

# EUROPEAN FILM FORUM 2017 M



# EUROPEAN FILM FORUM IN CANNES

The European Film Forum launched by the European Commission at the Berlinale in 2015 has provided space for a structured dialogue with Member States and stakeholders. One of the essential objectives is to help the diverse European works to find their public and reach new audiences not only within but also beyond the European Union. Useful discussions and exchanges of expertise have already taken place through this Forum from Berlin to Cannes, Venice to Annecy, Tallin to Amsterdam, San Sebastian to Vilnius and first conclusions were presented at the event organised in Brussels last December. This year in Cannes, our public conference will address the future “Creating the future: the MEDIA programme after 2020” (Monday 22 May at 14:30). It will enable us to have an open discussion with stakeholders in addition to the public consultation on the mid-term review of the current programme. With EFADs, we will co-host a roundtable discussion on “Exporting outside Europe: how to better promote

and distribute European films in the world” (Sunday 21 May at 10:00, CNC Space). With the CNC, we will organise a workshop on “Which financial instruments to scale up independent production and distribution companies?” (Monday 22 May at 11:00, Terrasse du Festival). “New perspectives for subtitling in Europe” on results of experiments with subtitles will be presented at the NEXT Pavilion (Tuesday 23 May at 12:00). A panel “Discover new business and creative opportunities: Co-production and distribution Africa – Europe” (Sunday 21 May 2017 at 16:00) will take place on our Creative Europe MEDIA stand together with a Panel “How to improve and enhance the distribution and co-productions between Argentina and Europe” (Tuesday 23 May at 16:00). More widely, like last year, we will organise showcase events in our stand throughout the Festival. Please look at the programme for further details and book these dates in your agenda.



## ANDRUS ANSIP

Vice-President of the European Commission  
for Digital Single Market

professionals attending the Festival as we reflect on the MEDIA programme’s future after 2020.

The last ten years have brought major changes to how the film industry works. Digital technology has already transformed film production and distribution. The future is certain to bring many more changes. Today’s digital environment offers almost limitless possibilities for the creative potential of film-makers. So for this year’s discussions at Cannes, we would like to focus on how best to adapt our programmes and policies to support business development and respond to the most pressing issues for the film industry and for all people who enjoy films, however they view them. That means bottom-line issues such as film funding and investment, of course. In 2016, we launched a financial instrument – the Cultural and Creative Sectors Guarantee Facility – to facilitate cooperation between creative companies and financial institutions. This new financing tool has already attracted strong interest both from financiers and industry. Since it will be important for the future, it should be

properly used – to provide more than €600 million in loans for those who seek finance to produce, distribute or acquire rights to grow their business. At Cannes, we also want to discuss the needs of the European film sector in a changing audio-visual landscape – and how to boost the circulation of European films so that they reach wider audiences in Europe and beyond, in major developing markets such as China. These priorities are reflected in our work to build a Digital Single Market, to help Europe’s film and creative industries – particularly the proposed changes for modernising EU laws on copyright and audio-visual media services.

What really matters is to preserve and promote European creativity so that it thrives and prospers. This lies at the heart of everything we do. The Festival de Cannes is an ideal opportunity to discuss with industry professionals how the EU can help European film in the next decade and how we can best achieve this with our various policies and programmes.

**I wish this year’s Festival every success.**

# FILM

SUNDAY 21 MAY  
EFADs-MEDIA ROUNDTABLE

## EXPORTING OUTSIDE EUROPE:

how to better promote  
and distribute European films  
in the world?

CNC SPACE  
10:00 – 12:00



Nothingwood



Becoming Cary Grant

The roundtable, organised by the European Film Agency Directors (EFADs) and the European Commission, will bring together public and private actors to explore best practices and concrete solutions to better export, and for this purpose, better promote and distribute European films in the world. The discussion will focus on the presence and visibility of European works outside the European Union, in theatres and online. It will look to address, for example, the challenges

and opportunities, the actions needed to increase exports of European films in the world and how national funds and the EU programme could contribute to this objective. The roundtable will include participation of representatives from the European Commission, film promotion agencies, national film agencies and representatives of all segments of the European audiovisual industry (e.g. VoD services, cinemas, production, distribution and sales companies).

Due to a limited number of seats, registration is mandatory (via [secretariat@efads.eu](mailto:secretariat@efads.eu)). Participation is on a first come, first served basis.

## PANEL

## DISCOVER NEW BUSINESS AND CREATIVE OPPORTUNITIES: co-production and distribution Africa-Europe

Participation is on a first come, first served basis.

The conference is open for all the badge-holders.

CREATIVE EUROPE MEDIA STAND  
16:00 – 17:00

This panel is organised by the European Commission and African, Caribbean and Pacific (ACP) Secretariat, with the participation of the three winners of the first EU-ACP Film Awards. The challenges and new opportunities for co-production, distribution and access to the audience of European-African projects, on a financial and creative level, will be emphasized through success stories and information on existing funds.



Jupiter's Moon



Redoubtable

**About the EU-ACP film Award**  
The first ever joint prize for film by the European Union and the ACP Group of States was awarded to three African works at the Panafrican Film and Television Festival of Ouagadougou on March 4th by the Director General for International Cooperation and Development of the European Commission, Mr. Stefano Manservigi, and Assistant Secretary-General of the ACP Group, Amb. Léonard Emile Ognimba. The prize, valued at €15,000 is intended for the promotion and distribution of the awarded films as well as promoting the directors.

### SPEAKERS

- Alain F. Gomis**, Director of *Félicité* (Golden Stallion at FESPACO)
- Ousmane William Mbaye**, Director of *Kemtiyu, Seex Anta*, (Best Documentary at FESPACO)
- Twiggy Matiwana**, Director of *The Bicycle Man*, (Silver Foal at FESPACO)
- Vincenzo Bugno**, Project Manager, Berlinale World Cinema Fund, Festival Delegate

Introduction by **Annica Floren**, European Commission (EuropeAid)  
Concluding remarks by **Giuseppe Abbamonte**, Director Media Policy, DG CONNECT, European Commission  
Moderation by **Perrine Ledan**, ACPcultures+ programme

# MONDAY 22 MAY

## ROUNDTABLE

### WHICH FINANCIAL INSTRUMENTS TO SCALE UP INDEPENDENT PRODUCTION AND DISTRIBUTION COMPANIES?

TERRASSE DU FESTIVAL  
11:00 – 12:30

Discussion co-organised with the Centre national du cinéma et de l'image animée (CNC).

Participation is on a first come, first served basis.

The conference is open for all the badge-holders.



Happy end



Rodin

The roundtable will bring together European public and private actors to discuss the different financial instruments and concrete solutions to scale up independent production and distribution companies: loan guarantees, profit-sharing loans, equity investments, et al. This open debate will be an opportunity to discuss the development of numerous business strategies in the European financing environment. How can financial actors recoup their participation and compensate the risks they took? How can their contribution go beyond a mere financial input?

## PUBLIC CONFERENCE

### CREATING THE FUTURE: THE MEDIA PROGRAMME AFTER 2020

PALAIS, SALON DES AMBASSADEURS  
14:30 – 17:30

A question and answer session is planned after each panel discussion.

Participation is on a first come, first served basis.

In English.

The conference is open for all the badge-holders.



2016 Public conference



2016 Public conference

How could the future MEDIA programme best add value in a changing European and global audiovisual landscape? The European Commission wishes to launch an open debate and listen to the views of the key players involved in financing, content production, distribution and promotion. The 2017 edition of the European Film Forum in Cannes will include introductory remarks by Giuseppe Abbamonte, Director Media Policy at Communications Networks,

Content & Technology (DG CONNECT), European Commission, a scene setter by Ira Deutchman, Professor, School of the Arts Film Program at Columbia University, a conversation with Agnieszka Holland, Director, two moderated panel discussions with prominent industry representatives, financiers and managers and closing remarks by Lucia Recalde, Head of the "Audiovisual Industry and Media Support programmes" unit at DG CONNECT, European Commission.



The Square



L'Intrusa



The Killing of a Sacred Deer

## PANEL 1

### Evolving financing models: what role for MEDIA?

The discussion will look at how the future MEDIA programme could best add value in a changing European audiovisual landscape where financing becomes scarce. Member States' public funding represents by far the major source of public support. How are the audiovisual ecosystems evolving? How are the national support schemes being revised to adapt to this reality? How can MEDIA not only complement but also be a lever for private initiative and investment? The discussion will also address how these various instruments can complement each other so that they can be combined to effectively support the sector across the value chain, whether as regards classic e.g. cinema or new formats e.g. web-series or, as regards established players or newcomers.

## PANEL 2

### Highlight on increasing market shares and audiences for European creations

European film makers find inspiration from a mosaic of cultures and languages and, with the help of public support, produce a high volume of films. However, recent figures from the Observatory show that, in spite of their cultural merit, these films find it difficult to circulate across borders. The discussion will look at how promotion of European works and cross-border distribution can be enhanced. Should the models of collaboration among professionals be adapted in order to better promote the films? Should promotional activities be more vigorously supported by MEDIA? Should this support benefit to fewer or more audiovisual works? What potential implications would it have on the models of distribution?

## SPEAKERS

- Lucia Recalde**, Head of Audiovisual Industry and Media Support programmes" Unit at DG CONNECT, European Commission
- Giuseppe Abbamonte**, Director Media policy at DG CONNECT, European Commission
- Jonas Bagger**, Producer, Zentropa
- Ira Deutchman**, Professor, School of the Arts Film Program, Columbia University
- Eddy Duquenne**, CEO Kinopolis
- Isabelle Giordano**, CEO Unifrance
- Vincent Grimond**, CEO Wild Bunch
- Roger Havenith**, Deputy Chief Executive, European Investment Fund
- Agnieszka Holland**, Film Director
- Petri Kempainen**, CEO Nordisk Film & TV Fond
- Bogdan Wenta**, Member of the European Parliament
- Rodolphe Buët**, President of MoMaGat

Introduction and Moderation by **Marjorie Paillon**, Journalist

# TUESDAY 23 MAY CONFERENCE

## NEW PERSPECTIVES FOR SUBTITLING IN EUROPE

PALAIS DES FESTIVALS, NEXT PAVILION  
12:00 – 13:50

Participation is on a first come, first served basis.

The conference is open for all the badge-holders.



Sicilian Ghost Story



Until the Birds Return

The conference will present three subtitling projects: Working (Sub) Titles, SUBurbia and SubtitleX.eu. These projects explore innovative solutions and working methods for both subtitles and the exposure of European films on VOD services. The projects were implemented in the framework of an initiative voted by the European Parliament and following a selection process handled by the European Commission. The conference will also present a new project, Cinando ST, that has recently been selected and started to be implemented.

## SPEAKERS

- Bogdan Wenta**, Member of the European Parliament
- Lucia Recalde**, European Commission
- Jérôme Paillard**, Marché du Film
- William Sully**, Mawi Consulting

## PROJECTS

- Working (Sub) Titles**, Christophe Monet, Under the Milky Way, France
- SUBurbia**, Vincent Lucassen WILDart, Austria and Matthew Way, Way Film Translation, Germany
- SubtitleX.eu**, Andreas Wildfang, Eyzmedia, Germany
- New on-going project "Cinando ST"**, Camille Rousselet, Cinando, France

Moderation by **Marjorie Paillon**, Journalist



## TUESDAY 23 MAY PANEL

# HOW TO IMPROVE AND ENHANCE THE DISTRIBUTION AND CO-PRODUCTIONS BETWEEN ARGENTINA AND EUROPE

CREATIVE EUROPE MEDIA STAND  
16:00 – 17:00

Participation is on  
a first come,  
first served basis.

The conference  
is open for  
all the badge-holders.

### About Ventana Sur

Latin American film market created in November 2009 by INCAA and the Marché du Film, with the support of Creative Europe MEDIA Programme. After eight editions, Ventana Sur has become the main Latin American Film Market. The latest edition of Ventana Sur took place in Buenos Aires from November 29th to December 3rd, 2016.

This panel is organised by the European Commission and INCCA (Instituto Nacional de Cine y Artes audiovisuales) & Ventana Sur and will feature talks with producers and distributors from Argentina and Europe, on both production and promotion-distribution level.

### SPEAKERS

**Hernan Musaluppi**, Producer Rizoma production company, Argentina  
**Turid Øversveen**, Producer 4 ½ production company, Norway  
**Manuel Monzón**, Executive producer and distributor A Contracorriente Films, Spain  
**Ralph Haiek**, President of INCAA  
**Javier Fernandez Cuarto**, Coordinator of Blood Window Genre Film Market, Ventana Sur

Introduction by **Lucia Recalde**, Head of the "Audiovisual Industry and Media Support programmes" Unit at DG CONNECT, European Commission

Moderation by **Octavio Nadal**, Director of Aura Films SA, International Distributor of Argentinian and Latin American films

## SHOWCASES AT THE CREATIVE EUROPE MEDIA STAND EUROPEAN UNION - VILLAGE INTERNATIONAL (RIVIERA-SIDE) - PAVILION 121

This year at Cannes, Creative Europe MEDIA will showcase a selection of projects. Don't miss this chance to join the debate with our partners, beneficiaries and stakeholders! Please join us at the stand.

Space is limited. Be there early!  
Stay also for the MEDIA happy hour taking place just after the afternoon sessions!

|                      | MORNING SESSIONS<br>9:30  | AFTERNOON SESSIONS<br>17:30   |
|----------------------|---|---|
| <b>FRI</b><br>19 MAY | <b>Producing <i>Becoming Cary Grant</i></b><br>A Presentation of Yuzu Productions   | <b>European Cinema vs The Filter Bubble</b><br>A presentation of Filmin   |
| <b>SAT</b><br>20 MAY | <b>European Cinema Education for Youth</b><br>A presentation of CinEd   | <b>Houda Benyamina &amp; Le Groupe Ouest</b><br>A presentation of European Film Lab   |
| <b>SUN</b><br>21 MAY | <b>Cinema goes Video On Demand</b><br>A Presentation of European Cinema & VOD initiative                                      | <b>United in diversity<br/>The first 30 years of the European Film Academy and the European Film Awards</b><br>A presentation of the European Film Academy with Agnieszka Holland |
| <b>MON</b><br>22 MAY | <b><i>The Killing of a Sacred Deer</i></b><br>A presentation of a development success-story by Ed Guiney and the Element team |   |
| <b>TUE</b><br>23 MAY | <b>The power of the hashtag (#)</b><br>A presentation of European Film Challenge  | <b>How to build an innovation culture</b><br>A presentation of Europa Cinemas   |
| <b>WED</b><br>24 MAY | <b>New territories and audiences for international co-productions</b><br>A presentation of ACM Distribution                   | <b>Spotlight on a new project</b><br>supported by MEDIA in Market Access as from 2017   |

# THE OFFICIAL SELECTION

## IN COMPETITION

**Ismael's Ghosts**  
(Les Fantômes d'Ismaël)\*  
Arnaud Desplechin

**Rodin**  
Jacques Doillon

**Happy End**  
Michael Haneke

**Redoubtable (Le Redoutable)**  
Michel Hazanavicius

**The Killing of a Sacred Deer**  
Yorgos Lanthimos

**A Gentle Creature (Krotkaya)**  
Sergei Loznitsa

**Jupiter's Moon**  
Kornel Mandruczo

**The Square**  
Ruben Östlund  
\*Out of Competition

## UN CERTAIN REGARD

**Barbara**  
Mathieu Amalric

**Western**  
Valeska Grisebach

**Until the Birds Return**  
(En attendant les hirondelles)  
Karim Moussaoui

**After the War**  
(Dopo la guerra (Après la guerre))  
Annarita Zambrano

**The Summit (La Cordillera)**  
Santiago Mitre

## SPECIAL SCREENINGS

**Demons in Paradise**  
Jude Ratnam

## CANNES CLASSICS

**Becoming Cary Grant**  
Mark Kidel



Ôtez-moi d'un doute



Los Perros



Sicilian Ghost Story

## DIRECTORS' FORTNIGHT

**L'Intrusa**  
Leonardo Di Costanzo

**Ôtez-moi d'un doute**  
Carine Tardieu

**Nothingwood**  
Sonia Kronlund

## SEMAINE DE LA CRITIQUE

### IN COMPETITION

**Los Perros**  
Marcela Said

### SPECIAL SCREENINGS

**Sicilian Ghost Story**  
Fabio Grassadonia  
and Antonio Piazza



Ismael's Ghosts



The Summit

# EU FILM CONTEST

10 young Europeans will discover the film industry first-hand at Festival de Cannes

**The European Commission organised a film contest at the beginning of this year to promote Europe's unique diversity of films, TV programmes and video games to young Europeans and the general public.**

The contest raised great interest with over 9,000 participants from across Europe and beyond.

The 10 lucky winners are travelling to Cannes on 23 and 24 May to learn more about European films and the audiovisual industry directly from professionals and experience the richness of European cinema. Students or professionals, with different cultural backgrounds and nationalities, they all share a common passion for European cinema:

**Carlos (Spain):** "Every time I go to Renoir Cinemas in Madrid, I see the MEDIA programme logo before the film because these theatres are

supported by MEDIA. It is a good way to share languages, stories, feelings and different points of view from every single part of Europe. For that reason, I decided to participate in the contest. I love European films (from Lars von Trier to Almodóvar) and it would be a good opportunity to go further."

**Oana (Romania):** "For the last three years, I've been working as a cultural manager in a small city in Western Romania and one of the most recent projects I've been involved in is about reviving the city's old cinemas, which includes creating a relevant film programme, focused on European productions. I am truly enthusiastic about this trip, as it will be a fantastic opportunity to get in touch with top-notch professionals from the film industry and also to discover the latest and most interesting productions from

the best source there is, the Festival de Cannes."

**Max (Austria):** "Ever since I shot my first short film in my childhood bedroom, my fascination for this medium has been a guiding factor in my life. Currently I study film science in Vienna and participate in various audiovisual productions. Always being on the lookout for opportunities to dig deeper, winning a trip to Cannes is like striking gold for me."

**Mirella (Poland):** "I come from Poland, but I'm now living and studying in Germany. Growing up on Krzysztof Kieslowski movies, cinema was my passion already from childhood. I like engaged cinema and I enjoy experimenting with movies. My biggest idols from the movie industry are David Lynch, Pedro Almodóvar and Lars von Trier."



EUROPEAN UNION  
VILLAGE INTERNATIONAL (RIVIERA-SIDE)  
PAVILION 121

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