

european
film
forum

PROMOTION AND PROMINENCE OF EUROPEAN AUDIOVISUAL CONTENT

6 APRIL 2017 – 10.00 > 15.30

KEMPINSKI HOTEL, CATHEDRAL SQUARE

UNIVERSITETO STREET 14, VILNIUS



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EUROPEAN FILM FORUM

The European Film Forum (EFF) was proposed by the European Commission in its 2014 Communication on European Film in the Digital Era. Since its launch in 2015, the aim of the Forum has been to develop a strategic policy agenda to open up new perspectives on the challenges and opportunities brought about by the digital revolution.

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

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

PROMOTION AND PROMINENCE OF EUROPEAN AUDIOVISUAL CONTENT

The European Film Forum is organised for the first time in Vilnius, and it will provide an excellent opportunity to tackle topics that are particularly relevant for smaller scale markets, but at the same time are equally important for the European film industry as a whole.

The promotion and visibility of European content undoubtedly plays a key role in ensuring a sustainable and competitive industry. Combining huge artistic potential with new technologies and creative audience development should help films travel to multiple territories, even productions that come from European countries with smaller-scale markets. Understanding audience demand and media consumption habits is crucial when taking actions to support the availability, visibility and circulation of high-quality European content. There are no set patterns to address audience needs, but it is worth an effort to find a niche community for original content, for instance through targeted presence on social media and identifying communities of fans and bloggers. Clearly, dedicated marketing strategies are needed, depending on targeted territories and deployed devices

Young European talents are bursting with ideas and enthusiasm. Therefore, equipping them with the right technological, managerial and entrepreneurial skills should further fuel their creativity and help them find their way in the industry. Dedicated training can be effectively integrated into the process of creating, producing and distributing audiovisual works, and investment in people constitutes the pillar for a successful European audiovisual sector. In this context, innovative training becomes essential not just in terms of nurturing new talents but also to give existing professionals the possibility to adapt to the transformation in the audiovisual sector. Tomorrow's talent needs to be equipped with a mix of new skills allowing them to make the most of existing data, technologies and social media, both for content production, distribution and promotion.

These issues will be addressed in Vilnius by policy makers, film professionals, funders and promoters, both young talents and established representatives of the audiovisual industry.

PROMOTION AND PROMINENCE OF EUROPEAN AUDIOVISUAL CONTENT

10.00 > 10.10 Opening speeches by **Liana Ruokytė-Jonsson**, Minister of Culture of the Republic of Lithuania, and **Antanas Guoga**, Member of the European Parliament

10.10 > 10.20 Keynote speech by **Lucia Recalde**, Head of the “Audiovisual Industry and Media Support Programmes” Unit, DG CONNECT, European Commission

10.20 > 10.40 **SETTING THE SCENE**

FILM INDUSTRY IN THE REGION: PROGRESS AND OBSTACLES

by **Martin Blaney**, Eastern Europe Correspondent, *Screen International*

The opening presentation will set out the context for development in the region, assessing the current state of film in terms of audiences, market share and industry developments.

The presentation will offer a snapshot of production levels, box office, audience demand, theatrical reach and other key information, including numbers of exported films or levels of piracy. In addition, it will look at the growth of VOD and other new forms of digital exploitation, on which new opportunities might be built.

The analysis will look at the differences between countries with bigger and smaller production capacities in the audiovisual sector.

10.40 > 11.50

**PANEL 1 BREAKING BARRIERS:
HOW FILMS FROM SMALLER SCALE MARKETS
CAN MAKE AN IMPACT AT HOME AND ABROAD**

The region's film industries have reasserted themselves over the last quarter of a century and, to a greater or lesser extent, have created strong platforms on which to build. Yet, the large players from the United States still have a powerful hold over the box office in many countries and the European films which successfully travel beyond their national borders tend to come from so-called high production capacity countries. However, a changing audiovisual landscape with rapidly evolving digital distribution models might offer new ways for the voices of smaller capacity countries to find their audience and create a growing appetite for European content to ensure cultural and linguistic diversity across the continent. This panel will look at strategies to increase the cultural and commercial impact of films at home and abroad, enhancing their potential to travel across borders and reach larger audiences. It will consider how to develop innovative strategies for the distribution of EU works and build sustainable businesses through promotion, while retaining identity and diversity.

SPEAKERS

Aitziber Atorrasagasti, Director for the Promotion of Culture, the Basque Government (Spain)

Markéta Hodouskova, Industry Expert (France/Czech Republic)

Julie-Jeanne Régnauld, Head of European Affairs, Centre national du cinéma et de l'image animée (France)

Edith Sepp, CEO, Estonian Film Institute (Estonia)

Arben Zharku, Director, Kosova Cinematography Center (Kosovo)

Moderated by **Michael Gubbins**, Sampomedia (UK)

11.50 > 12.10

Coffee break

12.10 > 12.30

**KEYNOTE SPEECH:
NEW TRENDS IN FINDING AUDIENCES FOR EUROPEAN FILMS**

by **Joanna Solecka**, Alphapanda (Poland)

12.30 > 13.40

PANEL 2 ROADMAPS TO SUCCESS:
NEW DIRECTIONS IN TALENT DEVELOPMENT

A focus on talent development is creating a new generation of filmmakers with huge potential and some of the most compelling voices in global cinema have emerged from the countries with a smaller scale audiovisual sector and non-dominant languages. Yet, challenges are also increasing in the very demanding European film market where established brands have a strong advantage. Succeeding in this competitive environment may require fresh thinking, determination and an entrepreneurial spirit. In particular, emerging brands might need to re-think the relationship between audience and content.

This panel will look at the state of the “career ladder” today and consider a range of new opportunities for filmmakers, beginning at the earliest stages of development. In particular, equipping new talents with the right technological, managerial and entrepreneurial skills should further fuel their creativity and help them find their way in the industry.

SPEAKERS

Karolis Kaupins, Young Film Director (Lithuania)

Tereza Nvotová, Young Film Director (Slovakia)

Erwin M. Schmidt, Propellor Film Tech Hub (Germany)

Kristina Trapp, CEO, European Audiovisual Entrepreneurs (EAVE) (Luxembourg)

Fernando Vasquez, Artistic Director, FEST – New Directors Film Festival (Portugal)

Moderated by **Michael Gubbins**, Sampomedia (UK)

13.40 > 13.50

WRAP UP

by **Martin Blaney**, Eastern Europe Correspondent, *Screen International*

13.50 > 15.30

Networking Lunch

SPEAKERS



Michael Gubbins

(moderator)

Michael Gubbins is an industry analyst, journalist and consultant, specialising in film and digital media. He is the co-founder of international consultancy, SampoMedia, which has worked on projects in 25 countries, and he is chair of the Welsh film body, Film Cymru Wales. He was editor of *Screen International*, *Screen Daily* and *Music Week* during a career in journalism spanning 25 years. Gubbins is a regular moderator of leading international conferences, a keynote speaker and the author of numerous influential reports, particularly on digital and audience-driven change. He has been a member of the advisory board of Europa Cinemas, Power to the Pixel and the Met Film School.



Lucia Recalde

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 this, she was a part of the management team 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 served the DG for Employment and Social Affairs in various positions until 2006. She started her career as policy officer at the Directorate of European Affairs of the Basque Government.



Martin Blaney

After completing a PhD on the relationship between German cinema and television, Martin Blaney moved to live in Germany in 1988. Since then, he has worked for, among others, the Berlinale, Filmfest München, and various initiatives of the European Union's MEDIA Programme. In 1990, he became the correspondent for Germany, Austria and Switzerland at the British trade magazine *Screen International* and has also been a regular contributor to such publications as *German Films Quarterly* and *Blickpunkt: Film*. In 2000, he left *Screen International* to become Head of Press & PR for the Berlin production company Road Movies, but returned to *Screen* in 2001. In addition to his journalistic activities, Dr. Blaney has been a jury member at numerous international film festivals and served as a moderator for various panels at the Berlinale as well as other events throughout Europe, including Connecting Cottbus, Sofia Meetings, Nyon's Visions du Réel, Moscow Business Square, Locarno's Open Doors, the Nordic Film Days, the Baltic Event, When East Meets West, and the Odessa International Film Festival.



Aitziber Atorrasagasti

Aitziber Atorrasagasti is Director for the Promotion of Culture of the Basque Government and has been President of Zineuskadi since January 2017. Aitziber studied Law and Economics at the Deusto University of Bilbao and worked, at the beginning of her career, in industrial business as a staff manager. In 2009 Aitziber joined the Durangoko Azoka (the renowned Basque Culture Fair) project, where she was a manager. She has also been involved in other cultural projects in her capacity as Gerediaga Association manager. As Director for the Promotion of Culture at the Basque Government, Aitziber Atorrasagasti is in charge of creation and the dissemination of Culture and the Cultural Industries. This includes supporting the audiovisual industry and film festivals.



Markéta Hodoušková

Markéta Hodoušková is a Czech-French funder and consultant in the film industry, specialising in cultural dialogue, networking, fundraising and project development. She was Secretary General of the International Confederation of Art Cinemas after being Central and Eastern European coordinator for Europa Cinemas for over 12 years. She was the founder and director of Czech-In, a Czech and Slovak film festival in France. In 2013, she founded Kino Visegrad, a promotional project for Central European cinema in France, and she is also Secretary General of the Film New Europe Association.



Julie-Jeanne Régnauld

Julie-Jeanne Régnauld is Head of European Affairs at the Centre national du cinéma et de l'image animée (CNC), the French Film Agency. She is a member of the Board of EFADs, the European Film Agency Directors Association, coordinating the digital and copyright working group of the association. Specialising in EU matters, Julie-Jeanne previously worked in Brussels as a consultant and policy officer at the European Commission. She has a Masters in EU law and in EU politics, and also graduated in International Relations.



Edith Sepp

Edith Sepp is a film and TV producer and director by profession. At the end of the 1980, she began working at the state-run studio Tallinnfilm, eventually working as an Assistant Director for six years. After her postgraduate studies at Łódź in Poland, and graduating with an MA in film and TV drama from the Northern Film School in 1996, she worked in the film industry mainly in the UK and Estonia. In 2010, she started working as a film adviser to the Estonian Minister of Culture and was put in charge of Estonian film development strategy until 2020. She was appointed CEO of the Estonian Film Institute in 2013.



Arben Zharku

Arben Zharku (born on 2 February 1982 in Kaçanik, Kosovo) is an actor and producer. Director of the Kosova Cinematography Center, he was one of the founders and director of the SKENA UP International Students Film and the Theatre Festival in Pristina. He graduated in Acting from the Faculty of Arts of the University of Pristina in 2004, and from EAVE (European Audiovisual Entrepreneurs) in 2009. From 2003-2014, Arben worked as a Manager at the Multimedia Centre in Pristina, which aims to develop both contemporary and children's theatre. As an actor, he has performed in numerous theatrical productions, as well as in films. As a producer, he has been involved in various film productions, worked towards building the respective infrastructure and makes an effort to broaden his knowledge by interacting with film production experts.



Joanna Solecka

Joanna Solecka is a marketing strategist and Torino Film Lab expert in the field of Audience Design, as well as a creative producer for shorts and documentaries and a lecturer at international training workshops for fiction and documentary filmmakers. Joanna works for Alphapanda, founded by Mathias Noschis, a film marketing agency based in London, Berlin and Warsaw. She brings her expertise in international PR to the company and is Head of Alphapanda's Polish branch, covering the Eastern European market. Before joining Alphapanda, Joanna worked as the Head of PR, Festivals & Sales at Wajda Studio and Wajda School in Warsaw for more than 10 years, where she developed promotion and distribution strategies for shorts, features and documentaries. She was in charge of two Oscar campaigns: *Rabbit à la Berlin* (Documentary Short Subject Oscar® 2009 nominee) and *Joanna* (Documentary Short Subject Oscar® 2015 nominee).



Karolis Kaupinis

Born in Vilnius in 1987, Karolis Kaupinis holds an MA in Comparative Politics and works as an International news editor for Lithuanian National TV. His first short-fiction film, *The Noisemaker*, was selected for the *Pardi di domani* competition at the Locarno Film Festival, and has been travelling around festivals ever since, winning several awards in the Baltics. Kaupinis' second short, *Watchkeeping*, will be presented at Vilnius IFF Kino pavasaris this year.



Tereza Nvotová

Tereza was born and raised in Bratislava and currently lives in Prague. She is about to graduate from FAMU – with a Master's in Direction. *Filthy*, her feature film debut, premiered at Rotterdam film festival (IFFR). She also directs documentary movies for Czech and Slovak Public TV and has recently begun work on her second feature documentary about former Slovak PM Vladimír Mečiar, in co-production with HBO Europe. Tereza also writes and works as an actor for feature films.



Erwin M. Schmidt

Erwin M. Schmidt has worked in production, international sales and film festivals. Until 2015, he was Wim Wenders' 3D producer at Neue Road Movies. He has extensive experience with employing complex technology as a means of creative expression, and possesses an avid interest in new narrative formats and new distribution channels. Together with Susanne Marian, he co-founded the Berlin-based innovation studio Cinemathon in 2015. In 2016, he co-founded the Propellor Film Tech Hub, together with the European Film Market of The Berlinale, the International Film Festival Rotterdam and the Copenhagen International Documentary Festival.



Kristina Trapp

Kristina Trapp has worked in the film industry in Germany, France, Belgium and Luxembourg since 1999, including time spent at the German regional film fund MFG-Filmförderung Baden-Württemberg, as free-lance producer for ARTE, as head of the Film Commission in Strasbourg and with the European training programme Masterclass Ludwigsburg/Paris. She joined EAVE as Programme Manager in 2004. In 2007, she became Deputy Chief Executive, before being appointed Chief Executive in 2009. Kristina has worked closely with several European festivals and production companies throughout her career. She has been a “matchmaker” at the Berlinale Co-Production Market for the last few years, is a member of the documentary commission of the French regional fund Provence-Alpes-Côte d’Azur and is also a member of the European Film Academy.



Fernando Vasquez

Fernando Vasquez is a Portuguese Film Programmer, Film Festival Producer and Film Critic. After graduating in Film and Media Studies in the UK, he completed a postgraduate programme in Journalism at The London School of Journalism, with a focus on Film Criticism. Ever since, he has been a contributor to a wide range of publications, such as *The Independent on Sunday* (UK), *The Guardian* (UK), *Jornal I* (PT), *Folha de São Paulo* (BR) and *Nisimazine* (EU) among others. He began working at FEST – Cultural Association in 2009, filling several positions in the organisation of the FEST – New Directors Film Festival, FEST – Training Ground, FEST – Pitching Forum and FEST Film Lab. Currently, he is the Artistic Director of the FEST – New Directors Film Festival. Between 2012 and 2016, he was Head of the Debate Department of Nisi Masa, as well as Editor-in-Chief of the Film Festival Publication *Nisimazine*. He has also been a jury member at several film festivals and Film Labs, such as Rec Tarragona (Spain), Shortwaves (Poland), KinoKurt (Norway) and Malta Film Festival.

MEDIA-SUPPORTED FILMS

AT VILNIUS INTERNATIONAL FILM FESTIVAL *KINO PAVASARIS 2017*

Amateurs in Space by Max Kestner
(Denmark)

Ana, mon amour by Călin Peter Netzer
(Romania, Germany & France)

Bacalaureat (Graduation) by Cristian
Mungiu (Romania, France & Belgium)

Die Blumen von gestern
(The Bloom of Yesterday) by Chris Kraus
(Germany, Austria & France)

Bugs by Andreas Johnsen (Denmark,
Netherlands, France & Germany)

Câini (Dogs) by Bogdan Mirică
(Romania, France, Bulgaria & Qatar)

Chemi bednieri ojakhi (My Happy Family)
by Nana Ekvtimishvili, Simon Groß
(Georgia, Germany & France)

Copie Conforme (Certified Copy)
by Abbas Kiarostami
(France, Italy, Iran & Belgium)

Dancer by Steven Cantor
(UK, Russia, Ukraine & USA)

La Danseuse (The Dancer)
by Stéphanie Di Giusto (France)

Elle by Paul Verhoeven
(France, Germany & Belgium)

Ema (Mother) by Kadri Kõusaar (Estonia)

Félicité (Felicity) by Alain Gomis (France,
Senegal, Belgium, Germany & Lebanon)

Fixeur (The Fixer) by Adrian Sitaru
(Romania, France & Germany)

Grave (Raw) by Julia Ducournau (France)

Houston, We Have a Problem!
By Žiga Virč (Slovenia, Croatia, Germany,
Czech Republic & Qatar)

Inimi cicatrizate (Scarred Hearts)
by Radu Jude (Romania & Germany)

Lady Macbeth by William Oldroyd (UK)

Layla M. by Mijke de Jong
(Netherlands, Belgium, Germany & Jordan)

Liberation Day by Morten Traavik &
Uģis Olte (Latvia, Norway & Slovenia)

Mannen som kunne 75 språk
(The Man Who Knew 75 Languages)
by Anne Magnussen & Paweł Dębski
(Norway, Lithuania & Poland)

Ma Vie de Courgette (My Life as a
Courgette) by Claude Barras (Switzerland)

Médecin de campagne (Irreplaceable)
by Thomas Lilti (France)

Mimosas by Oliver Laxe

(Spain, France, Morocco & Qatar)

Nocturama by Bertrand Bonello

(France, Germany & Belgium)

Ostatnia rodzina (The Last Family)

by Jan P. Matuszyński (Poland)

Orpheline (Orphan)

by Arnaud Des Pallières (France)

Paris pieds nus (Lost in Paris)

by Fiona Gordon & Dominique Abel

(Belgium & France)

Perfetti Sconosciuti (Perfect Strangers)

by Paolo Genovese (Italy)

Pokot (Spoor) by Agnieszka Holland

(Poland, Czech Republic, Germany,
Sweden & Slovakia)

Porto by Gabe Klinger

(Portugal, USA, France & Poland)

Que Dios nos perdone (May God Save Us)

by Rodrigo Sorogoyen (Spain)

Rester vertical (Staying Vertical)

by Alain Guiraudie (France)

Safari by Ulrich Seidl (Austria & Denmark)

Le secret de la chambre noire

(Daguerrotype) by Kiyoshi Kurosawa

(France, Japan & Belgium)

Sieranevada by Cristi Puiu

(Romania, France, Bosnia and
Herzegovina, Croatia & the former
Yugoslav Republic of Macedonia)

Slava (Glory) by Kristina Grozeva &

Petar Valchanov (Bulgaria & Greece)

Teesklejad (Pretenders) by Vallo Toomla

(Estonia, Lithuania & Latvia)

Toivon tuolla puolen (The Other Side

of Hope) by Aki Kaurismäki

(Finland & Germany)

La Tortue Rouge (The Red Turtle)

by Michael Dudok de Wit

(France, Japan & Belgium)

Tschick (Goodbye Berlin)

by Fatih Akin (Germany)

Vor der Morgenröte - Stefan Zweig

in Amerika (Stefan Zweig: Farewell

to Europe) by Maria Schrader

(Germany & France)

Wolf and Sheep by Shahrbanoo Sadat

(Denmark, Sweden, France & Afghanistan)

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

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

ec.europa.eu/media

WHAT DOES CREATIVE EUROPE MEDIA SUPPORT?

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

CULTURAL AND CREATIVE SECTOR GUARANTEE FACILITY

Cultural and Creative Sector Guarantee Facility

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

The programme is expected to create €600 million in loans and other financial products through a catalyst effect. In addition, financial intermediaries will be provided with training to better understand the needs of cultural and creative sector projects, with a view to increasing their engagement with the sectors.

The guarantee scheme is managed by the European Investment Fund, on behalf of the European Commission, and aims at strengthening cultural and creative sector companies' financial capacity and competitiveness.

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

CREATIVE EUROPE DESKS

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

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

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



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