

Film financing

European strategies to boost cultural diversity

Saturday 18 May, 9.30 – 11.30 (doors open at 9.10)
Cinéma Olympia, 5 Rue de la Pompe, 06400 Cannes

Opening: Susanne Nikoltchev, Executive Director, European Audiovisual Observatory

Moderator: Michael Gubbins, Partner, Sampomedia

During the event we will have **snapshot presentations** on

- **What do we know about the structure of film financing in Europe?**

Gilles Fontaine, Head of Department for Market Information, European Audiovisual Observatory

- **How do public policies affect film financing in Europe?**

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

Taking it from an economic as well as a legal angle, the following questions will be discussed at the event with key industry players from the film and media sectors. Our speakers are: Álvaro Longoria, Producer of 'Everybody knows', Morena Films, Lucia Recalde Langarica, Head of Unit, Audiovisual Industry and MEDIA support programmes, Edith Sepp, Director of the Estonian Film Institute and Vice President of the EFADs (European Film Agency Directors), Victor Hadida, CEO, Metropolitan Filmexport, and President of FIAD, Anders Kjaerhauge, Managing Director of Zentropa (Danish production/distribution company created in 1992 by Lars von Trier) and Aude Accary-Bonnery, Deputy Managing Director of Strategy and Controlling, CNC.

Focus on market developments in film financing	Focus on the role and future of regulation and public support
<ul style="list-style-type: none"> ■ How is the financing of film evolving? ■ What is the impact of broadcaster revenues being under pressure? ■ What will be the role and nature of pre-sale financing in the future? ■ What is the role of new sources of financing such as crowd funding? ■ Is production money moving from film to TV series? ■ How can Europe finance a culturally diverse European landscape? 	<ul style="list-style-type: none"> ■ To what extent does regulation affect the current film financing structure? ■ Does the current legal framework in Europe take into account new models and players? ■ How are European film funds adapting their funding criteria to these new developments? ■ Are any further changes to pan-European legislation needed? What national specificities need to be taken into account? ■ What are the best ways for public policies to boost cultural diversity in Europe?

Audience participation during the Q/A most welcome!

Conference languages are French and English. Translation provided.