

**1<sup>st</sup> EUROPA INTERNATIONAL CONFERENCE**  
24 November 2012, PARIS

**“From *PIPEDREAMS*  
to *PIPEBUSINESS*”**

WITHOUT DEVIATION  
FROM THE NORM,  
PROGRESS  
IS NOT POSSIBLE

- FRANK ZAPPA

**EUROPA**  
**INTERNATIONAL**

## PROGRAMME

November, Friday 23<sup>rd</sup>

Arrivals

3.30 pm - 6.30 pm: Europa International General Assembly (closed meeting)

**8.30 pm: Europa International and dcinex "Gathering dinner"**

November, Saturday 24<sup>th</sup>

**9.30 am - 1.00 pm: CONFERENCE "FROM PIPEDREAMS TO PIPEBUSINESS"**

**9.30 am - 10.00 am: Opening of the 1<sup>st</sup> Europa International conference**

**Chairman: Ted Hope** (Hope for Film, San Francisco Film Society)

**10.00 am - 11.00 am: Social media marketing / Networking & outreach**

- **Rose Kuo** (Executive Director, Lincoln Film Center, US)
- **Yan Vizinberg** (Chief Content Officer, Cinecliq, US/UK)
- **Henry Lim** (Social Media Manager, Cinémur, FR)
- **Benoît Vidal** (Information Architect, MFG Labs, FR)
- **Dan Light** (Manager, Glass Eye, UK)

11.00 am - 11.30 am: *Coffee break*

**11.30 am - 12.30 pm: Shaping new front for sales / Platforms and VoD distribution**

- **Eugene Hernandez** (Director of Digital Strategy, Lincoln Film Center, US)
- **Ryan Werner** (SVP Theatrical and Home Entertainment Marketing, IFC Films, US)
- **Ram Murali** (Executive Sales, Cinetic International, US)
- **Mark Cosgrove** (Head of Programme, Watershed Arts Trust, UK)
- **Marieke Jonker** (Managing Director, We Want Cinema, NL)

**12.30 pm - 1.00 pm: Conclusions / How to design a winning distribution strategy?**

- **Véronique Beaumont** (COO Digitas and Razorfish, FR)
- **Richard Lorber** (CEO, Kino Lorber, US)

1.00 pm - 2.30 pm: *Lunch with Europa Cinemas*

**2.30 pm - 5.00 pm: WORK SESSIONS (closed meeting only for EI members)**

- Work session 1: **Audience, a "friend" for social media and an "enemy" for piracy**  
Moderator: Ted Hope
- Work session 2: **Day & Date, from experimental strategies to innovative business models**  
Moderator: Rose Kuo
- Work session 3: **Marketing & Promotion, traditional tools vs new fronts**  
Moderator: Eugene Hernandez
- Work session 4: **Digital single market, an appropriate European policy**  
Moderator: Florian Hensel

**5.00 pm - 5.45 pm: DISTRIBUTION 2.0 / Working on an intl mkting concept**

- **Jenny Walendy** (TV Sales, The Match Factory, DE)
- **Tilman Scheel** (Managing Director, Reelport, DE)
- **Peter Bogнар** (Managing Director, Cinefil, HU)
- **Sofia Marquez Moreno** (Business Affairs, Canana, MX)

5.45 pm - 19 pm: *Cocktail Europa Cinemas "20<sup>th</sup> Anniversary"*

**Also happening today... 17<sup>th</sup> Europa Cinemas Network Conference**

## SPEAKERS

**Ted Hope** Executive Director, San Francisco Film Society, USA

Ted Hope joined the San Francisco Film Society as Executive Director in September 2012, leaving New York City where he produced independent films for more than 25 years. A survey of Hope's films includes many highlights and breakthroughs of the last two decades, including recently Todd Solondz's *Dark Horse*, Sean Durkin's *Martha Marcy May Marlene* and Greg Mottola's *Adventureland*. In 1990 he cofounded with James Schamus the production and sales powerhouse Good Machine, which was sold to Universal in 2002. Known within the industry for having an extraordinary ability to recognize emerging talent, Hope has more than 20 first features to his credit, including those of Alan Ball, Todd Field, Michel Gondry, Hal Hartley, Nicole

Holofcener and Ang Lee, among others. In addition to his efforts in independent film production, Hope is one of the most influential and followed voices in independent film on social media, with multiple blogs and more than 20,000 Twitter followers.



### Panel 1: Social media marketing / Networking & outreach

**When something is good and with the right fulcrum, social media can move mountains. Facebook, Twitter, MySpace and other social networks make new ideas, attitudes and behaviors. The primary focus is on the consumer, meaning the audience - on learning what audience want and need rather than trying to persuade them to watch what we happen to be producing/distributing/selling.**

**How to leverage the power of socially connected, engaged audiences, by focusing on the new influencers? How to use social media and its huge worldwide space for B2B opportunities to drive incredible buzz and awareness on a new film to be launched internationally?**

**Rose Kuo** Executive Director, Film Society Lincoln Center, USA

Rose Kuo is the Executive Director of the Film Society of Lincoln Center, which represents the New York Film Festival and New Directors/New Films. She has led world-class film festivals and organizations, produced and directed fiction and documentary films, and worked with critically acclaimed filmmakers including Michael Mann, Edward Zwick, Paul Schrader, and Martin Scorsese. As AFI Fest's Artistic Director for three editions, she was the architect of AFI's successful "free festival" in 2009. She has served as a programming consultant specializing in Asia cinema and has also worked for the San Francisco, Santa Barbara and Mill Valley film festivals. She produced and

directed the documentary *CALIFORNIA AIDS RIDE '94* and was the Executive Producer of *THE FLUFFER*, the debut film from the award-winning directing duo of Richard Glatzer and Wash Westmoreland.



**Yan Vizinberg** *Chief Content Officer, Cinecliq, USA/UK*

Chief Content Officer at Cinecliq, Yan Vizinberg has over a decade of experience as a producer, filmmaker and TV commercials director via his New York-based production company, Persona Films. Combining his experience producing independent feature films and promoting them online using social media tools led to the creation of Cinecliq, a film distribution platform integrated into Facebook. Born in Moscow, Russia, Yan currently splits his time between New York and London. Yan holds a Bachelor of Science

degree in Film and Television Production from Boston University.



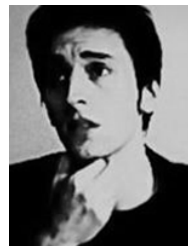
**Henry Lim**, *Social Media Manager, Cinémur /MFG Labs, France*

As a specialist in social media and web copywriting, Henry helps brands create digital projects and extend them on social networks.



**Benoit Vidal**, *Information Architect, Cinémur /MFG Labs, France*

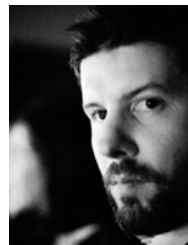
Benoît Vidal, information architect at MFG Labs, is co-founder of Dataveyes, a start-up focused on Human-Data interactions, and co-founder of Cinemur, a brand new social platform for Cinema.



**Dan Light** *Executive Director, Glass Eye, UK*

Dan Light is a director of Glasse Eye, an entertainment marketing agency he co-founded in June 20120 with Saffron Tucker. With clients including Universal Pictures, Paramount Pictures, Warner Bros, Disney and Twentieh Century Fox, Dan and Saffron hand-pick production teams for each project, drawing from a global pool of technical and creative talent. As well as producing interactive campaigns for recent releases including Mission Impossible: Ghost Protocol, The Muppets, Chronicle and Cloud Atlas, Glass Eye consults for major studios on digital and social media

marketing strategy, while trying to leave a little time for the pursuit of their own increasingly hare-brained ideas.



## Panel 2: Shaping new front for sales / Platforms and VoD distribution

In Cinema and broadcast TV there is a distributor-driven “Up-front,” but on the digital playing field, original on-line video has no formal schedule, structure or financing mode, so the “NewFront” is born. How can sales agent adapt best to this type of web-content?

How to reach new audiences including the new generation of trans-media users through digital distribution? What are the advantages and benefits of the D&D Cinema/VOD releases? How to promote an author-driven cinema in a digital world? How to deal with worldwide platforms vs national platforms?

**Eugene Hernandez** Director of Digital Strategy, Film Society Lincoln Center, USA

Eugene Hernandez is the Director of Digital Strategy at the Film Society of Lincoln Center, developing new initiatives for the nearly fifty-year-old organization and its magazine, *Film Comment*. In 1996 he founded *indieWIRE*, serving as Editor-in-Chief until 2010. He has served as a consultant to non-profit arts organizations including the Creative Capital Foundation, the Sundance Documentary Fund, the National Endowment for the Arts and ITVS, as well as an instructor at The New School in Manhattan. He has also participated as a juror and panelist at numerous international film festivals including Sundance, San Francisco, Tribeca, IDFA and is a member of the annual selection committee for the Independent Spirit Awards. As a journalist,

Eugene has written for *The Wall Street Journal*, *Variety*, *Filmmaker Magazine* and *The Hollywood Reporter* and spent 5 years at ABC-TV, working in its multimedia division as a producer of websites for ABC News and the Academy Awards. While a student at UCLA, he headed the Campus Events Commission.



**Ryan Werner** SVP Theatrical and Home Entertainment Marketing, IFC Films, USA

Ryan Werner is Senior Vice President of Marketing & Publicity at IFC Films, Sundance Selects, IFC Midnight. Upcoming films include: Walter Salles' *On the Road*, Noah Baumbach's *Frances Ha* and Neil Jordan's *Byzantium*. Past films include: Cristian Mungiu's *4 months, 3 weeks and 2 days*, Matteo Garrone's *Gomorrah*, Olivier Assayas' *Summer Hours* and *Carlos*, Steven Soderbergh's *Che*, Gus Van Sant's *Paranoid Park*, Armando Iannucci's *In the loop*, Wim Wenders' *Pina*, Werner Herzog's *Cave of forgotten dreams*, Andrea Arnold's *Fish Tank*, Arnaud Desplechin's *A Christmas Tale*, Andrew Haigh's *Weekend*, Lena Dunham's *Tiny Furniture*, Steve McQueen's *Hunger*, Michael Winterbottom's *The Trip*, the Dardennes Brothers' *The kid with a bike*,

Werner was also VP of Acquisitions & Distribution at Magnolia Pictures, Head of Theatrical Distribution at Wellspring and Palm Pictures and worked at Sundance Channel and IFF. He's a programmer at the Philadelphia International Film Festival and previously at Woodstock Film Festival.



**Ram Mureli** *Executive Sales, Cinetic International, USA*

Ram Murali is a sales and finance executive at Cinetic Media in New York. He has recently worked on the North American sale of such films as *Friends with kids*, *Compliance for a good time call*, and the forthcoming *Ginger & Rosa*. Prior to joining Cinetic, Ram worked at Creative Artists Agency and practiced law for several years in London and in Paris. He received his undergraduate degree from Dartmouth College, where he majored in German and French Literature, before receiving law degrees from Columbia Law School and the University of

Cambridge. He has also completed coursework towards the M.F.A. in Filmmaking at NYU Tisch School of the Arts.



**Mark Cosgrove** *Head of Programme, Watershed Arts Trust, UK*

Mark joined Watershed in 1994 and has worked in Independent Cultural Cinema Exhibition for over 25 years. He has curated seasons and touring programmes ranging from New Portuguese Cinemas to retrospectives of French filmmaker Claire Denis and Austrian director Ulrich Seidl. He has been on juries at film festivals including Cannes and Berlin. He is also the Creative Director of Encounters International Short Film and Animation Festival in Bristol. He has recently developed a film and music strand which has resulted in amongst other programmes a new score by Adrian Utley (Portishead) to Dreyer's *The Passion of Joan*

of Arc. He publishes regularly on cinema, film and culture and via podcasts and tweets @msc45. In November 2010, he collected the Europa Cinemas award for Entrepreneur Cinema of the Year.



**Marieke Jonker** *Managing Director, Amstelfilm, The Netherlands*

Marieke Jonker started her cinema career as a programmer at De Uitkijk, the oldest film theatre of Amsterdam. Seeing a lot of possibilities with the upcoming digitization, she founded together with Krijn Meerburg, Michiel Berkel and Bart Lubbers film distributor Amstelfilm in 2008. In three years time, they released more than 40 films, trying different ways of distributing and several digital possibilities. Finally, in May 2012, We Want Cinema was launched in The Netherlands. The first online platform that

allows you to decide what is played in the theatre is a fact.



### Panel 3: Conclusions / How to design a winning distribution strategy?

What are the inputs and outputs of the raised issues during the conference? What are the possibilities for the sales agents to be early adopters? How can European film industry be trendsetter?

How to help further the emerging digital content landscape and present the most advanced thinking around? How to partner marketers with content creators, talent and distributors?

**Véronique Beaumont** COO *Digitas and Razorfish, France*

Véronique has a solid technological and marketing education, with an engineering PhD from ENSEEIHT and another in marketing management from ISG. She started her career at Sagem where she stayed for 8 years in several marketing positions before going to SEMA Group consulting in 1996 to develop their Pan-European e-business practice. Two years later she is appointed Consulting Director in digital marketing at TBWA Interactive. Véronique joined then Digitas, the first worldwide Digital Marketing Agency network, in 2002 as Partner, leading the Cosmetics and Luxury key accounts and actively taking part to new business development for the agency. In 2007 she is assigned the role of Director of international business development, where her acquired expertise management and processes on larger scale was put at benefit for worldwide

Digitas network. By the end of 2009, Véronique is nominated Managing Director at Digitas France, her mission being the strategic, operational and new business development of the agency as well as the international coordination with the other agencies of the network on key global accounts. Since beginning of 2011, her rôle has been extended to COO of both Digitas and Razorfish in France.



**Richard Lorber** CEO, *Kino Lorber, USA*

Richard Lorber is the President and CEO of Kino Lorber Inc., a leading U.S. independent distributor of acclaimed world cinema, award-winning documentaries, and classics. In business for over 30 years, the Company, which is based in NYC with a staff of 26, releases over 20 films per year theatrically on its three labels, Kino Lorber, Kino Classics and Alive Mind Cinema (docs) as well as over 70 per year digitally and on dvd and blu-ray. Its digital output deals and key relationships extend to over a dozen leading platforms including Netflix, Amazon, iTunes, Epix, Vudu, YouTube, Hulu, Snag Films and many others; the company also deploys an in-house "e-toolbox" for digital marketing and direct to consumer VOD offerings from its own sites; its fast growing digital business has increased from 5% to over 20% of its total revenues in just 3 years. Recent theatricals that played in

markets across the U.S. are *The Well Digger's Daughter* directed by Daniel Auteuil (from Pathe), Gerhard Richter Painter (from Match Factory), *Dogtooth* (2010 Oscar Nominee--from MK2), *Metropolis* (restoration of 1927 Fritz Lang classic), and this year's hoped for documentary oscar contender, from Palestinian and Israeli co-directors: *5 Broken Cameras* (winner of IDFA and Sundance).



## EUROPA INTERNATIONAL

Europa International is the gathering of European sales agents (also called international distributors / exporters) set up in 2011 during the Berlin International Film Festival.

The main target of the organization is to represent and defend the interests of the exporters, essential players regarding the financing and distribution of European cinema. European sales agents have decided to join forces to face the important challenges of the actual market, in particular the transition to the digital world and the emergence of new media and business models.

Europa International works as a think tank, a lobby and a network, with three action lines:

- Lobbying to the institutions (at European level - MEDIA programme, and national level - European Film Agency Director) in order to get a better support for sales agents
- Collaboration among the members (sharing of experiences, data collect and surveys, exchange of information)
- Cooperation with the others European organizations (e.g. Europa Distribution, Europa Cinemas

And of course to work on all the different services the sales agents might request.

Thanks to its key position in relation with producers, distributors, exhibitors and festivals, Europa International intends to share its broad experience in order to prepare efficiently the future of the MEDIA programme.

## EUROPA INTERNATIONAL

### Board

President

**Michael Weber** (The Match Factory)

Vice-Presidents

**Susan Wendt** (TrustNordisk) - **Thorsten Schumacher** (Hanway) - **Daniela Elstner** (Doc & Film)  
**Nelleke Driessen** (Fortissimo) - **François Yon** (Films Distribution) - **Sasha Wieser** (East West)

Treasurer: **Jean-Paul Commin**

Managing Director: **Daphné Kapfer**

### Members

Europa International counts **34 members** from **14 European countries**.

- **Autlook Film Sales** • **Bac Films** • **Celluloid Dreams** • **Coproduction Office** •
- **Croatian Films** • **Doc & Film International** • **Dea Planeta** • **EastWest Filmdistribution** •
- **Ellipsis Media International** • **Fandango Portobello Sales** • **Films Boutique** •
- **Films Distribution** • **Fortissimo Films** • **Hanway Films** • **Intramovies** • **Kinology** •
- **Le Pacte** • **Les Films du Losange** • **Level K** • **Memento Films International** • **MK 2** •
- **New Europe Film Sales** • **Non Stop Sales** • **Pyramide International** • **Red Film Sales** •
- **Reel Suspects** • **SND Groupe M6** • **Soul Food** • **The Match Factory** •
- **The Yellow Affair** • **Trust Nordisk** • **Urban Distribution International** •
- **Wide Management** • **Wild Bunch** •



1<sup>st</sup> Europa International Conference is part of Distribution 2.0, a project from The Match Factory (note that Michael Weber is the president of Europa International) funded by the MEDIA Programme through MEDIA Mundus.



Distribution 2.0 aims to create a professional network to explore new means in marketing and distribution of international feature films. It encourages distributors involved to pioneer and exchange new ideas and experiences to create circulation, visibility and awareness of independent arthouse films through social networks, viral marketing, digital distribution, day and date releases and flexible programming structures.

Are sales agents in the right position to build up directors as brands beyond B2B exchange and in direct relation with the consumers? We will create concepts in a joint collaboration with the directors, producers, sales agents and distributors for three to four titles in 2012. And we will ask our distributors to use these concepts and shape them by their feedback.

In addition, a number of distributors are directly attached to the project to add their knowledge to it: Strand Releasing (USA), Pandora Film (Germany), Canana (Mexico), Cinefil (Hungary), Reelport (Germany) and Joint Entertainment (Taiwan). They have been selected to work on an unconventional release strategy or marketing model targeting fresh audiences. They will report back to us and share their results.

The combined results of these two strands of Distribution 2.0 will be presented and discussed publicly and transparently. This project embraces the challenges of the digital environment in order to maximize the profit for independent films. Synergies and incentives will be the benefit for all parties.



**Coordinator of the project: The Match Factory**  
**Contact: Jenny Walendy**  
**Tel: +49 221 539 709 0/ E-mail: [jenny.walendy@matchfactory.de](mailto:jenny.walendy@matchfactory.de)**

### Panel 3: DISTRIBUTION 2.0 / Working on a cross boarder / international marketing concept

**Jenny Walendy** *Project coordinator, The Match Factory, Germany*

After graduating from the Film and Television University "Konrad Wolf" in 2005, Jenny Walendy worked in the fields of production and post production as an assistant, coordinator, supervisor and production manager on numerous projects. She joined The Match Factory in 2009 to work on Television sales, contract management and further administrative tasks.



**Tilman Scheel** *Managing Director, Reelport, Germany*

In 2004 Tilman founded reelport, an online submission platform for short films. By now 40.000 film makers have submitted more than 52.000 short films to 80+ festivals from Oberhausen, Germany to Tampere, Finland. For feature films reelport has developed picturepipe, a secure online streaming and networking environment for film professionals. In partnership with cinando.com, the market of the Cannes film festival and the MIP, the worlds largest TV market, reelport is operating the online platforms of major film and TV markets, film archives, libraries and film distributors everywhere in the world.

In 2008 Tilman created Europe's Finest with the support of MEDIA. It is the aim of Europe's Finest to provide our film heritage

to digital cinemas by digitising and distributing film classics. Europe's Finest is by now offering more than 100 film classics to digital cinemas.

Tilman is a regular panellist on the implications digital has on the way the industry deals with film.



**Peter Bognar** *Managing Director, Cinefil, Hungary*

Peter Bognar (49) joined Budapest Film in 1993 to become the art house film distribution company's acquisitions manager and worked for the company for 18 years.

Strategic Director from 2003, CEO between 2007-2010. Co-founder of Odeon Art Video, the only independent video store-chain in Budapest, which became the capital's favourite videotheques (4 stores) and have managed to (almost) survive until the current times.

Co-founder and CEO of Filmklik (2006-2010) the only independent VOD-service in Hungary, Filmklik had been awarded by the MEDIA programme twice.

Co-founder of CinefilCo & hungariAnt (2010 to now), a community based film distribution squad, focusing on sustainable patterns in distributing art house movies.



**Sofia Marquez Moreno** *Business Affairs, Canana, Mexico*

Studied an MA in Film Industry Management and began her career in the international sales agency LATIDO in Spain, then she joined to CANANA distribution in Mexico where she currently leads the digital project of CANANA OnDemand and also is in charge of the sales of the distribution department.



## **WORK SESSIONS (closed meeting – EI members only)**

### **Work session 1: AUDIENCE, a “friend” for social media or an “enemy” for piracy**

Internet has deeply changed the use and means of consumption of cinematographic works. Consumers, especially the young generation, have gradually become used to access freely, and without time or territorial constraints, an unlimited number of films.

In one hand, those new trends in audience behavior have to be taken into account in order to understand how Internet could increase cinematic choice among young consumers and not only push them towards the mainstream. The larger point is that a larger audience can be reached when social media such as Facebook and also Twitter are used.

In the other hand, it is important to manage that the European films respond to the desires and expectations of young audiences. Without this care, the audience can lead to a negative effect for the film, for instance the success of VoD depending, on the development of an attractive legal offer and the implementation of effective systems to combat piracy.

### **Work session 2: DAY-AND-DATE, from experimental strategies to innovative business models**

The attractiveness of VoD services will depend on the degree of 'freshness' of the exclusive film premieres offered. This requirement is debatable, as it raises questions concerning the relevance of time delays in the availability of works in various countries and involves substantial adaptations of their modes of distribution, notably the "window" for VoD transmission following the date of cinema release. However, the level of adaptation required for the established exploitation windows must be identified carefully and with precision. It is also essential to evaluate the potential impacts they may have on the various levels of the value chain. In these circumstances, the testing of innovative models will be crucial.

### **Work session 3: PROMOTION & MARKETING, traditional tools vs new fronts**

Selling a movie used to be a snap: to print a poster and ran trailers. Today, that kind of campaign would get a film marketer fired. The dark art of movie promotion increasingly lives on the Web, where professionals are playing a wiliier game, using social media and a blizzard of other inexpensive yet effective online techniques to pull off what may be the marketer's ultimate trick: persuading fans to persuade each other.

### **Work session 4: DIGITAL SINGLE MARKET, an appropriate European policy**

With the growth of digital technology, existing film distribution practices are under review. Cinemas are undergoing a massive process of digitisation. Broadcasting services have evolved as a result of several technological developments: the switchover to digital, IPTV and the advent of over the top audiovisual services and internet connected TV enable consumers to access more and more non linear services. In addition, developments in consumer equipment have enabled people to access and create content anywhere anytime using mobile devices (tablets, laptops, smartphones). In this complex and increasingly competitive landscape, content formats will be expected to evolve as well as the models of distribution. In this context, an appropriate policy of support and promotion of European works becomes crucial.

## PRACTICAL INFORMATION

### Accommodation / Hotel & Conference center

Novotel Paris Tour Eiffel Hotel  
61 quai de Grenelle  
75015 Paris, France  
Tel: +33 140 58 20 00

The Novotel is a four stars (\*\*\*\*) hotel, located in the city center just near the Eiffel Tower, close to the metro station Bir-Hakeim (line 6) or the RER station Champs de Mars – Tour Eiffel (line C).

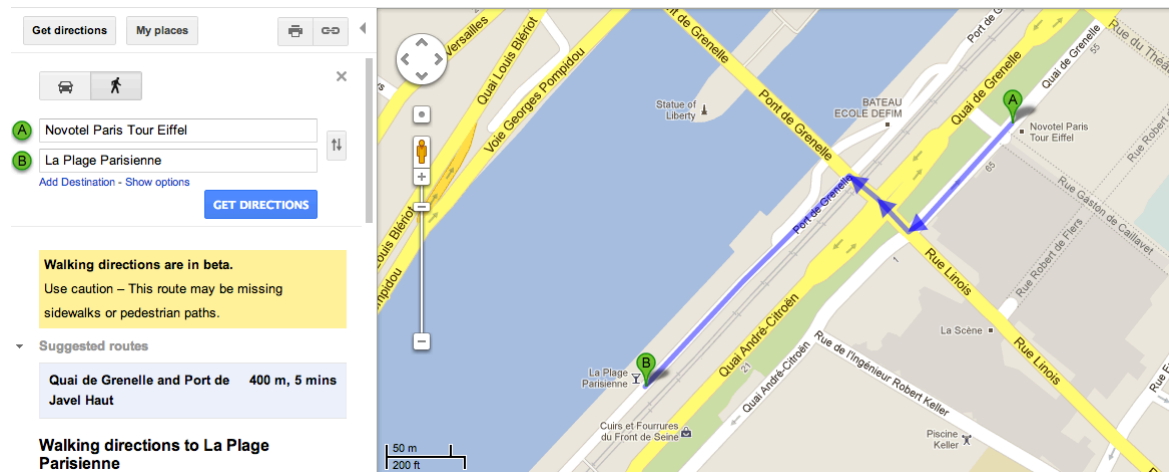
Hotel check-in: from 2.00 pm  
Hotel check-out: by 12.00 pm  
A cloakroom will be available for luggage storage on your day of departure.

### Meals / Dinner, Lunch & Cocktail

**Friday 23<sup>rd</sup> November at 8.30 pm: "GATHERING DINNER"** El and dcinex @ La Plage Parisienne  
The restaurant is walking distant from your hotel (about 400m).

**Saturday 24<sup>th</sup> November at 1 pm: LUNCH with EUROPA CINEMAS** @ Novotel  
**at 5.45 pm: COCKTAIL EUROPA CINEMAS "20<sup>th</sup> ANNIVERSARY"** @ Novotel

La Plage Parisienne  
Port de Javel Haut  
75015 Paris, France  
Tel: +33 140 59 41 00



### Transportation

#### Metro

Metro is the best way to travel around central Paris. Tickets can be bought at most stations, from ticket machines or the ticket office. The metros run between approximately 05:30 - 0145 on Fri/Sat).

Fares: Single fare €1.70 / Book of ten tickets €12.70 (in French "un carnet")

You will find a map of the main lines (metro and RER) in your accreditation bag / in all the metro stations or you can download it here: <http://www.ratp.fr/plan-interactif/>

**Contact Taxi:**

G7: +33 (0) 1 47 39 47 39

Taxis bleus: +33 (0) 8 91 70 10 10

Taxis de la ville de Paris: +33 (0) 1 45 30 30 30

Minimum rate: €6.10

## Accreditation

You will find at your hotel the Europa Cinemas bag, which includes your accreditation and a **Europa International envelope with: the programme for the conference “From *Pipedreams* to *Pipebusiness*”, the invitation for the dinner, a map for the transportation, a flyer about Europa International and a brochure about *Distribution 2.0*.**

## Contacts

Daphné Kapfer (Tel: +33 6 78 88 76 67 / E-mail: [daphne.kapfer@europa-international.org](mailto:daphne.kapfer@europa-international.org))

Fatima Djoumer (Tel : +49 30 61 40 22 00 / E-mail : [fatim@djoumer.de](mailto:fatim@djoumer.de))

## LIST OF PARTICIPANTS

Company	Name	Title	Country
<b>Sales agents / International distributors</b>			
Outlook Filmsales	Astrid Guger	Head of Sales	Austria
EastWest Filmdistribution	Sasha Wieser	CEO	Austria
Croatian Films	Antonia Carnerud	CEO	Croatia
TrustNordisk	Rikke Ennis	CEO	Denmark
TrustNordisk	Susan Wendt	Head of sales	Denmark
Celluloid Dreams	Hengameh Panahi	CEO	France
Coproduction Office	Emmanuelle Lecourtois	Sales	France
Doc & Film International	Daniela Elstner	CEO	France
Doc & Film International	Alice Damiani	Sales	France
Doc & Film International	Julien Herlory	Business Affairs	France
Doc & Film International	Hanna Horner	Festivals	France
Films Distribution	François Yon	Partner	France
Intramovies	Paola Corvino	President	Italy
Kinology	Grégoire Melin	CEO	France
Les Films du Losange	Lise Zipci	Intl and TV Sales	France
Memento Films International	Warda Fillon	Business Affairs	France
Pyramide International	Lucero Garzon	Head of Sales	France
Reel Suspects	Matteo Lovadina	CEO	France
SND – M6	Charlotte Boucon	Head of Intl sales	France
Wide Management	Loïc Magneron	General Manager	France
Wide Management	Nawid Sarem	EOF Coordinator	France
The Match Factory	Jenny Walendy	TV Sales	Germany
The Match Factory	Linda Kruse	Assistant to M. Weber	Germany
New Europe Film Sales	Jan Naszowski	Owner	Poland
Soul Food	Misha Mogorovic	Managing Director	Serbia
NonStop Sales	Carl-Fredrik Ostlund	Sales Coordinator	Sweden
Red Film Sales	Gerhard Spiehs	CEO	Switzerland
Fortissimo Films	Nelleke Driessen	Managing Director	Netherlands
Fandango Portobello Sales	Janine Gold	CEO	UK
Hanway Films	Chiara Gerladin	Sales Manager	UK
<b>Distribution 2.0 Coordinator and co-beneficiaries</b>			
The Match Factory	Linda Kruse	Administrative Manager	Germany
Cinefil	Peter Bognar	Managing Director	Hungary
Reelport	Tilman Scheel	Managing Director	Germany
Canana	Sofia Marquez Moreno	Business Affairs	Mexico
<b>Attendees</b>			
European Film Promotion	Renate Rose	Managing Director	Germany
European Film Promotion	Susanne Davis	Project Director FSS	Germany
Muso	Christopher Elkins	CEO	UK
CNC	Catherine Jouen	Director Export	France
ADEF	Agnès Durvin	Managing Director	France
L'ARP	Eric Busidan	Vice Manager	France
BFI	Carol Comley	Head of strategic dvpt	UK
Constellation Factory	François-Xavier Frantz	Producer	France
Festival Scope	Mathilde Henrot	CEO	France
Paris Cinemas	Aude Hesbert	Festival Director	France
Chorus Production	Gaia Dancy	Producer	France
Unifrance	Yann Raymond	Festival	France
SDI	Christian Oddos	Consultant	France
La Fémis	Emeric Salon	Distribution	France
La Fémis	Lucie Ric	Distribution	France
EuroVoD	Dragoslav Zachariev	Project Manager	France
Premium Films	Olivier Heitz	TV Sales	France

## PROGRAMME OUTLINE

### 9.30 am - 1.00 pm: CONFERENCE "FROM PIPEDREAMS TO PIPEBUSINESS"

9.30 am - 10.00 am: Opening of the 1<sup>st</sup> Europa International conference

Chairman: **Ted Hope** (Hope for Film, San Francisco Film Society)

10.00 am - 11.00 am: Social media marketing / Networking & outreach

- **Rose Kuo** (Executive Director, Lincoln Film Center, US)
- **Yan Vizinberg** (Chief Content Officer, Cinecliq, US/UK)
- **Henry Lim** (Social Media Manager, Cinémur, FR)
- **Benoît Vidal** (Information Architect, MFG Labs, FR)
- **Dan Light** (Manager, Glass Eye, UK)

11.00 am - 11.30 am: Coffee break

11.30 am - 12.30 pm: Shaping new front for sales / Platforms and VoD distribution

- **Eugene Hernandez** (Director of Digital Strategy, Lincoln Film Center, US)
- **Ryan Werner** (SVP Theatrical and Home Entertainment Marketing, IFC Films, US)
- **Ram Murali** (Executive Sales, Cinetic International, US)
- **Mark Cosgrove** (Head of Programme, Watershed Arts Trust, UK)
- **Marieke Jonker** (Managing Director, We Want Cinema, NL)

12.30 pm - 1.00 pm: Conclusions / How to design a winning distribution strategy?

- **Véronique Beaumont** (COO Digitas and Razorfish, FR)
- **Richard Lorber** (CEO, Kino Lorber, US)

1.00 pm - 2.30 pm: Lunch with Europa Cinemas

### 2.30 pm - 5.00 pm: WORK SESSIONS (closed meeting only for EI members)

- Work session 1: **Audience, a "friend" for social media and an "enemy" for piracy**  
Moderator: Ted Hope
- Work session 2: **Day & Date, from experimental strategies to innovative business models**  
Moderator: Rose Kuo
- Work session 3: **Marketing & Promotion, traditional tools vs new fronts**  
Moderator: Eugene Hernandez
- Work session 4: **Digital single market, an appropriate European policy**  
Moderator: Florian Hensel

### 5.00 pm - 5.45 pm: DISTRIBUTION 2.0 / Working on an intl mkting concept

- **Jenny Walendy** (TV Sales, The Match Factory, DE)
- **Tilman Scheel** (Managing Director, Reelport, DE)
- **Peter Bognar** (Managing Director, Cinefil, HU)
- **Sofia Marquez Moreno** (Business Affairs, Canana, MX)

5.45 pm - 19 pm: Cocktail Europa Cinemas "20<sup>th</sup> Anniversary"

