this debate of a European leader in the production, acquisition, distribution of films and international sales. STUDIOCANAL is the only studio to operate simultaneously in the three main European territories – France, Germany and the UK – as well as in Australia and New Zealand, and has one of the richest catalogues, with more than 5,000 titles.

MODERATOR Marjorie Paillon (Journalist)

This session will be in French

17.30 **MASTERCLASS** with **Jaco Van Dormael** (Film director)

MODERATOR Peter Cowie (Film historian and author)

18.15 Drinks Reception (Horta Hall)
 (for all participants)

Languages: you will be able to speak and listen to: EN/FR/DE

01
DEC

PUBLIC SCREENINGS

(Free of charge for all participants on production of your badge)



STUDIO - 20.00

Toto le héros

Jaco Van Dormael

(BE, 1991, 91', Original Version FR, ST EN)

In the presence of the director

Thomas is convinced that he was switched at birth with Alfred, his neighbour. Sixty years later, Thomas meets Alfred and wants to take back what Alfred has stolen from him, his life.

Jaco Van Dormael (BE, 1957)

Jaco Van Dormael made his feature film debut in 1991 with *Toto le héros/Toto the Hero* (1991), winner of the Caméra d'Or prize at the 1991 Cannes Film Festival. He then solidified his position as a renowned director with *Le Huitième jour/The Eighth Day* (1996). In 2009, his film *Mr Nobody* was selected for the Venice Film Festival. His fourth feature film was *Le Tout Nouveau Testament/The Brand New Testament* (2015).



M HALL - 20.00

Zjednoczone Stany Miłości

Tomasz Wasilewski

(PL/SE, 2016, 104', Original Version, ST FR + NL)

In the presence of the director

Poland 1990. The winds of change are blowing in Poland. It is the first euphoric year of freedom, but also of uncertainty for the future.

Four apparently happy women of different ages decide it is time to change their lives, fight for their happiness and fulfil their desires.

Tomasz Wasilewski (PL, 1980)

Tomasz Wasilewski started his career with low-budget feature film *In a Bedroom/W sypialni*, which premiered at the Karlovy Vary IFF in 2012. His second feature film *Floating Skyscrapers/Płynące wieżowce* (2013) won the East of the West debut competition at the Karlovy Vary IFF, Best Director Award at the Transilvania IFF and many other awards. *United States of Love/Zjednoczone Stany Miłości* is his third feature film.

It has been nominated for a European Film Award 2016.

09.00 Welcome coffee*

09.30 Fireside chat on the Digital Single Market with European Commission Vice-President, Andrus Ansip
JOURNALIST: Wendy Mitchell (Film Programme Manager, British Council;
Contributing Editor, *Screen International*)

10.00 **Game-changers: how new generations create and watch**

In a global competition for talent, Europe has no choice but to nurture a new generation of creators and professionals, who are able to connect and engage with the young audiences who represent the future audiovisual market.

Are the new generations of creators better positioned to connect with young and new audiences?

How does this game-changer translate into production?

How are broadcasters adapting to reach out to new audiences?

Is there competitive advantage for companies in attracting and retaining diverse talent across a range of age groups?

Conversation with:

Tasja Abel (Sales and Coproduction Representative, Network Movie (ZDF Group))

Miki Chojnacka (Chief Creative & Content Officer, Hopster)

Tomasz Wasilewski (Scriptwriter and Director)

MODERATOR Wendy Mitchell (Film Programme Manager, British Council;
Contributing Editor, *Screen International*)

10.45 Coffee break

11.00 **PANEL 3**

It's all about access, fostering the exploitation of EU works

The Commission is implementing an ambitious agenda to both modernise the EU copyright framework for the benefit of all stakeholders and to support enhanced availability and visibility of European content, including across borders. It has proposed legislative initiatives and financial support measures to help the audiovisual industry adapt to the new digital environment and reach out to more audiences across borders.

Are the measures taken suitable for helping European films travel and making them more easily available across borders?

Among all the measures taken, which are the most promising for achieving the objectives and should be prioritised?

What are other possible ways forward to achieve the objectives?

* Coffee is available at any time throughout the day.

PANELLISTS

Lauri Kivinen (CEO, Yle)

Jaume Ripoll (Filmmaking graduate, ESCAC (UB); Co-founder, Editor-in-chief and Development Manager, Filmin; Atlántida Film Fest Director; Vice President, EuroVoD)

Christophe Tardieu (Director General, Centre National du Cinéma et de l'image animée – CNC)

Tom van Waveren (CEO & Creative Director, Cake Entertainment)

Q & A

MODERATOR Marjorie Paillon (Journalist)

12.10

PANEL 4

How to leverage investment?

The audiovisual sector enjoys strong public support, but, for various reasons, has not received the same degree of attention from financial institutions. They have historically regarded audiovisual as too risky. New market-driven solutions are now being developed alongside the more traditional models, which are feeling the pressure of tight public sector budgets. So how are the cultural and creative sectors currently being financed, what are the trends and is there a role for public money to leverage private resources? Or do we need to rethink both regulation and models of public support in an evolving financial climate and in light of the digital shift?

Is audiovisual an attractive investment goal? What are the threats and opportunities for investment?

How has the economic outlook affected current business practices? What is the sector response? What is a role for crowdfunding?

What are the barriers hampering more investment at a national or European level?

The SME perspective: Is access to finance (equity financing, loan financing) an issue for players involved in content production, distribution or sales?

What role can Creative Europe's Cultural and Creative Sectors Guarantee Facility play in attracting more financing towards the sectors?

What possible changes in public policies could attract more private investment into, and more audiences/customers for, European creations ?

PANELLISTS

Roy Cremers (Managing Director, voordekunst.nl)

Peter Dinges (CEO, German Federal Film Board (FFA); President, EFADs)

Roger Havenith (Deputy Chief Executive, European Investment Fund)

Danielle Kadayan (CEO, Media Finance Partners)

Christof Papousek (CFO, Constantin-Film Group)

Q & A

MODERATOR Wendy Mitchell (Film Programme Manager, British Council; Contributing Editor, *Screen International*)

13.20 **Networking lunch** (buffet for all participants), Terarken Rooms

14.30 **PANEL 5**

Living the digital shift: concentration or diversification?

Whether concentration takes place or not, the message from stakeholders that has come through from the EFF is of the need for improved collaboration across the value chain and across borders.

What are the current trends in concentration and diversification?

Should small independent companies be encouraged to work more closely together with foreign companies and other actors along the value chain in order better to deploy their activities, for example in production (coproduction), distribution (integrated distribution strategies) etc.?

How are telecoms/OTT/streaming providers impacting the value chain in the AV industry?

Can video games or other solutions increase audience engagement?

What can Europe do to promote increased collaboration along the value chain and across borders?

PANELLISTS

Marco Chimenz (Producer, Cattleya; President, European Producers Club)

Victor Hadida (Cofounder, Metropolitan Filmexport)

Alex Martínez Roig (General Manager of Content, Movistar+)

Mikko Setälä (Chief Corporate Development Officer, Rovio)

Q & A

MODERATOR Marjorie Paillon (Journalist)

15.45 **MASTERCLASS** with **Sir Alan Parker** (FERA Honorary President)

MODERATOR Peter Cowie (Film historian and author)

16.30 **Conclusions**

Claire Bury (Deputy Director-General, DG CONNECT)

Languages: you will be able to speak and listen to: EN/FR/DE

02
DEC

PUBLIC SCREENING

(Free of charge for participants on production of your badge)



M HALL - 19.00 & 21.00

La promesse

Jean-Pierre and Luc Dardenne

(BE/LUX/FR, 1996, 93', Original Version FR, ST NL + EN)

In the presence of the directors

Introduction on film restoration by
Nicola Mazzanti (Curator, Cinematek)

Fifteen-year-old Igor loves karting. He works as an apprentice motor-mechanic. He also helps his father, Roger, run an unscrupulous business exploiting illegal immigrants for cheap labour. Igor takes part in his father's business without questioning himself much. Because of a promise he once made, Igor's loyalties are torn. Can he tell the truth without betraying his father?

Jean-Pierre and Luc Dardenne (BE, 1951, 1954)

In 1974, Jean-Pierre and Luc Dardenne began shooting socially engaged videos and reports, going on to produce and direct documentaries. They moved into fiction at the end of 80s. Their films have been shown and received awards at the most important international film festivals. *Rosetta* won the Palme d'Or at the Cannes Film Festival. *L'Enfant/The Child* earned their second Palme d'Or. *Le Silence de Lorna/Lorna's Silence* was awarded Best Screenplay in 2008. In 2011, they were back with *Le Gamin au Vélo/The Kid with a Bike*, for which they received the Grand Prix in Cannes, and again in 2014 with *Deux Jours, Une Nuit/Two Days, One Night*. Their most recent film, *La fille inconnue/The Unknown Girl* (2016), was presented at the Cannes Film Festival this year. In 1994, Jean-Pierre and Luc Dardenne founded Les Films du Fleuve to produce their own films and those of other directors.

Organised by **CINEMATEK + Films du Fleuve**
in partnership with **BOZAR**

SPEAKER BIOGRAPHIES



AALBÆK Peter

Producer and Co-Founder – Zentropa

Peter Aalbæk Jensen is a Danish film producer and – together with Lars von Trier – co-founder of Zentropa.

He was born in Osted, Zealand, and is the son of writer, Erik Aalbæk Jensen. He trained at the National Film School and graduated in 1987. He has been a producer, production manager, actor and screenwriter.



ABBAMONTE Giuseppe

Director, Media Policy, DG for Communications Networks, Content and Technology, European Commission

Giuseppe Abbamonte was appointed Director of the Media and Data Directorate in January 2014.

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.

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. Recently he delivered the new legislative proposal amending the Audiovisual Media Services Directive (AVMSD), adopted by the European Commission on 25 May 2016.

In his former positions, he 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.



ABEL Tasja

Sales and Coproduction Representative, Network Movie (ZDF Group)

Tasja is a coproduction representative overseeing various development and coproductions on behalf of the ZDF Group. In her previous position as Head of Drama at ZDF Enterprises, she initiated first-look deals with British producers as well as an international development slate.

Tasja is currently working on series such as *Beck* (TV4), *The Bridge* (SVT), *Chaussée d'Amour (Highway of Love)* (Telenet) and *Tabula Rasa* (VRT), as well as several projects in development with the BBC, Channel 4 and other European broadcasters.



ANSIP Andrus

Vice-President for the Digital Single Market in the European Commission

Andrus Ansip was appointed Vice-President of the European Commission with responsibility for the Digital Single Market in November 2014. Before moving to Brussels, he was a member of both the Estonian and European Parliaments.

This followed almost nine years in Tallinn spent as Estonia's longest-serving Prime Minister, when Ansip worked with both centre-right and centre-left parties to lead three different coalition governments. During his time as Prime Minister, Andrus Ansip also acted as Chairman of Estonia's liberal Reform Party.

Ansip first entered national politics in September 2004 when he became Minister of the Economy. Up to that point, his career had been spent in Estonia's second largest city of Tartu, where he was born in 1956. Ansip was Mayor of Tartu for six years after working in banking and business.



BEREYZIAT Frédéric

Deputy Managing Director, UniFrance

Aged 43, Frédéric graduated with first class honours from the Ecole des Hautes Etudes Commerciales (HEC Paris) business school and the University of Cologne (Germany) with an MSc degree in Market & Corporate Finance. As an alumnus of ENA (France's National School of Administration), he was appointed Auditor in 2001, then Master of Petitions, at the French Council of State. He was instrumental in the creation of the France 24 news channel.

He was seconded, from mid-2005 until the end of 2009, to the Ministry of Foreign and European Affairs, where he lastly worked as Deputy Head of the Near East Section. He was then appointed to the CNC (Centre national du cinéma et de l'image animée), from late 2009 to early 2013, as Director of European and International Affairs. He returned to the Council of State in 2013, where he acted as legal counsel for the CNC until joining UniFrance mid-2015 as Deputy Managing Director.



BEYER Bero

General and Artistic Director, International Film Festival Rotterdam (IFFR)

Bero Beyer was appointed to his current position in August 2015. Prior to this, Bero Beyer worked as an independent producer based in the Netherlands. Through his company Augustus Film (created in 2000), he has produced a number of award winning films, like *Rana's Wedding*, which premiered in the Semaine de la Critique (Cannes 2002) and the first Palestinian Oscar-nominated feature film, *Paradise Now* (2005). In 2008, Bero co-produced the Un Certain Regard selection and Palestinian Oscar submission *Salt of this Sea* by director Annemarie Jacir, which was sold internationally by Pyramide. From January 2013 until July 2015, Bero served a three-year term as Film Consultant for the Dutch Film Fund, with the priority field of arthouse films and international co-productions. As such, he advised on the script and project development and production of feature films by established directors applying for selective funding from the Netherlands Film Fund's Screen NL scheme and Minority Co-production programs.



BUET Rodolphe

President, International Distribution & Marketing, STUDIOCANAL

Rodolphe Buet joined STUDIOCANAL in January 2005 as Sales and Marketing Director, after devoting a large part of his career to the music industry (Warner, EMI, BMG and fnac). From 2009 to 2012, he was Executive Vice-President in charge of International Distribution. In 2012, he moved to Germany to take up the position of CEO of STUDIOCANAL Germany. On March 1 2015, he returned to the company's French headquarters to become President of International Distribution & Marketing (films, library and TV series).

Rodolphe Buet also oversees STUDIOCANAL's operations in Germany, Australia/New Zealand and China.



BURY Claire

Deputy Director-General, DG CONNECT, European Commission

Claire Bury is currently responsible 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, Claire Bury has worked in the Commission's Legal Service and, before coming to Brussels, in the UK Foreign and Commonwealth Office.



CHIMENZ Marco

**Producer, Cattleya; President,
European Producers Club**

Marco Chimenz joined Cattleya as a partner in 1999. As one of the firm's managing directors,

he is responsible for developing new business strategies and partnerships, focusing in particular on relationships with other producers, distributors and foreign financiers. He is actively involved in the company's key decision making, especially on television series targeting the international market.

Since May 2015, Marco Chimenz has also served as president of the European Producers Club, an association of more than one hundred of Europe's most important film and TV cinema producers.



CHOJNACKA Miki

Chief Creative & Content Officer, Hopster

Miki has 20 years of experience in the media and entertainment industries, having held senior executive roles in content, creative

and strategy at MTV Networks, Viacom and Pearson.

Today, she is Chief Content & Creative Officer at Hopster, a leading on-demand video and learning platform for pre-school kids.

Miki began her career at MTV Networks, where she was first responsible for the MTV, Nickelodeon and VIVA brands (creative, production and programming) and later for all Viacom entertainment brands across the emerging markets division. She oversaw the growth of Viacom's entertainment channel portfolio from two channels to seven, including successful launches in Africa, Russia, Southeast Asia, India and Israel, ending her time there as VP, Global Head of Brand and Business Development, Comedy Central International.



COWIE Peter

Film historian and author

Peter Cowie is the author of some 30 books about the cinema, including studies of Orson Welles, Ingmar Bergman, Akira Kurosawa

and Francis Ford Coppola. He was a Regents Lecturer at the University of California Santa Barbara during the early 1980's, and International Publishing Director for *Variety* for twelve years. He is a consultant for the Berlinale Talents programme, and also for the Venice Film Festival.

Peter has contributed numerous commentaries to the Criterion Collection of classic films on DVD and Blu-ray.

photo © Patricia Williams



CREMERS Roy

Managing Director, voordekunst.nl

Roy Cremers studied art history, and communication and information sciences. He has held positions at the Stedelijk Museum

Amsterdam, Foam Photography Museum and the Amsterdam Fund for the Arts, where he initiated the idea for a crowdfunding website for the arts in 2009.

Voordekunst.nl launched on 4 November 2010 as Europe's first crowdfunding website dedicated to arts and culture.

Voordekunst is an independent foundation and its main goals are to stimulate entrepreneurial skills among artists and arts organisations, and create more public support for the arts.



DARDENNE, Jean-Pierre and Luc
Film directors and producers

Jean-Pierre and Luc Dardenne are directors, screenwriters and producers of their own films. They began shooting socially engaged videos and documentaries in 1974 and moved into fiction at the end of the 1980s.

Their films have been screened and won awards at all the major international film festivals. Their most notable films are *Rosetta* (Palme d'Or, 1999), *The Son* (2002), *The Child* (Palme d'Or, 2005), *Lorna's Silence* (2008), *The Kid with a Bike* (2011) and *Two Days, One Night* (2014). Their most recent work is *The Unknown Girl* (2016).



DINGES Peter
CEO, German Federal Film Board (FFA);
President, EFADs

Peter Dinges has been CEO of the German Federal Film Board (FFA) since 1 April 2004. He is also a member of the advisory board of German Films, the national information and advisory centre for the promotion of German films worldwide, and a member of the general assembly of Vision Kino, a non-profit organisation which promotes cinema and media literacy for children and adolescents. Prior to 2004, Peter Dinges had practiced and lectured in law, and worked at TeleTaurus Film and Telepool.

In September 2014, the members of the pan-European network EFADs (European Film Agency Directors) – which represents the national public film funding institutions in Europe – elected Peter Dinges Chairman of the Board (President).

Peter Dinges has been decorated by both the French and Luxembourg governments for his services to cooperation in film between Germany and France, and Germany and Luxembourg respectively.



ENNIS Rikke
CEO, Trust Nordisk

Rikke Ennis started Trust Film Sales' TV Distribution Department when she joined the company in 1999. She was then made Managing Director of Nordic Television Distribution Company OS, (owned by Zentropa, Nimbus Film, M&M and Grasten Film).

In 2008, a merger between Nordisk Film and Zentropa led to the two biggest sales companies in the Nordic region joining and becoming TrustNordisk, the biggest sales agent in the Nordic region representing one of the largest film catalogues in Europe. Rikke Ennis was appointed CEO of the new company and in 2012 founded Zentropa China with the goal of combining the best of Danish talent and film experience with the emerging media market in China.

Rikke Ennis is also part of the management team of Zentropa.



GAILLARD Gilles
CEO, Mikros Image

A graduate of the Ecole Nationale Louis Lumière in Paris, Gilles Gaillard joined Mikros in 1999, where he was initially in charge of the digital film department, supervising the development and evolution of the business from traditional to new digital media assets. He was appointed Managing Director in 2008.

Since 2009, Gilles has led the international expansion of Mikros, first in Belgium, then in Canada whilst strengthening their activities in France.

Following Technicolor's acquisition of Mikros Image in June 2015, Gilles Gaillard has also taken over leadership of Technicolor's Post Production Services, France. He now drives both companies. They offer visual effects services and post-production services (image and sound) as well as fully integrated services for advertising, feature film, feature animation and television projects.



HADIDA Victor

Cofounder, Metropolitan Filmexport

Victor Hadida is a French producer, best known for producing the *Resident Evil* film series, *The Black Dahlia* and *Silent Hill*.

He often works alongside his older brother, Samuel Hadida, who is the main producer of *Silent Hill* and *Silent Hill: Revelation*.

In 1978, Victor Hadida co-founded Metropolitan Filmexport with his brother. The company later became a successful independent distributor of films in the French-speaking world. Victor and Samuel continue to run Metropolitan Filmexport together.



HAVENITH Roger

**Deputy Chief Executive,
European Investment Fund (EIF)**

Roger Havenith was appointed Deputy Chief Executive at the EIF in January 2016. Previously, he headed the European Commission's DG ECFIN Unit L2 on the financing of innovation, competitiveness and employment policies for more than five years.

Roger's long-standing professional career with the Commission – which he joined in 1990 – has included several key roles. Among others, he was a Commission negotiator and member of the team in charge of the European Fund for Strategic Investments (EFSI) SME Window, as part of the Investment Plan for Europe.

For several years, he also led the Designated Service responsible for the negotiation, implementation and oversight of financial instruments under the Competitiveness and Innovation Framework Programme (CIP), the European Progress Microfinance Facility (EPMF), the Multiannual Programme for Enterprises (MAP) and other initiatives.



KADEYAN Danielle

CEO, Media Finance Partners

Danielle Kadeyan graduated from the Ecole Supérieure de Commerce de Paris (ESCP) and has an MBA from Aston University.

She worked at Salomon Brothers and Goldman Sachs from 1985 to 1997, in both London and New York.

In 1997, Danielle Kadeyan created an M&A boutique, Media Advisory Services, in London that specialised not only in mergers and acquisitions, but also in financing and LBO transactions in the media sector both in Europe and the US. More recently, MAS entered the capital of LMC/UniversCiné, the leading French VOD platform and joined the board alongside the French Caisse des Dépôts, becoming the third largest investor.

Danielle's other company, Media Finance Partners focuses on providing film financing through a variety of special purpose vehicles. She has raised several investment funds whose sole activity is the financing of European films and TV Series. Today SOFITVCINE, one of these, which raises capital from private investors in France, ranks as number 1 in the French market.



KESLASSY Elsa

Journalist, *Variety*

Elsa Keslassy holds a degree in print journalism from USC (University of Southern California). She lived in Los Angeles for a number of years and began her career in documentaries, working for Kirby Dick, the director/producer of Oscar-nominated *The Invisible War*.

In 2007, Elsa started freelancing for *Variety*, before moving to Paris in late 2008 to work as *Variety's* France correspondent. She covers the French and Scandinavian entertainment industry – from film to new media, animation, VFX and TV production. She also attends the key festivals and markets, including Cannes, Berlin, Göteborg, Stockholm, the AFM, Mipcom, MipTV, and MIFA in Annecy.



KIVINEN Lauri

CEO, Yle

Lauri Kivinen has been CEO of Yle, the Finnish Broadcasting Company, since 2010. Yle has four national television channels, six radio channels with several regional radio stations, as well as a diverse output of online media services.

Before moving to Yle, Lauri Kivinen held various senior roles within the Nokia Group between 1988 and 2010. He was Head of Nokia's Brussels representative office from 2004-2007 and Global Head of Corporate Affairs at Nokia Siemens Networks, based in Munich, from 2007-2010.



KNOL Matthijs Wouter

Director, European Film Market (EFM)

From 2001, Matthijs Wouter Knol worked at the Amsterdam-based production company, Pieter van Huystee Film. After becoming Head of Development in 2004, he worked as creative producer, financing and internationally co-producing documentary film projects. With ARTE he co-produced the digital edition of the completely re-mastered works of Dutch documentarian, Johan van der Keuken, which was awarded the Prix "Cahiers du Cinéma" in 2006. In 2007, Matthijs Wouter Knol started working for the International Documentary Film Festival Amsterdam (IDFA), spreading his activity between the co-production and sales markets, and the IDFAcademy training programme, initiating the successful IDFAcademy Summer School.

From 2008 to 2014, he was programme manager of Berlinale Talents, the leading summit and lab programme for emerging film professionals hosted by the Berlin International Film Festival, with satellite events in Beirut, Buenos Aires, Durban, Guadalajara, Sarajevo, and Tokyo. In 2012, he was one of the initiators of the Berlinale Residency programme. At the helm of the EFM, his main focus has been adapting the world's second-largest film market to the quickly changing film industry. In 2015, EFM introduced niche markets such as the Drama Series Days, EFM Startups, EFM Producers Hub, and EFM Asia and is further expanding its portfolio in 2017 with a new innovation platform, in which new distribution, sales and marketing strategies can be developed and the newest relevant technological and forward-looking trends can be discovered.



KØHN Ivar

Head of Drama, NRK

Ivar Køhn was appointed Head of Drama at the Norwegian Broadcasting Corporation (NRK) in November 2013, after six years leading the Development and Production Department at the Norwegian Film Institute.

Ivar has also worked as TV-drama & Film Commissioner at the Norwegian Film Fund, been Co-owner and Development Producer at Maipo Film and Head of Development at Swedish Television Drama. He is currently Chairman of the Board of the Nordic Film & TV Fund. He has also been a writer/creator for three TV-drama productions.



LANOË Agnès

Director of Forecast & Strategy, ARTE France

Agnès Lanoë began her career as an architect in 1987 and after ten years of practice, joined La Sept ARTE.

In 1998, she became Head of Video & Multimedia publishing for ARTE/La Sept. After working with a draft electronic publishing house in 2000 for Havas, she returned to ARTE France as Head of Editorial Coordination for the Development Department (October 2000-June 2002). She then became Project Manager and Advisor on Thematic New Uses/New Media (July 2002-January 2008). She was appointed Special Adviser to the Director of Strategy and ARTE France's Chief Executive Officer in February 2008 before becoming Deputy Director of Strategy in January 2010 and Director of Forecast & Strategy in September 2011.



LA PORTA Domenico

Editor, *Cineuropa*

Domenico La Porta is the editor of *Cineuropa*, the leading B2B media resource, which has been focusing on the European audiovisual

industry since 2002. He is an experienced journalist, script doctor and transmedia author/producer and he has been involved with 40+ narrative projects over the last 15 years. In 2014, he became the head of the Wallimage Creative fund in Belgium, which invests EUR 1 million per year in digital creation and storytelling.

In 2016, he was appointed director of the R/O institute, a project-based incubator for Narrative Intellectual Properties (NIP). This 8-month training programme helps a new generation of storytellers unfold their narratives across platforms (gaming, series, film, VR, comics...)

Aside from these complementary activities, Domenico frequently works as an international consultant in audience mapping, creative funding and multi-stream revenue models. He gives lectures around the world and teaches transmedia related courses in a master programme.



MARTINEZ ROIG Alex

General Manager of Content, Movistar+

Álex Martínez Roig is General Manager for Pay TV Content at Movistar+. He started his career at Radio Barcelona (SER) in 1977 and was one of the founders of *El Periódico de Catalunya* in 1978.

In 1982, Alex joined *El País* in Barcelona as a sports Journalist. In 1987, as Editor in Chief, he led the Sports section of *El País* in Madrid. In 1993, he launched the supplement *Tentaciones*, which he dealt with until he became Editor-in-Chief of *El País Semanal* in January 1994. In 2000, he was appointed Deputy Director, and from November 2003 he edited the Sunday edition of the newspaper. In June 2005, he joined Sogecable as Head of Content at Digital+, and became General Manager in December 2009.

Alex has been a teacher at *El País'* Escuela de Periodismo (Journalism School) for 15 years.



MAZZANTI Nicola

Curator, Cinematek

Nicola Mazzanti has been active in the field of film archiving and restoration for almost 30 years. He started as a film archivist at

the Cineteca di Bologna, and was co-founder of the Cinema Ritrovato Film Festival. As a film restorer, he was responsible for the analogue or digital restoration of hundreds of silent and sound films in his capacity as Director of L'Immagine Ritrovata, the company he co-founded and ran until 2007. Nicola has published and lectured widely on topics related to film history, and theory and the practice of film archiving and restoration. He is currently lecturing at master level in Brussels and Lille. He has also collaborated with many archives. In 2011, he coordinated the group of experts behind the *Digital Agenda for the European Film Heritage* report, which he edited.

Nicola has served on the Board of Directors of the Association of Moving Image Archivists (AMIA) and of the European digital library (Europeana). He is currently President of the Association des Cinémathèques Européennes.



MITCHELL Wendy

Film Programme Manager, British Council;
Contributing Editor, *Screen International*

Wendy Mitchell is a Film Programme Manager at the British Council, where she looks after various film programmes as well as running the festival selector screening series in London for the world's top festivals such as Cannes, Berlin, Toronto and many more. She is also a contributing editor at *Screen International* and *ScreenDaily.com*, the global film business publications headquartered in London.

Prior to joining the British Council in January 2015, Wendy was editor of *Screen International*. She previously worked as staff news editor for *Entertainment Weekly* in New York and as Managing Editor at *indieWIRE*.



O'BRIEN Rebecca

Film producer

Rebecca O'Brien has been an independent film producer for thirty years. She has produced 17 feature films directed by Ken Loach, including *Land and Freedom*, *Sweet Sixteen*, *Looking for Eric* and *The Angels' Share*. Both *The Wind that Shakes the Barley* (2006) and *I, Daniel Blake* (2016) have won the Palme d'Or at the Cannes Film Festival. Rebecca O'Brien's other producing credits include *Bean*, directed by Mel Smith, *Princesa* directed by Henrique Goldman and *City of Tiny Lights* directed by Pete Travis. Rebecca O'Brien is currently on the boards of the European Film Academy and the Producers Alliance for Cinema and Television (PACT) and is a member of the British Screen Advisory Council. She runs the production company Sixteen Films with Ken Loach and screenwriter Paul Laverty.



OETTINGER Günther H.

European Commissioner for Digital Economy and Society, European Commission

Günther H. Oettinger has been European Commissioner for Digital Economy and Society since 1 November 2014. On 10 February 2010, Günther became European Commissioner for Energy and from 1st July-31st October 2014, he was Vice-President of the European Commission. From 2005-2010, Günther was Prime Minister of Baden-Württemberg (Germany) and from 1984 had been a Member of the Regional Parliament ("Landtag"). Günther was the leader of the CDU Landtag group from January 1991 to April 2005. A lawyer by training, Günther became actively involved in politics during his adolescence. Günther is a Member of the Federal Executive Committee and of the Steering Committee of the CDU Deutschland, the German Christian Democrats.



PAILLON Marjorie

Journalist

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



PAPOUSEK Christof

CFO, Constantin-Film Group

Christof Papousek holds a diploma in technical engineering and gained his master of business administration at Vienna University of economy and commerce. He specialises in accountancy, tax law and audit. During his studies, Christof had already worked as an audit assistant at KPMG where he joined as a consultant after his university degree. After a couple of years of consulting and auditing work, Christof Papousek joined the Constantin-Film group of companies, where he reconstructed the financial department and company structure. In 2004, he became managing director of Constantin, and in 2008 he joined the group's international cinema operation as entrepreneur and co-shareholder. Cristof also fulfils several functions in the Austrian chamber of commerce, representing the film and cinema industry.



PARKER Alan (Sir), CBE

FERA Honorary President

Director, writer and producer, Alan Parker, began his career in advertising as a copywriter for advertising agencies in the

1960's. He started directing TV commercials in 1970, winning the D&AD Gold President's award. He went on to direct *Midnight Express* (6 Oscar nominations), *Fame* (6 Oscar nominations), *Pink Floyd – the Wall*, *Birdy* (Jury Grand Prize at the 1985 Cannes Film Festival), *Angel Heart*, *Mississippi Burning* (6 Oscar nominations), *The Commitments* and *Evita* (5 Oscar nominations), to name a few. His feature films have won nineteen BAFTA awards, ten Golden Globes and ten Oscars.

In 1984, to celebrate British Film Year, Parker wrote and directed the provocative documentary, *A Turnip-head's Guide to the British Cinema*, which underlined his fiercely independent and outspoken views. Parker is also a novelist, the author of the best-selling book written from his own screenplay of *Bugsy Malone*, and an accomplished cartoonist.

He was founding chairman of the UK Film Council and, prior to that, was chairman of the BFI, the British Film Institute.

He has been an Honorary President of FERA, the Federation of European Film Directors, since 2013.



PÉREZ DOLSET Ignacio

Founder, President and Chief Creative Officer, Ilion Animation Studios; Founder and CEO, U-tad (University Centre of Technology and Digital Art); CEO, Pyro Studios

Ignacio Pérez Dolset has an extensive entrepreneurial history in the digital sector, having played a decisive role in the creation of Proein in 1993, one of the principal video-game distribution companies in Spain. In 1998, he was responsible for the best-selling video game saga, *Commandos*, with his new company Pyro Studios.

In 2002 Ignacio founded Ilion Animation Studios, releasing its first animated feature film, *Planet51*, in 2009. At the time, it was the most expensive 3D animated movie produced outside the studio system, with a budget of USD 50 million.

Ignacio is a founding member of a pioneering project, a university specialising in digital education, the University Center for Technology and Digital Art, or U-tad. It is the first pan-European university with official degrees both at undergraduate and master level within the digital world.

He is chair of the Spanish Videogames and Entertainment Software Development Association (DEV) and Vice-chair at the Spanish Animation Federation (Diboos).



RIPOLL Jaume

Filmmaking graduate, ESCAC (UB);
Co-founder, Editor-in-chief and Development
Manager, Filmin; Atlántida Film Fest Director;
Vice President, EuroVoD.

After beginning his career directing music videos and documentaries, Jaume Ripoll started writing articles on trends and video games while working for Manga Films for six years. In 2005 he became part of Cameo, the independent cinema distribution company, acting as Editor-in-chief. In 2007, Jaume Ripoll became one of the founders of Filmin, a reference website for independent cinema in Spain. Filmin, which since 2015 has been available in Mexico and Portugal, has won several innovation and marketing awards. Jaume Ripoll is also the Vice President of EuroVoD, the first European association that manages online film distribution and is present in 11 countries. In 2010, Jaume Ripoll created Atlántida Film Fest, the first film festival offering its entire programme online.

Jaume Ripoll has been a jury member at the Berlin, In-Edit, Cinergia, and Sitges film festivals, among others. In 2015, he made his production debut with *Barcelona, nit d'hivern* (*Barcelona, Christmas night*), which received seven Gaudí Awards nominations. He also participated in the screenwriting of *Somos Gente Honrada*, a feature film directed by Alejandro Marzoa that competed in the Malaga Festival's Official Selection and won six Mestre Mateo Awards.



ROSKAM Michaël

Director, *Bullhead*

After several jobs as a journalist for Flemish newspaper De Morgen and a copywriter, Michaël directed his first short film entitled *Haun* in 2002. This was followed by *Carlo* (2004), another short film, which won the Audience Award at Leuven International Short Film Festival. In 2005, he made *The One Thing To Do* and, in 2007, *Today is Friday*, based on an Ernest Hemingway short story, and which was filmed in Los Angeles.

Roskam made his feature film debut with *Bullhead* (prod. Savage Film) which was released in 2011. In 2012 the film was nominated for an Academy Award for Best Foreign Language Film. He was named by Variety one of the '10 directors to watch'. *Bullhead* received more than 35 other international awards. In June 2012, Roskam was invited to join the Academy of Motion Picture Arts and Sciences. *Bullhead* became a major critical and commercial success, while launching the careers of actor Matthias Schoenaerts and DOP Nicolas Karakatsanis, who have both become Roskam's close collaborators.

In 2014, *The Drop* (produced by Chernin Entertainment), Roskam's first US-based film, was released worldwide through Fox Searchlight, featuring Tom Hardy, Noomi Rapace, the late James Gandolfini and Matthias Schoenaerts. In 2015, he directed the first two episodes of *Berlin Station*, a television series produced by Anonymous Content. His next European feature film, *Le Fidèle* (produced by Savage Film & Stone Angels), featuring Matthias Schoenaerts and Adèle Exarchopoulos, is in post-production.



SALUVEER Sten-Kristian

EFFT16 Curator, Head of Development & Special Projects, Industry@Tallinn & Baltic Event/Tallinn Black Nights Film Festival

Sten-Kristian Saluveer is an Estonian, but Japan based, film and music producer, technology entrepreneur and media researcher whose work ranges from electronic music to film scoring, sound and multimedia design, feature films, and technology and policy advisory in the creative, media and technology industries

He has worked in several managerial positions for Tallinn Black Nights Film Festival – the latest to join the FIAPF’s list of Competitive Feature Film Festivals – the A class category, serving as Production Director, Asian Programmer and most recently Head of Development & Special Projects.

At the same time, he consults for various governmental and private organisations on European and Asian collaboration, technology and innovation and the impact of technology on the film and media sector, including the European Commission, the Cannes Marché du Film, the Open Estonia Foundation and the Helsinki Tallinn Euregio.

Sten has published articles on Asia-Europe film, music, and digital media collaboration in various publications, such as *Screen International*. He also consults and moderates on creative industries, media, technology and Asia.



SETÄLÄ Mikko

Chief Corporate Development Officer, Rovio

Mikko Setala joined Rovio Entertainment as Chairman of the Board in 2006.

He has also served Rovio as CFO and as President of the Rovio Animation Company and other Rovio subsidiaries in North America.

Mikko’s background is in the software industry. He has been an entrepreneur, worked as an executive in major software companies and also as the CEO of a listed company. Mikko has written two books and acts as an angel investor and board member.

Mikko Setala has a M.Sc. (Eng.) degree from Helsinki University of Technology.



STERK Ron

CEO, Vue Netherlands

Ron Sterk has been in cinema exhibition since 1991. He is a former Managing Director of the Dutch Exhibitors Association (NVBF), Cinema Digitaal and Minerva, and joined Vue Netherlands (former JT) in 2014.

In 2015, Ron and his team won the prestigious award for Best New Build Screen of the Year worldwide at the International Cinema Technology Association (ICTA) for Vue’s state-of-the art multiplex in Alkmaar, the Netherlands.



TAJANI Antonio

Vice-President, European Parliament

Antonio Tajani is the First Vice-President of the European Parliament responsible for Interreligious dialogue, Conciliation, Security, the LUX prize and relations with Latin America. Prior to his current role, he was Vice-President of the European Commission from 2008 to 2014, acting as Commissioner for Transport from 2008 to 2010 and as Commissioner for Industry and Entrepreneurship from 2010 to 2014. Since 2002, he has been Vice-President of the European People's Party. In the European Parliament, he is a member of the Industry, Research and Energy Committee, as well as of the delegations for relations with Brazil, Mercosur and Chile, as well as a member of the delegation to the Euro-Latin American Parliamentary Assembly.

Antonio Tajani holds a degree in Law from La Sapienza University in Rome. Prior to his activities in politics, Antonio Tajani was an officer in the Italian Air Force, worked as a professional journalist, a radio news presenter and the head of the Rome editorial office of *Il Giornale*. Besides Italian, he speaks English, French and Spanish. He is married and has two children.



TARDIEU Christophe

Director General, Centre National du Cinéma et de l'image animée – CNC

For four years from 2000, the year in which he was appointed as a Finance Inspector, Christophe Tardieu, carried out a number of tasks in the culture sector. In 2004, he was appointed general administrator of the museum and the estate of Versailles.

In June 2007, Christophe Tardieu became deputy head of the private office of Christine Albanel, the minister of culture and communication with special responsibility for audiovisual topics. In 2009, he was appointed deputy to the head of the general finance inspectorate of the French government. From there, he moved in 2010 to be Deputy Director of the Paris Opera.

He was appointed to his current position at the CNC, the Centre national du cinéma et de l'image animée, in 2014, working alongside the General Manager, Frédérique Bredin.



VAN DORMAEL Jaco

Film director

Jaco Van Dormael made his feature film debut in 1991 with *Toto le héros/Toto the Hero* (1991), winner of the Caméra d'Or prize at the 1991 Cannes Film Festival. He then solidified his position as a renowned director with *Le Huitième jour/The Eighth Day* (1996). In 2009, his film *Mr Nobody* was selected for the Venice Film Festival. His fourth feature film was *Le Tout Nouveau Testament/The Brand New Testament* (2015).



VAN WAVEREN Tom

CEO and Creative Director, Cake Entertainment

Tom kicked off his career in animation at Nelvana in 1996 and soon became Director of its London office. In this role, Tom was introduced to executive production and worked on projects such as *Bob and Margareth*, *Pippi Longstocking* and *Redwall*. In 1999, Tom moved to Copenhagen to head up Egmont Imagination as its President, where he was involved in the production of over 100 hours of programming, including *Lizzie McGuire*, *Rex the Runt* and *Hamilton Mattress*.

Tom started his own company in 2004 and merged his pipeline of projects with Cake in 2006. Responsible for scouting, development and the executive production of all content, his projects include *Skunk Fu*, *Eliot Kid*, *Angelo Rules*, *Poppy Cat* and *Bottersnikes & Gumbles*. Tom has been nominated for a Daytime Emmy three times in the Best Pre-school Series category.

Tom is currently overseeing a development slate involving ten properties from pre-school to late-night, including *Pablo*, *Space Chickens* and *Olive and Moss*.



VIAL Régine

Distributor, Les Films du Losange; Co-founder, Europa Distribution

After teaching arts, Régine Vial directed the art-house cinema, Le France, in Saint-Etienne.

From 1983 to 1986, she worked on the development of a school, children and community policy for Gaumont cinemas.

In 1986, she joined Les Films du Losange as head of distribution. As part of the company, she has produced, two feature films by Jean-Marc Moutout, *La Fabrique des Sentiments* (2007) and *De bon matin* (2011).

She co-founded Europa Distribution in 2006, alongside director Robert Guédiguian and distributors Fabienne Vonier and Kirsten Dalgaard. Europa Distribution brings together the activity of some fifty independent European distributors to facilitate the distribution and circulation of art films in Europe.



WASILEWSKI Tomasz

Scriptwriter and Director

Born in 1980, Tomasz Wasilewski graduated from the Academy of Film and Television and The National Film School in Łódź.

His full-length feature debut *In a Bedroom/W sypialni* had its world premiere at the Karlovy Vary International Film Festival in 2012. *In a Bedroom* received several prizes.

Tomasz Wasilewski's second feature film, *Floating Skyscrapers/Płynące Wieżowce* had its world premiere at the Tribeca Film Festival in New York in 2013, where US film critics chose it as the best movie presented at Tribeca. The film went on to win prizes at the Karlovy Vary International Film Festival 2013, the Transilvania International Film Festival 2014, the New Horizons festival in Wrocław, and the Gdynia Film Festival, Poland.

His third film, *United States of Love/Zjednoczone Stany Miłości*, premiered in competition at the 66th Berlin International Film Festival 2016 and won a Silver Bear for Best Script.

It also won awards for Best Director at the Valletta Film Festival and Gdynia Film Festivals, and has been nominated for a European Film Award in 2016.

european
film
forum



EUROPEAN FILM FORUM

WHAT IS THE EUROPEAN FILM FORUM?

The European Film Forum put forward by the European Commission in 2014 is providing a space for a structured dialogue between the Commission and the stakeholders in the audiovisual sector. This is a framework for developing a strategic policy agenda, opening up new perspectives and contributing to broadening the vision of the European film sector in respect of the challenges and opportunities brought about by the digital revolution. The European Film Forum opened 2015 in Berlin. Since then, events have been held at important European Film Festivals and industry gatherings like Berlin, Cannes, Venice, MIPCOM and Tallinn, with more scheduled for 2017.

In spite of EU instruments which are relevant for the film sector - like copyright legislation, the Audiovisual Media Services Directive (AVMSD), competition law or the Creative Europe MEDIA sub-programme - public financing and a number of regulatory aspects are essentially governed by Member States in this area. The latter provide 30 times more public funding than the EU for the audiovisual sector. On such issues, a dialogue with stakeholders, and in particular with Member States, provides an added value, helps to enhance synergies and complementarities between public actions at different levels and enables useful exchanges of expertise and best practices.

WHAT ISSUES ARE COVERED BY THE EUROPEAN FILM FORUM?

The Forum covers a number of different issues under:

1. Financing and public support in the digital era
2. European films and audiences
3. Fostering talent and creativity
4. Digital innovation
5. Adapting to the changing landscape of the TV industry

WHAT IS THE SHAPE OF THE EUROPEAN FILM FORUM?

The dialogue is taking place with film funds, the industry and other stakeholders in different venues during conferences or in smaller groups. Different formats are used depending on the issues to be discussed: conferences, roundtable discussions, workshops. The European Film Forum is meant to increase the circulation of European films as well as the competitiveness of the sector. It is designed in particular to lead to concrete adaptations of European funding systems and clear recommendations for Member States and the industry. It might also lead to a review of the Creative Europe MEDIA sub-programme.

More information is available on the Commission's Digital Single Market website:

ec.europa.eu/digital-single-market/en/european-film-forum



CONCLUSIONS OF THE EUROPEAN FILM FORUM 2015-2016

WORKING TOGETHER TO ENSURE A SUSTAINABLE FUTURE FOR EUROPEAN WORKS

The Commission launched the European Film Forum (EFF) in February 2015 to help the European audiovisual sector adapt to the digital shift through a structured dialogue with industry professionals and public authorities.

Since then EFF events have been organised in various places from Berlin to Cannes, Venice to Annecy, Tallinn to Amsterdam, helping to shape the debate and bring players from across the value chain to listen and discuss together.

At a time when the Commission is pursuing the implementation of its Digital Single Market (DSM) strategy, the 25th anniversary of MEDIA provides an opportunity to take stock and reflect on the lessons learnt so far from these enriching discussions.

1 FEEDBACK FROM STAKEHOLDERS

The need to invest in talent and skills

Investment in people is the pillar for a successful European audiovisual sector. Europe would not have its rich and diverse film and audiovisual production without the talent of its creators and authors, the skills of highly specialized technicians required for production and post-production and the ingenuity and know-how of producers, sales agents and distributors who organise, finance and distribute the productions.

In this context of global competition for talent, training and support becomes more essential not just to nurture new talents and avoid the brain drain but also to give existing professionals the possibility to adapt to the transformation that is galvanizing the sector.

Tomorrow's talent needs to be equipped with a **mix of creative, technological and entrepreneurial skills**, allowing them to make the most of existing data, technologies and social media, for content production, distribution and promotion. Incubators and mentoring schemes are essential to unleash the potential of the next generation of audiovisual professionals. Young creators must be equipped with the competences required to tell a single story or story experience across multiple platforms and formats (trans-media) as well as with promotion and digital marketing skills.

For the animation industry, the main challenge is to equip creators and tech specialists with the managerial skills needed to build capacity and scale up at the European level. The challenge is also to create an ecosystem that can enable professionals to stay in Europe.

Audiovisual storytelling must embrace innovation

Good stories not only stand the test of time. They also have no borders. Storytelling is the main ingredient required for the success of any given work. While there is agreement on the importance of storytelling, the format or medium could be different. And innovation is not just coming from the content but also from experimentation with different formats.

The distinction between cinema and TV has become increasingly blurred with the main focus being **quality story telling**. We have seen TV series converted to film and vice-versa and many good stories successfully broken down into different formats. We have seen examples of franchises, sequels or adaptations being made into video games, and of video games being made into films (e.g. *Assassins's Creed*, originally an Ubisoft game or *Angry Birds*). We have also witnessed strategies of transmedia storytelling allowing for interaction with users.

The importance of the development phase has been highlighted not only for script-writing, which is a key aspect for increasing the commercial potential of the films, but also for the identification of audiences and preparation of financing and business plans.

Fostering access to content across borders

On average, while results are better for co-productions in terms of their ability to travel beyond borders (particularly European coproduced TV series), European films travel less than US films and are available in fewer countries. Wider access to content for audiovisual works and films is thus one of the main objectives of EU policy. But it is also a cornerstone of the business of producers, distributors and cinemas, to mention just a few players in the value chain.

Overall, the film industry has accepted the need to look for ways for **a wider exploitation of rights and cross-border circulation**. However, stakeholders have expressed concerns on reforms that could undermine the current film financing model. Most stakeholders see territoriality and presales in return for exclusive rights granted territory by territory to distributors and broadcasters as the driver for the financing and distribution of audiovisual productions, notably premium content with the biggest potential to travel, and consider that this commercial freedom should be preserved.

One issue that often emerged is the **difficulty for an increasingly growing number of films to find their audiences**, as content in cinemas, TV, VOD and online proliferates at a rapid pace. Cinema remains the preferred channel of distribution, because it creates value and helps build the brand of the films, which is important for their success in other windows. However, as cinemas do not have the capacity to adequately screen all films produced in Europe, exhibitors believe that some films would better benefit from other distribution models. Over the past few years, we have thus seen some innovation with varying results in order to distribute films differently: from day and date releases of non-national European films in some countries to the multiplication of online film festivals or strategies of direct to VOD distribution. We have also seen heritage films being released in an innovative way, freshly restored and digitized then re-released in cinemas and in parallel available on DVDs and on VOD.

Some stakeholders have noted that in certain cases where the film might not generate high box office figures in cinema, it might make sense to have near real-time release both for cinema and VOD. Views on sequencing of release windows are, however, mixed among stakeholders.

Stakeholders have unanimously identified **subtitling and dubbing** (particularly for animation) as key elements to reach European non-national as well as global markets. Meanwhile, some niche players within the industry have also called for **flexibility in the use of language versions** beyond the territories for which they were originally intended. Technology allows users online to use the language version of their choice irrespective of the country where they are established; with digital technology, cinemas could easily organise specific screenings of films in the language of expat communities.

The importance of promotion

One of the key themes throughout the discussions has been the importance of **promotion, visibility and prominence of EU content**. Consumers today have a much larger choice and as they become their own gatekeepers, not relying for example on linear television, promotion becomes even more important. Promotion alone however will not work if the content they are looking for is not available or very difficult to find. However, to date, public funding has not directly tackled this issue of promotion.

There is growing consensus from all audiovisual players that **promotion is key to a sustainable and competitive European audiovisual industry**. Moreover, this is an area which offers huge potential for collaboration across the value chain. Common or synchronized strategies for making films available online in different territories enable costs savings and reaching out to larger audiences. Increasingly promotion campaigns start at the production stage in order to create a fan base upfront through social media or to launch crowdfunding or crowdsourcing campaigns.

Findability and prominence have been addressed at length. While the first challenge is that European content is made available online to consumers, once that challenge is surmounted, that content needs to be placed in a prominent position in order to be easily findable by the end-user. It was stressed that it does not help the consumer if the content is accessible but cannot be found. The issue of prominence is also addressed in the Audiovisual Media Services Directive, which is currently being discussed in Council and Parliament.

Reinvent financing models

While cinema reached its highest level of admissions in 2015, traditional TV channels are facing increasing competition directly from other generalist and thematic TV channels and indirectly from VOD services. This means that they are investing less in film and cinema.

In spite of the previously mentioned importance of the principle of territoriality, we have also heard that minimum guarantees in return for exclusive distribution agreements are decreasing in their importance, which means that new avenues for the financing of European works need to be explored. Alternative models such as crowdfunding or crowdsourcing are, for the time being, primarily useful for creation of a fan base or for attracting potential distributors, but not yet as a substantial source of revenues.

In the area of animation, we have heard how difficult it is to raise funding for high-scale productions in Europe. For this reason, even European brands have had to go international to finance their productions. These players argue that public funding needs to be targeted towards rewarding success because this will in turn trigger more investment and growth within the sector.

A more sustained exploitation of European works including in unsold territories, which takes account of the principle of territoriality, would certainly contribute to increase cultural diversity at the level of distribution and be in line with the DSM objective of wider access. There was no consensus however regarding the value and potential additional revenues this exploitation would generate, which is why the stakeholders welcome public support to explore this area.

While there is no consensus on this, we have heard certain players say that objectives of public funding may need to be reconsidered so as to incentivise audiovisual companies to use private investment and to be less dependent on subsidies.

2 EUROPEAN FILM FORUM: CONTINUING THE DIALOGUE IN THE MONTHS TO COME

The discussions during the European Film Forum events have been enriching and also extremely informative and led to some positive first results. There is a far better understanding across the value chain on the issues to be addressed and on the work that should be done in the coming year. The accompanying measures aiming to ensure wider access to content across the EU announced in the Communication on promoting a fair, efficient and competitive European copyright-based economy in the Digital Single Market are the first result of this dialogue.

The debate needs to continue in the coming months and years particularly as we approach the mid-term evaluation of the MEDIA programme. Emphasis will be placed on the following issues in future EFF editions:

Sector is diverse: a constant theme is that **there is no one-size-fits-all model**. No one film is the same; what works for a production might not work for another, and distribution can change from one country to another. The way in which the animation sector finances and distributes its production is not the same as the one prevailing for other genres. And that also varies between TV and feature film.

Foster collaborations: Collaborations will become more important in future, not only across the value chain but also across national borders. Different players in the value chain are joining forces, sharing competences and knowledge, optimizing existing resources and implementing larger scale projects. The Commission wants to continue to discuss with all stakeholders how to develop new and better collaborative models, to be competitive not only in a European context but also in the global markets.

Talent and Skills: Skills will remain a key area of interest. Knowledge-sharing and skills development are of utmost importance not just in the area of content creation but also for merging technological know-how in various areas and building a much wider knowledge base.

Promotion: The dialogue will be pursued on promotion and visibility, which has been identified as a key strategic factor and one which will grow in importance. **Data** is becoming more and more valuable and has the potential to reshape the industry. While some players are already using data analytics to help make content that is specifically targeted to a particular audience, big data can help companies make more suitable choices in terms of marketing, promotion and distribution. Even here, collaboration is essential particularly between producers, exhibitors and distribution channels.

Customised personalised distribution strategies: The gap between production and audiences keeps growing and more needs to be done to ensure that the European works produced, especially when public funding is involved, find their intended audiences within the entire European Union. **New strategies tailored made to each film**, using new media and data in smart ways will be essential for European works to reach new audiences. This is especially true for the new generations who are digital natives and who represent the future of audiovisual markets.

Licensing: The **structured stakeholder dialogue on licensing** will be launched in the first quarter of 2017 for the purpose of streamlining licensing practices, eventually leading to a more sustained exploitation and wider availability of European works.

Financing: New **forms of financing** are needed to enable the investment that the sector requires to be competitive at the scale of the digital single market. For too long, the cultural and creative sector has had difficulty in accessing finance. Building on the experience of the Guarantee Facility we will discuss ways of how to develop market instruments which could complement the grant schemes of the MEDIA programme.

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 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 will invest more than €100 million in the European film and audiovisual industries throughout 2016 through Creative Europe MEDIA, the 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.

WHAT DOES CREATIVE EUROPE MEDIA SUPPORT?

The MEDIA sub-programme of Creative Europe 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.

ec.europa.eu/digital-single-market/en/media-sub-programme-creative-europe



Creative
Europe
MEDIA

THE EUROPEAN FILM FORUM

25 years of MEDIA – Investing in creativity, building the future
is organised by the European Commission and BOZAR.

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