

EUROPEAN FILM FORUM

GREENER PASTURES: TOWARDS A SUSTAINABLE AUDIOVISUAL INDUSTRY

MONDAY **24 FEBRUARY** 2020 – 2 P.M. > 4.30 P.M.
LANDESVERTRETUNG SCHLESWIG-HOLSTEIN
IN DEN MINISTERGÄRTEN 8, 10117 BERLIN

Followed by networking drinks.



#EuropeanFilmForum
@MEDIAprogEU



Creative
Europe
MEDIA



The European Film Forum (EFF) is a structured dialogue with stakeholders, which aims to develop a strategic policy agenda for strengthening the audiovisual industry in the digital era.

With the cultural and creative sectors undergoing a profound transformation, dialogue is crucial in order to build a common vision by exchanging views on recent developments, by focusing on the challenges of the present and the priorities for the future, and by exploring opportunities for innovation.

The sharing of knowledge and best practices through the EFF has contributed during the last few years to building a common understanding of the situation of the sector and to shaping the priorities for the upcoming Creative Europe MEDIA programme, to run from 2021-2027.

BERLINALE 2020

GREENER PASTURES: TOWARDS A SUSTAINABLE AUDIOVISUAL INDUSTRY

MONDAY **24 FEBRUARY** 2020 - 2 P.M. > 4.30 P.M.

This year's European Film Forum is dedicated to sustainability.

Filmmakers, producers and audiovisual organisations have started to make more and more content about climate change. Film and audiovisual productions are a tool to raise awareness. Not only. Today, there is increased awareness of the need to do something about sustainability; more and more companies across the audiovisual value chain are working to reduce the industry's ecological footprint.

The EFF in Berlin is the perfect venue to start a discussion on how the European audiovisual industry can best apply green strategies to mitigate the environmental impacts of audiovisual productions by introducing more sustainable practices into their productions. The film and TV industries are a successful driver of innovation, growth and jobs across Europe, but they are also a major source of carbon emissions. Films and audiovisual works can enlighten and educate the public and other industries.

However, it is important to also walk the talk and put into practice measures that reduce the impact on the environment of the use of inputs from transport to construction, lighting to catering and water. Positive examples exist across the value chain of organisations taking action to mitigate the environmental impact.

This EFF is being held in the context of the European Green Deal. The European Commission has proposed through its Green Deal that the EU be climate-neutral by 2050.

PROGRAMME

14.00 INTRODUCTORY REMARKS

Laurence Farreng, Member of the European Parliament

14.15 IN CONVERSATION

Matthijs Wouter Knol and **Christine Tröstrum** from the Berlinale on the actions being taken in Berlin to address sustainability.

MODERATOR AC Coppens

14.25 IN CONVERSATION THE AUDIOVISUAL SECTOR STANDS UP FOR A BETTER TOMORROW

Film is a powerful medium. And Oscar-winning director, **Luc Jacquet**, has a great deal to say about the power of film to raise awareness. He is best known for *March of the Penguins*, which won an Academy Award for best documentary feature and is also one of the highest grossing documentaries in history. Jacquet has always been interested in animal biology and nature, and his latest work depicts the story of Claude Lorius who began studying Antarctic ice in 1957 and in 1965 became the first scientist to be concerned about global warming.

MODERATOR AC Coppens in conversation with film director, **Luc Jacquet**

15.10

PANEL

GREENING THE INDUSTRY, TAKING IT FROM THERE!

What is the audiovisual industry doing? What can we learn from different parts of the industry? How do we set an example? And what concretely needs to be done in the coming years to make a lasting impact? This panel will showcase best practices and discuss what the next steps should be.

MODERATOR AC Coppens

Philip Gassmann, Green film production expert

Arild Kalkvik, CEO KinoNor; Chairman, Film & Kino, the Norwegian cinema owners' association

Álvaro Longoria, Producer/Director, Morena Films

Lucia Milazzotto, Director, MIA (International Audiovisual Market)

Jane Millichip, Chief Commercial Officer, Sky Studios

Tim Wagendorp, Flemish Audiovisual Fund

16.25 **CLOSING REMARKS**

Lucia Recalde, Head of Unit, Audiovisual Industry and Media Support Programmes, European Commission

Followed by MEDIA networking drinks closing the European Film Forum public session.

MEMBER OF THE EUROPEAN PARLIAMENT



Laurence Farreng

Member of the European Parliament

Laurence Farreng was elected to the European Parliament in 2019. She is a member of the Committee on Culture and Education. She is responsible for an own-initiative report on effective measures to 'green' Erasmus+. Creative Europe and the European Solidarity Corps.

EUROPEAN COMMISSION



Lucia Recalde

Head of Unit, Audiovisual Industry and Media Support Programmes, European Commission

Spanish-born Lucia Recalde is Head of the Audiovisual Industry and Media Support Programmes Unit in the Directorate General (DG) for Communications Networks, Content and Technology (CONNECT) of the European Commission. Prior to that, she 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 (the European Institute for Innovation and Technology).

Ms 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.

MODERATOR



AC Coppens

**CEO and Founder,
The Creatives' Catalysts**

AC Coppens is the founder of The Creatives' Catalysts, a boutique agency. AC Coppens is a programmer, presenter and/or speaker for diverse media and tech conferences.

The Creatives' Catalysts also manages and supports experts at the intersection of cutting-edge science and technology, from AI and blockchain to IoT and neuroscience, across film, sound and visual art.

AC Coppens regularly mentors teams, with a focus on strategic marketing, planning and business, and/or audience development for creative hubs such as the Tribeca Film Institute in New York, DOK Leipzig, EAVE+ in Luxembourg, The Camp in Marseille, story:first digital storytelling and Web First: Webseries Labs in Munich.

The Creatives' Catalysts loves to boost the development of innovative and creative players working at the intersection of digital technologies and film, immersive media, design, music and sound, with a focus on the specific challenges of entering new markets.

SPEAKERS



Philip Gassmann

Green film production expert

Philip Gassmann has more than 25 years' experience as a Director and Producer for television, film and events.

Engaged in sustainability projects since 1978, he is the Creative Director of the world's first green studio.

Since 2013, Philip Gassmann has been sharing his experience in green film production, green film technology, green film storytelling/creation, and green psychology and communication in workshops, lectures and conferences.

Philip Gassmann has developed Germany's first curriculum for Green Experts and Green Consultants for the film and TV Industry, which will be certified this spring. This curriculum focuses on every aspect of a production: energy, lighting, transportation, set design, set construction, catering, building, office, carbon footprint, green production planning as well as green storytelling and development.



Luc Jacquet

Biologist, film director and screenwriter

Born in 1967, at 24 years old Luc Jacquet graduated in animal biology at the University of Lyon. In 1992, he travelled to the Antarctic. In collaboration with the French national scientific research agency, CNRS, he recorded the scenes of the documentary *The Congress of the Penguins* under the direction of the Swiss filmmaker, Hans Ulrich Schlumpf.

From the early 2000s until 2005 he dedicated himself to the realisation of his first documentary *March of the Penguins*. Meanwhile, he started working on his next film, *The Fox and the Child*, with Kate Winslet as narrator. In 2006, he won the Oscar for Best Documentary for *March of the Penguins*.

This documentary was also nominated for a French César as Best First Film.

In 2013, in collaboration with the botanist Francis Hallé, he started production of the documentary *Once Upon a Forest* on the history of the rainforests over seven centuries. In autumn 2015, he presented his feature *Ice and Sky* at the Cannes Film Festival. In 2017 he produced the sequel to *March of the Penguins*, *March of the Penguins 2: The Next Step*.



Arild Kalkvik

CEO KinoNor; Chairman, Film & Kino, the Norwegian cinema owners' association

Arild Kalkvik is currently the CEO of Trondheim kino and the cinema chain KinoNor, chairman of Film & Kino, the Norwegian cinema owners' association.

He is a board member of a regional film fund, a music festival and a film studio. In 2011, Trondheim kino was the first Norwegian cinema to be certified as a "green company" and they are presently addressing the UN Sustainable Development Goals.

Several other cinemas in Norway have since voluntarily registered and certified as "*Miljøfyrtårn*", which is a national certification for companies wanting to focus on green values and sustainability. A few are also addressing one or more of the UN Sustainable Development Goals. The main example of Norwegian cinemas' green effort is the fact that all cinemas only sell soft drinks in recycable bottles. Cinemas are also moving to using screens rather than posters. Energy use is being cut by using electric cars and laser projectors.



Matthijs Wouter Knol

Director, European Film Market

Dutch-born, Matthijs Wouter Knol worked from 2000 as a journalist and producer of documentary films in Amsterdam before joining the Berlinale in 2008. After being in charge of the Berlinale Talents programme, his change to the position of Director of the European Film Market (EFM) in 2014 kicked off its transformation into a modern market, with new platforms for drama series, tech & innovation, documentary films, film commissioners and producers, and a strong focus on promoting diversity, inclusion and sustainability at the EFM and in the film industry in general. Matthijs Wouter Knol is a consultant and moderator and has served on a number of international film juries.



Álvaro Longoria,

Producer/Director, Morena films

Álvaro Longoria is a producer and director. In 1999, he founded the Madrid-based film production company, Morena Films, with his partners. He has produced more than 20 feature films and documentaries. Among his best known productions are *Che* starring Benicio del Toro and directed by Steven Soderbergh, and *Comandante*, as well as *Persona Non Grata* and *Looking for Fidel*, both directed by Oliver Stone. *Sons of the Clouds*, his directorial debut, won a Goya award. His second documentary as a director was *The Propaganda Game*, which was a Goya nominee. In 2017 he produced *Campeones* by Javier Fesser and *Todos lo Saben (Everybody Knows)* by Asghar Farhadi, which opened the Cannes Film Festival in 2018. In 2018 Álvaro directed and produced a Netflix Original documentary: *Dos Cataluñas*. In 2019 he directed *Sanctuary*, a documentary on Antarctica starring Javier Bardem, which was released at the San Sebastián International Film Festival and the Toronto International Film Festival.



Lucia Milazzotto

Director, MIA

Lucia Milazzotto has been working in high level and key positions for more than twenty years devising, implementing and carrying out global success strategies, specific plans and operations aiming at the business growth of the audiovisual industry at international level.

Lucia Milazzotto has been the Director of MIA | Mercato Internazionale Audiovisivo since the very first edition in 2015.

Since 2019, in addition to increasing and improving its activities for the industry, the MIA has adopted the values of environmental awareness, and economic and social sustainability, and has started out on the path towards the realisation of a market event that is environmentally, socially and economically totally sustainable. By taking a large number of concrete steps and adopting good practices, the MIA has obtained ISO 20121 sustainability certification. It is a totally plastic-free event, with plans for further improvement in future.



Jane Millichip

Chief Commercial Officer, Sky Studios

Jane Millichip is Chief Commercial Officer of Sky Studios. Working closely with in-house and independent creative teams, she oversees commercial activities for Sky Studios, including deficit funding, co-production, production partnerships and IP management. She also oversees Sky's investments in UK and US production companies.

Previously, Jane Millichip was Managing Director of Sky Vision, Sky's production and distribution arm, which was then merged into NBCU. At Sky Vision, she and the team grew the business from £8 million revenues to £250 million in six years, building Sky's investment into independent production companies and content distribution.

Jane Millichip started her career as a journalist, and since moving into TV, has been a commissioning editor, producer and distributor. She is a Trustee of the Royal Television Society and a board member of the Edinburgh TV Festival. Outside TV, she is also a Trustee of the environmental educational charity SEEd.



Christine Tröstrum

Project Manager, Berlin International Film Festival

Christine Tröstrum is one of the heads of *Berlinale Talents*. She is a consultant for organisational development and change management (among others for the Berlin International Film Festival). She worked for several film festivals in Germany and France until 2000. From 1998 to 2000, she was also project manager at the European Film Centre in Babelsberg. Amongst others, she was project manager (until 2004) of Cartoon Movie, as well as head of an international conference series in Berlin-Brandenburg (known today as Media Convention) until 2005. She has been working for *Berlinale Talents*, of which she assumed general management in 2008, since 2004. She has managed it together with Florian Weghorn since 2014. She is one of the initiators of the umbrella brand Berlin Film Residencies, which is supported by the Berlinale as a cooperation partner, and of several *Talents International* programmes, e.g. *Talents Durban*, *Talents Beirut*, *Talents Guadalajara*, *Talents Tokyo* and *Talents Sarajevo*, cooperation initiatives of Berlinale Talents and other film festivals.



Tim Wagendorp

Sustainability coordinator, Flanders Audiovisual Fund

“Having an environmental background, I feel somehow atypical in the audiovisual sector.” After working as an environmental scientist and policy expert for a federation of reuse companies, Tim Wagendorp has been the sustainability coordinator at the Flanders Audiovisual Fund (VAF) since March 2017. His main focus is on VAF-supported film and media productions, but he also raises awareness in other VAF-related areas including physical cinemas, during the screenwriting process, games, animation and in education. The Fund uses the Sustainable Development Goals as a “moral compass” for its work.

LIST OF MEDIA SUPPORTED FILMS

This year, a total of 16 titles supported by MEDIA (15 films and 1 TV series) will be presented at the festival. *Irradiated* will be the one competing for the Golden Bear.



Irradiés (Irradiated) by *Rithy Panh*



Pinocchio by *Matteo Garrone*



Digger by *Georgis Grigorakis*

Otac (Father) by *Srdan Golubović*

Pari by *Siamak Etemadi*

Semina il vento (Sow the Wind)

by *Daniilo Caputo*



14PLUS

The Earth Is Blue as an Orange

by *Iryna Tsilyk*

Pompei by *Anna Falguères* and *John Shank*

Yalda, la nuit du pardon

(Yalda, a Night for Forgiveness)

by *Massoud Bakhshi*

KPLUS

Las niñas (Schoolgirls)

by *Pilar Palomero*

Mugge & vejfesten

(Monty and the Street Party)

by *Anders Morgenthaler* and *Mikael Wulff*



FREM by *Viera Čákanyová*

Tipografic majuscul (Uppercase Print)
by Radu Jude



Gunda by *Victor Kossakovsky*



Garagenvolk (Garage People)
by *Natalija Yefimkina*



Freud by *Marvin Kren*

Creative Europe MEDIA has provided support of over EUR 1 million for these 16 titles. In most cases support was for their development.

A few were funded via the International Coproduction Funds scheme and in the case of *Freud* under the TV programming scheme.



CREATIVE EUROPE MEDIA

The Cultural and Creative industries are among Europe's most precious assets. They promote our cultural and linguistic diversity, social inclusion, heritage protection and, in addition, they are an impressive driver of economic growth.

The European Commission is committed to these values and has therefore reinforced its support to these sectors by proposing an increase in the budget for EU's programme Creative Europe.

Creative Europe supports culture and audiovisual not only in the EU, but also in 13 non-EU countries. The programme is set to enter a new era that will run from 2021-2027.

The focus on the audiovisual industry is covered by the Creative Europe MEDIA sub-programme, which enables European films and audiovisual works to be seen and find markets beyond national borders, and it nurtures innovation, like new technologies.

WHAT DOES CREATIVE EUROPE MEDIA SUPPORT?

Since 1991, the Creative Europe MEDIA has invested more than EUR 2.6 billion in supporting the EU film and audiovisual industries in the development, distribution and promotion of their work. Each year, MEDIA supports around 2,000 European projects including films, TV series, video games, training programmes, cinemas and much more. The programme focuses on fostering talent and skills, developing high quality innovative content, distributing and promoting European works in Europe and beyond, and reaching out to new audiences.

