

EUROPEAN FILM FORUM

Creating the buzz around movies: Promotion, Festivals and MEDIA after 2020

SATURDAY, 1 SEPTEMBER 2018 - 16.00 > 18.00

#EuropeanFilmForum

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Creative
Europe
MEDIA



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2018

VENICE PRODUCTION BRIDGE



The aim of the European Film Forum (EFF) is to develop a strategic policy agenda, opening up new perspectives on the challenges and opportunities brought about by the digital revolution. It was set up as the result of a proposal by the European Commission in its 2014 Communication on “European Film in the Digital Era”. In the context of the Commission’s Digital Single Market Strategy, it is essential to discuss how the competitiveness, visibility and innovation capacity of the European audiovisual sector can be enhanced.

THE 2018 EUROPEAN FILM FORUM AT THE 75TH VENICE INTERNATIONAL FILM FESTIVAL

The European Film Forum will seize the opportunity of the 75th anniversary of the Venice Film Festival to discuss the role of Festivals and MEDIA support to Festivals post-2020.

Europe's Festivals play a key role in promoting European audiovisual works and this role is more important than ever in the light of intense international competition and changing audience behaviours and preferences. The Film Forum will therefore address how Festivals should respond to the changing audiovisual landscape and how MEDIA support can be adapted, in order to maximise impact.

Firstly the Forum will provide an exchange between the San Sebastian Film Festival and the Lille Series Mania Festival, to compare their approaches, addressing the film sector and the TV sector respectively. What can Festivals learn from each other and how can they collaborate? How will they adapt their roles and their methods in the future?

Secondly, a panel of Festivals will discuss the power of collaboration in enabling them to scale up, share and make better use of resources and reach wider audiences. Collaboration is a flexible principle and can be implemented in different ways, allowing Festivals to maintain their unique identities.

The European Commission proposal for the Creative Europe Programme for the period 2021-2027 was adopted on 30 May. This included proposals for a significant increase in the MEDIA programme budget. This is an opportune moment, therefore, to discuss the priorities of the new programme and the concrete options for delivering support effectively. In particular, the Commission has proposed to support networks of Festivals.

SATURDAY 1 SEPTEMBER

HOTEL EXCELSIOR, SALA DEGLI STUCCHI, VENICE LIDO

CREATING THE BUZZ AROUND MOVIES: PROMOTION, FESTIVALS AND MEDIA AFTER 2020

OPENING SPEECH Paolo Baratta, President of La Biennale di Venezia

VIDEO MESSAGE

Mariya Gabriel, European Commissioner for Digital Economy and Society

KEYNOTE SPEECH

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

IN CONVERSATION

Laurence Herszberg, General Director, Series Mania Festival,
and José Luis Rebordinos, Director of the San Sebastián Film Festival,
with Damon Wise, Film Journalist

PANEL DISCUSSION

PANELISTS

José Luis Cienfuegos, Director, Seville European Film Festival

Juliette Duret, Head of Cinema, Centre for Fine Arts, BOZAR, Brussels

Chiraz Latiri, Head of the Centre National du Cinéma et de l'Image (CNCI), Tunis

Orwa Nyrabia, Artistic Director, International Documentary Film Festival Amsterdam

Prof. Ulrich Wegenast, Managing Director, Programme, Stuttgart International
Festival of Animated Film

MODERATOR

Maja Capello, Head of the Department for Legal Information,
European Audiovisual Observatory

CLOSING REMARKS

Silvia Costa, Committee on Culture and Education, European Parliament

NETWORKING DRINKS + EUROPA CINEMAS INNOVATION AWARD

Terrazza dei Fiori

SPEAKERS

From the European Commission



Commissioner Mariya Gabriel

Bulgarian-born Mariya Gabriel is the current European Commissioner for Digital Economy and Society. She was the Vice-President of the EPP Group in the European Parliament from 2014-2017. Mariya Gabriel was a Member of the European Parliament, EPP/GERB (Citizens for European Development of Bulgaria) from 2009-2017.

Since 2012, Mariya Gabriel has served as Vice-President of EPP Women. Prior to this she was Parliamentary Secretary to MEPs from the GERB political party within the EPP Group in 2008-2009. She is part of project teams, such as Digital Single Market, Energy Union, Better Regulation and Interinstitutional Affairs, Budget and Human Resources, and Jobs, Growth, Investment and Competitiveness.

As a member of the project teams, her responsibilities include launching ambitious proposals for the completion of a connected Digital Single Market, supporting the development of creative industries and of a successful European media and content industry, as well as other activities turning digital research into innovation success stories.



Roberto Viola

**Director-General, DG CONNECT
(Directorate-General for
Communications Networks,
Content & Technology)**

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

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

Roberto Viola held the position of Secretary General in charge of managing AGCOM, the Italian communication networks regulator, from 2005-2012.

Prior to this, he served as Director of the Regulation Department and Technical Director in AGCOM from 1999-2004. From 1985-1999 he served in various positions including Head of Telecommunication and Broadcasting Satellite Services at the European Space Agency (ESA).

From the European Parliament



Silvia Costa

Committee on Culture and Education, European Parliament

Silvia Costa is the Progressive Alliance of Socialists and Democrats' coordinator of the European Parliament Committee on Culture and Education. She was chair of the Committee from 2014-2016. She was rapporteur for the European Parliament's Creative Europe Programme 2014-2020 and she is now rapporteur for the next Creative Europe post-2021.

She has been a Lazio regional councillor responsible for education, educational rights and training (2005-2009). She was a member of the Italian Chamber of Deputies for three parliamentary terms where she was a member of the Committee on internal affairs, the Committee on culture, science and education and the Committee on general guidance, and monitoring of radio and television services (1985-1993). Between 1993 and 1994 she was State Secretary at the Ministry for Universities, Scientific Research and Technology. She chaired the European Advisory Committee on Equal Opportunities during the 1996 Italian Presidency of the EU and was head of the EU delegation to the annual session of the UN Commission on the Status of Women (1996).

From the Biennale



Paolo Baratta

President of La Biennale di Venezia

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

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

He has been President of the Rome Philharmonic Academy since 2007 and is a Vice-President of FAI – the Italian Fund for the Environment. He has been confirmed as President of La Biennale di Venezia for a fourth four-year mandate (2016-2019), having previously served as President for the following mandates: 1998-2001, 2008-2011 and 2012-2015.

MODERATORS



Maja Cappello **Head of the Department** **for Legal Information, European** **Audiovisual Observatory**

Maja Cappello joined the European Audiovisual Observatory in Strasbourg as Head of the Department for Legal Information in 2014. Set up in December 1992, the Observatory's mission is to gather and disseminate information on the audiovisual industry in Europe. The Observatory operates within the legal framework of the Council of Europe as a European public service body comprised of 42 member states and the EU, represented by the European Commission. Maja Cappello is responsible for the research commissioned from the Observatory by the European Commission in order to provide mapping on media literacy practices and actions in the EU-28. Before joining the Observatory, Maja Cappello worked for the Italian regulator AGCOM from 1998 and was Head of the Digital Rights Unit of AGCOM's Media Services Directorate. She was also Vice President of EPRA (European Platform of Regulatory Authorities) from 2011 to 2014. Of Italian-Norwegian mother tongue, she deals with audiovisual regulatory issues at European level.



Damon Wise **Film Journalist**

A freelance film writer since 1987, Damon Wise's news stories, features, interviews and reviews have been published in *Variety*, *Deadline*, *Empire*, *Total Film*, *The Guardian*, *Sight & Sound*, *The Independent*, *The Times* and *The Financial Times*. He is an advisor to the BFI London Film Festival's Thrill strand.

PANELISTS/SPEAKERS



José Luis Cienfuegos

**Director, Seville
European Film Festival**

José Luis Cienfuegos has been the director of the Seville European Film Festival since 2012.

He is a member of the European Film Academy and a panel member of the selection committee for the LUX Film Awards presented by the European Parliament. He is also the Programming advisor for Laboral Cinemateca in Asturias and the German Film Festival (Madrid). José Luis Cienfuegos took part in the Jury of the Prince of Asturias Award for the Arts of the Prince of Asturias Foundation between 2013 and 2016. From 1995 to 2011, he directed the Gijón International Film Festival. He is a former member of the Committee of Experts in Production and Screenplay Analysis Grants for the Institute of Cinematography and Visual Arts of the Spanish Ministry of Culture. Between 2000 and 2012, he organised the multicultural festival Intersecciones. He has mentored several programmers and directors of current film festivals. He is a regular jury member at international film festivals (notably at BAFICI, Karlovy Vary, the IFF Rotterdam Tigers and San Sebastian).



Juliette Duret

**Head of Cinema, Centre for Fine Arts,
BOZAR, Brussels**

Juliette Duret has been Head of Cinema for the Centre for Fine Arts Brussels, BOZAR, since 2013. Having completed her degrees in Economics at the Université libre de Bruxelles (ULB), she began by working as a production assistant on adverts and films when living in Barcelona.

In 1992, Juliette Duret took up the position of Coordinator for Wallonie Bruxelles Images, promoting the audiovisual arts and cinema industry of the French-speaking community abroad through facilitation, marketing and promotion at international film festivals and other prominent film and television market events. In 2001, she completed a yearlong professional development programme at EAVE, les Entrepreneurs de l'Audiovisuel, before becoming Head of Wallonie Bruxelles Images. She was BOZAR Coordinator and Film Curator from 2006-2013, before then becoming Head of Cinema. She has been a member of the European Film Academy since 2006. She has been on various commissions for project evaluation, academies and juries at Film Festivals.



Laurence Herszberg

General Director, Series Mania Festival

Since 1981, Laurence Herszberg has participated in some of the most important developments in French cultural life. From 1989-1995, she managed several theatres, before taking on the role of Production Manager of the Opéra Bastille. Joining the Réunion des Musées Nationaux in 1995, she pioneered the development of multimedia activities. In 2002, the mayor of Paris appointed her General Director of the Forum des Images. In 2010, she created the Series Mania Festival. In 2015, the French Minister of Culture gave her the responsibility of presenting a report about the relevance of creating an international festival dedicated to TV series.

After eight successful seasons in Paris, Laurence Herszberg and her team launched the first edition of Series Mania Lille/Hauts-de-France.

Over the years, Series Mania has grown and expanded its reputation in France and internationally and is becoming the leader in international series festivals in Europe. In 2018, the festival brought together more than 56,000 people and 2,000 key industry professionals in Lille.



Chiraz Latiri

Head of Tunisia's Centre National du Cinéma et de l'Image

Born in 1974 in Sousse, Chiraz Latiri is a lecturer in computer science at the Institut Supérieur des Arts Multimédia de la Manouba (ISAMM). Director of the ISAMM from 2006 to 2011, she became the Director of the Tunisia's Centre National du Cinéma et de l'Image (CNCI) in spring 2017.

Her ambition is to position the CNCI as a major player in the cultural and creative industries in Tunisia and she is seeking to bring the cinema sector closer to the technology sector of artistic engineering and video games.

Upon her arrival at the head of the establishment, she managed to negotiate a doubling of the budget. Franco-Tunisian cooperation has accelerated sharply since her appointment, notably with France's CNC (Centre national du cinéma et de l'image animée).



Orwa Nyrabia

Artistic Director, International Documentary Film Festival Amsterdam

Orwa Nyrabia is the Artistic Director of the International Documentary Film Festival Amsterdam. He was born in Syria where he worked as an actor and journalist, before starting Syria's first independent documentary-specialised production company in 2002, together with his partner Diana el Jeiroudi. Later on, in 2008, Nyrabia and El Jeiroudi co-founded the independent documentary film festival DOX BOX.

Nyrabia moved to Egypt in 2012, then to Germany in 2013, where he co-founded No Nation Films GmbH and continued producing award-winning international co-productions. His credits include *Dolls*, *A Woman from Damascus* (IDFA 2007), *Return to Homs* (IDFA 2013 and Sundance 2014) and *Silvered Water* (Cannes 2014). Nyrabia is a member of AMPAS, the Deutsche Filmakademie, IDA and EDN. His work has earned a long list of awards, including a Sundance Grand Jury award, a Grierson Award, the George Polk Award, the Nestor Almendros Award and the Katrin Cartlidge Award.



José Luis Rebordinos

Director General, San Sebastián Festival

Before taking up his position as Director General of the San Sebastián Festival on 1 January 2011, José Luis Rebordinos had been a member of its Management Committee for the previous 15 years. He was Director of the Donostia Kultura Film Unit for 22 years. He was director for 21 years of the Horror and Fantasy Film Festival and director for 8 years of the Human Rights Film Festival, both in San Sebastián. He directed the *Nosferatu* collection for 22 years.

He is the co-author of several books on Basque filmmakers and on Asian cinema. He was a member of the Asian Future Jury at the 30th edition of the Tokyo International Film Festival in October 2017, and a member of the First Look Jury at the 71st edition of Locarno Festival in August 2018. He is a member of the European Film Academy. In 2015 the Council of Ministers of Spain bestowed on him the Gold Medal for Merit in the Fine Arts. He holds a degree in Special Pedagogy.



Prof. Ulrich Wegenast
Managing Director, Programme,
Stuttgart International Festival
of Animated Film

In 1987, Ulrich Wegenast was a founding member of Wand 5 and Stuttgart Filmwinter – Festival for Expanded Media, a festival for experimental film and media art. In 2001, he began development of the “media-space” conference. He was a member of the Wand 5-board until 2006. From 1993-2005, he was curator for the Stuttgart International Festival of Animated Film and the European Shortfilm Biennale. Since 2005 he has been the festival’s Artistic Director. Since 2012 he has been an honorary professor at the Babelsberg Film University. In 2002 he developed the experimental film section for the Munich Filmfest. He has carried out curatorial work and jury work for institutions and festivals around the world. From 2003-2004, he worked as a consultant for the Frankfurt Schirn Kunsthalle and in 2005 for the documenta jubilee exhibition. From 2005-2013, he was a member of the advisory board of the Goethe Institut (Film, TV, Radio) and from 2007-2013, he was a member of the jury of the German Short Film Award. He has taught at several leading art and design schools.

THE EUROPEAN FILM FORUM

THE RATIONALE

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

The Digital Single Market strategy aims to create opportunities for both people and business, and enhance Europe's position as a world leader in the digital economy. The audiovisual industry is at the core of this strategy and therefore the European Commission promotes dialogue 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

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 EUR 1.46 billion. The EU invests more than EUR 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.

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 and audiences beyond national and European borders, including through support for festivals; it funds training and film development schemes.

<https://ec.europa.eu/media>

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 EUR 121 million for a financial mechanism acting as insurance to financial intermediaries (e.g. banks) offering financing to cultural and creative sector initiatives. Due to a strong market response, an additional EUR 60 million was allocated in 2017. The programme is expected to generate more than EUR 1 billion in loans for thousands of cultural and creative SMEs. In addition, financial intermediaries will be provided with training to better understand the needs of cultural and creative sector projects. 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.

<https://ec.europa.eu/digital-single-market/en/financial-guarantee-facility-culture-creative>

CREATIVE EUROPE DESKS

There are Creative Europe Desks in each country that is a part of the Creative Europe programme. These desks are one stop shops for information on the various types of support available, and 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: **https://ec.europa.eu/programmes/creative-europe/contact/creative-europe-desks_en**

MEDIA-SUPPORTED FILMS AT THE 75th VENICE INTERNATIONAL FILM FESTIVAL



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VENICE PRODUCTION BRIDGE

VENEZIA 75

Capri Revolution

by Mario Martone (Italy, France)

Never Look Away (Werk Ohne Autor)

by Florian Henckel von Donnersmarck (Germany)

Sunset (Napszállta)

by László Nemes (Hungary, France)

ORIZZONTI

The Day I Lost My Shadow (Yom Adaatou Zouli)

by Soudade Kaadan (Syria, Lebanon, France, Qatar)

OUT OF COMPETITION

My Brilliant Friend (L'amica geniale)

by Saverio Costanzo (Italy, Belgium)

One Nation, One King (Un peuple et son Roi)

by Pierre Schoeller (France, Belgium)

The Summer House (Les Estivants)

by Valeria Bruni Tedeschi (Italy, France)

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