

**2<sup>nd</sup> EUROPA INTERNATIONAL CONFERENCE**  
22 - 23 November 2013, ATHENS

***“New Platforms  
for  
New Opportunities”***

BE THE CHANGE YOU WANT TO SEE

- GANDHI

**EUROPA**  
**INTERNATIONAL**

## PROGRAMME

### Thursday 21<sup>st</sup> November

#### Arrivals

**Free time – Please check Europa Cinemas programme for the screenings**

5.30 pm Board meeting

8.30 pm Board diner with the speakers

### Friday 22<sup>nd</sup> November

#### 10.00 am - 1.00 pm: GENERAL ASSEMBLY (closed meeting only for EI members)

- Elections of the Europa International new board
- Discussion with Xavier Troussard, Head of MEDIA programme
- Roundtable with EFP (European Film Promotion)
- Presentation of the new MEDIA schemes by Gaele Broze, Head of Distribution

**1.00 pm - 3.00 pm: Free time for Lunch**

#### 3.30 pm - 6.30 pm: WORK SESSIONS (Choice of 4 work sessions)

##### 3.30 pm - 5.00 pm: Individual sessions

- Work session 1: **A2E Artist to Entrepreneur** moderated by **Ted Hope**
- Work session 2: **Distribution 2.0** moderated by **Jenny Walendy**
- Work session 3: **Practical and technical for digital** moderated by **Alexandre Weiser**
- Work session 4: **Licensing the rights** moderated by **Florian Hensel**

5.00 pm – 5.30 pm: Short break

5.30 pm – 6.30 pm: Conclusions

**8.30 pm: "Gathering dinner" thanks to Dcinex and Muso (closed event only on invitation)**

### Saturday 23<sup>rd</sup> November

#### 9.30 am - 1.00 pm: EUROPA INTERNATIONAL ANNUAL CONFERENCE

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

##### 9.30 am - 10.00 am: Opening of the 2<sup>nd</sup> Europa International conference

- **Europa International Board** (Opening and thanks)
- **Jenny Walendy** (Presentation of Distribution 2.0, The Match Factory, DE)

##### 10.00 am - 11.00 pm: New Opportunities for New Business

- **Joseph Beyer** (Director of Digital Initiatives, Sundance Institute #ArtistServices, US)
- **Brian Newman** (Founder, Sub-Genre, US)
- **Barry Rebo** (Managing Partner, Emerging Pictures, US)

##### 11.30 am - 12.30 am: New Platforms for New Models

- **Philip Bellezza** (Head Partner Relations, Cindegim, US)
- **Casper Hald** (Head of VoD & Senior Director, TDC Group, DA)
- **Christian Grece** (Analyst European on-demand audiovisual markets, EOA, FR)

11.00 am - 11.30 am: Coffee break

##### 12.30 pm - 1.00 pm: Conclusions on Digital Distribution: Step forward to Day-and-Date?

- **Clare Binns** (Programming & Acquisitions Director, Picture Houses, UK)
- **François Yon** (Partner, Films Distribution, FR)

1.00 pm - 2.30 pm: Lunch with Europa Cinemas

2.30 pm - 4.30 pm: COMMON PANEL with EUROPA CINEMAS

2.30 pm - 4.30 pm: New Offers and New Concepts

- **Ted Hope** ((Hope for Film, San Francisco Film Society, EI Moderator, US)
- **Daniela Elstner** (CEO, Doc & Film International, EI Board, FR)
- **Susan Wendt** (Head of Sales, TrustNordisk, EI Board, DA)

4.30 pm - 6.00 pm: Get together with Europa Cinemas

7.30 pm - 9.30 pm: Cocktail thanks to the Greek Film Center (closed event only on invitation)

Free time

Sunday 24<sup>th</sup> November

Free time

Departures

## CHAIRMAN

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

Ted Hope is one of the most respected producers in independent film. A true expert in the field, a survey of his 65 plus films includes many highlights and breakthroughs in cinema, including Ang Lee's *The Ice Storm*, Shari Springer Berman and Robert Pulcini's *American Splendor*, Alejandro González Iñárritu's *21 Grams*, Todd Solondz's *Happiness*, Tamara Jenkins' *The Savages*, and Todd Field's *In the Bedroom*, amongst many others.

In 1990, Hope cofounded with James Schamus the influential production and sales company Good Machine, which they sold to Universal in 2002. Known within the industry for having an extraordinary ability to recognize emerging talent, he has more than 20 first features to his credit, including those of Alan Ball, Todd Field, Michel Gondry, Hal Hartley, and Nicole Holofcener.

In September 2012, Hope left a lifetime in New York City to take leadership of the San Francisco Film Society as Executive Director. In his 14 month tenure, he raised over a million dollars in new program support, improved existing programs and structures, while laying the groundwork for innovative programs for the creation, appreciation and

monetization of the art form. His entrepreneurial spirit beckoning him, Hope is now developing opportunities in the shifting business and creative paradigms of cinema.

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. As the creator, editor and regular contributor to HopeForFilm.com blog, Hope provides a must-read forum for discussion and engagement about the critical issues faced by filmmakers, artists, and the film industry. He is also an exciting and prolific voice on Twitter with over 30,000 followers, and has contributed to numerous publications, including *The New York Times* and *Filmmaker Magazine*.

Hope is married to filmmaker Vanessa Hope, and has a 13 year old son, Michael.



## EUROPA INTERNATIONAL

Europa International is an organization for 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.



### 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** • **Dea Planeta** • **Doc & Film International**
- **EastWest Filmdistribution** • **Ellipsis Media International** • **Fandango** •
- **Films Boutique** • **Films Distribution** • **Fortissimo Films** • **Gaumont** •
- **Hanway Films** • **Intramovies** • **Kinology** • **Le Pacte** • **Les Films du Losange** •
- **Level K** • **Lion Pictures International** • **Memento Films International** •
- **MK 2** • **New Europe Film Sales** • **Pyramide International** • **Red Film Sales** •
- **Reel Suspects** • **SND Groupe M6** • **Soul Food** • **Svensk Filmindustri** •
- **The Match Factory** • **The Yellow Affair** • **Trust Nordisk** •
- **Urban Distribution International** • **Wide Management** • **Wild Bunch** •

2<sup>nd</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, for its 2<sup>nd</sup> edition.



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

Progressive marketing concepts for JUST THE WIND by Bence Fliegauf, WADJDA by Haifaa al Mansour, WHEN I SAW YOU by Annemarie Jacir and POSTCARDS FROM THE ZOO by Edwin (which also was the first direct to VOD Europe wide release) were created by The Match Factory in joint collaboration with the directors, producers, sales agents and distributors.

In addition, a number of distributors, which are directly attached to the project, elaborated their own innovative marketing and distribution plans for a slate of films of their selection. Those co-beneficiaries are Strand Releasing (USA), Canana Presenta (Mexico), Cinefil Co (Hungary) and Joint Entertainment International (Taiwan), together with Alambique (Portugal), Library of Cinema (Russia) and Contact Film (Netherlands), which joint the project for 2013.

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.

**Jenny Walendy** *Project Coordinator, The Match Factory, DE*

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. She is the coordinator of Distribution 2.0, The Match factory project.



## SPEAKERS

### Panel 1: New Opportunities for New Business

**Art, artists, audiences, and technology change far quicker than markets or industry. Opportunity rests in the gap in between. New distribution and financing realities have brought seismic and permanent changes to the film industry. There are opportunities to access to creative distribution, funding and support services through new business such as Kickstarter, ArtistServices, etc.**

**Joseph Beyer** *Director of Digital Initiatives, Sundance Institute #ArtistServices, USA*

Joseph Beyer currently works as Director of Digital Initiatives for Sundance Institute, where he managed the development team and launch of the Sundance Institute #ArtistServices Initiative under the direction of Executive Director Keri Putnam and the Board of Trustees.

#ArtistServices provides exclusive creative funding, distribution, marketing and theatrical support to 6,000+ Sundance Institute alumni artists. Filmmakers are eligible for innovative universal and pre-negotiated deals to self distribute their work to iTunes, Hulu, Netflix, AmazonVOD, SundanceNow, Topspin, Xbox, Sony Entertainment Network, SnagFilms, Vimeo, Reelhouse, VHX and YouTube platforms - all while retaining and controlling their creative rights and release plans.

Beyer led the team that developed the first-ever collaboration with crowd funding leader Kickstarter.com to provide Institute alumni exclusive training and promotional support in creative funding. 130+ projects totaling over \$4.5 million dollars have been successful through the partnership since launching in January 2011.



**Brian Newman** *Founder, Sub-Genre, USA*

Brian Newman is the founder of Sub-Genre, a strategic consulting company focusing on business development projects in the entertainment and cultural industries. Brian is also the co-founder and CEO of Crowd Play, LLC a recently funded start-up launching a mobile application called Flicklist. He blogs about film and new media at [www.Sub-Genre.com](http://www.Sub-Genre.com)

Previously, Brian served as CEO of the Tribeca Film Institute (TFI), where he conceived and launched the Reframe project, a ground-breaking initiative in partnership with Amazon to aggregate, curate, digitize and disseminate as DVD and digital download and streaming over 1,000 hard-to-find films and videos to educational institutions, museums, galleries, and the general public. Brian developed all concepts for the accompanying website ([www.reframecollection.org](http://www.reframecollection.org)) which used

open source cataloguing, social networking, curation and new web tools to help consumers, curators and educators to find, use and interact with film content.

As President of Renew Media, Brian initiated and led a merger with TFI in 2008, which consolidated and expanded both organizations programs. Renew Media, founded by the Rockefeller Foundation as National Video Resources, developed programs in support of film and new media artists. Programs included: the Media Arts Fellowships, awarding over \$1 Million annually to film and new media artists; the "Looking At" traveling series of films to over 300 cities annually and numerous advocacy projects on behalf of independent filmmakers.

He speaks regularly on new media, innovation, audience development and the

future of the industry. He is also lead acquisitions consultant for "Something to Talk About," a new documentary series founded by Brainstorm Media and DirecTV, which will premiere 12 films annually on television, in theaters and on DVD and digital outlets. He was executive director of IMAGE Film & Video Center, producer of the Atlanta Film Festival, and has held positions at the IFP and the South Carolina Arts Commission.

Brian serves on the board of Muse Film & Television and is chair of the board of Rooftop Films, and was an officer of the board of Grantmakers in Film & Electronic Media (GFEM) for five years. He authored "Inventing the Future of the Arts: Seven Digital Trends that Present Challenges and

Opportunities for Success in the Cultural Sector" for the book 20 Under 40: Reinventing the Arts and Arts Education for the 21st Century. He was born in North Carolina and has an MA in Film Studies from Emory University.



**Barry Rebo** *Managing Partner, Emerging Pictures, USA*

In 1986 Barry Rebo co-founded the first high definition video (HDTV) production company in the United States, REBO Studio.

Barry had long been a pioneer in the application of portable video systems, beginning in 1975. He has been awarded many honors, including national and local Emmy Awards for documentary cinematography for shows including CBS Reports; PBS' FRONTLINE; and Time Life Television. In music television he produced and directed programs for Bruce Springsteen, Pink Floyd, and New Order, amongst others.

Between 1985 and 1999 Rebo produced or Executive Produced more than one hundred and fifty high definition commercials, documentary specials, short features, live concerts, music videos and animation programs. For PBS' American Playhouse drama series he Co-Executive Produced, "Fool's Fire" by Julie Taymor (Broadway's "The Lion King") in 1991.

Barry Rebo is a widely recognized expert in digital imaging systems by both the electronic and print media. His frequent television appearances have included interview segments on ABC-TV's "Good Morning America", CNN's "Inside Showbiz", the Discovery Channel's "Innovations", and news and technology programs on PBS, CNN, Bloomberg, Financial News Network, Fox Television and others.

In addition, Mr. Rebo has been quoted and profiled in Billboard, Forbes, Broadcasting & Cable, Business Week, the New York Times, The Wall Street Journal, Variety, Rolling Stone, as well as WIRED and RES Magazines.

"If the HDTV "guerilla" movement has a godfather, it would be Barry Rebo. The Manhattan-based Rebo is the original trailblazer of HDTV in the U.S. In 1986, after pioneering the use of small-format video cameras, he turned his attention to producing HD programming. REBO Studio produced 150 hours of HD programs, including the feature film Fool's Fire, by the then undiscovered Julie Taymor, for early outlets such as Japanese broadcaster NHK."

In 1994, while presenting a LIVE feed of the championship Italy vs. Brazil Final of the World Cup to 3000 fanatical fans in the Los Angeles Convention Center, the experience lead him to thinking about large screen digital projection opportunities for Independent & International film. That interest led to the creation in 2005 of Emerging Pictures and Emerging Cinemas, a national network of specialty film venues.



## SPEAKERS

### Panel 2: New Platforms for New Models

With changing audience viewing habits demanding a new approach when it comes to distribution, many are heralding Video On Demand as the future of film. Nothing is changing faster than Video on Demand, an ever-growing, ever-changing child with new quirks and habits forming all the time.

But is VoD really a financially realistic and sustainable business model, or does the illusion of choice mask minimal returns? As key players in the industry, the sales agents have to figure out the complications, the costs and the opportunities.

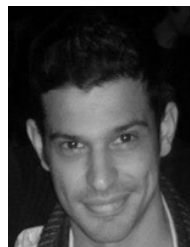
**Philip Bellezza** *Head of Partner Relations, Cinedigm, US*

Currently Head of Partner Relations for Cinedigm, a leader in independent distribution with specializations on theatrical, physical, and digital rights exploitation. Philip's joined the media industry from the fields of finance and law.

In a legal and business affairs role, he worked with the branded content group of a notable production house where he helped manage projects from inception, through commission, production and delivery.

Over the last several years, his focus was on distribution of content to the global broadcast markets with mainly factual content and a focus on documentary film.

In his role with Cinedigm, Philip focuses on the digital release of long-form film and series that span every genre. He oversees project launches of completed works from the acquisitions stage through release while working with rights holders to fine tune platform strategies, marketing, and promotion.



**Casper Hald** *Head of VoD & Senior Director, TDC Group, DK*

Casper Hald has the last 5 years been Head of VOD at TDC Group and responsible for Video On Demand across brands and platforms building the largest VOD service in Denmark (according to the US majors one of the worlds best performing VOD-operators per scale with a DKK100 mill. TVOD business this year).

Casper started his career at Nordisk Film TV Distribution in 1996 and worked with licensing of TV-rights to the Nordic territories for many years. He moved to pioneering the first VOD services with TV2/Denmark in 2005 and have worked with VOD since.

TDC launched SVOD back in 2011 and now prepare the launch of extensive catch-up offering strengthen core cable tv business and will launch the first non-linear VOD channels within the coming 6 months.





**Christian Grece** *Analyst European on-demand audiovisual markets, EOA, FR*

Christian Grece joined the European Audiovisual Observatory as European Television and On-demand Audiovisual Markets Analyst in March 2013. He drafts economic reports and analyses covering European and International on-demand audiovisual service providers for DG Connect at the European Commission.

Christian holds an BA in Economics from the University of Strasbourg, a Master in Business from Grenoble Ecole de Management, a Master in Business Administration from the University of Southern Illinois at Carbondale, USA and a Master in Industrial Economics from Paris-Dauphine University in collaboration with Ecole des Mines & Ecole Nationale Supérieure des Télécommunications. During his studies, he worked as an intern for Alcatel Business Systems in Finance and Controlling and

briefly worked as a Financial Auditor for KPMG Luxembourg.

After his experience in Luxembourg, Christian worked as an Researcher in Economics in Broadcasting competition and Spectrum Management for Orange-France Télécom for 3 years in Paris while being a Ph.D candidate in Economics at Paris Tech.



## SPEAKERS

### Conclusions on Digital Distribution

**Why would be the new digital distribution? What is the future of the VoD platforms and which new business models could be designed by those new opportunities?  
A step forwards to Day-and-Date?**

**Clare Binns** *Programming & Acquisitions Director, Picture Houses, UK*

In March 2003 Clare joined Picturehouse Cinemas Ltd, Britain's largest circuit of independent art-house and community cinemas, as Programming & Acquisitions Director.

By joining Picturehouse Cinemas Clare brought the cinemas owned and programmed by the former Zoo Cinemas, of which she was Managing Director, to the Picturehouse Cinemas circuit. Picturehouse Cinemas own and run 21 cinemas, and have programming contracts with 40 plus others, with which the company has involvement at various levels.

As well as acquiring titles for Picturehouse Entertainment – Picturehouse Cinema's distribution arm formed in 2010, Clare is

responsible for the overall programming policies and of maximising revenue through cinema admissions across the Picturehouse Cinemas circuit.

One of Variety's 25 people driving the London entertainment scene  
No.70 in The Guardian Film Power 100 list



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

### Work session 1: A2E ARTIST TO ENTREPRENEUR

Moderated by **Ted Hope** (*Hope for Film, San Francisco Film Society, US*)

Since the collapse of the traditional distribution for filmmakers in 2007, Ted Hope and the US community have been struggling to figure out new solutions of how to monetize their work – in other words: how to make money from their content and create a sustainable living.

A2E (Artist To Entrepreneur) is a specific line of programme launched by Ted Hope at the San Francisco Film Society, designed to provide filmmakers with the necessary entrepreneurial skills and best practices needed to have a sustainable creative life amidst this changing paradigm. A2E has been launched with A2E OnRamp (The Direct Distribution Lab), a workshop to allow filmmakers to budget, schedule, and predict possible revenues for their film throughout the direct distribution process.

A2E consists in a three day period, with a group of extremely talented filmmakers, technologists, marketing and distribution experts coming together to explore new paradigms for film distribution, and with a series of short lectures focusing on what all filmmakers should know about the film biz, the current culture, and recommended best practices for themselves.

### Work session 2: DISTRIBUTION 2.0

Moderated by **Jenny Walendy** (*The Match Factory, DE*)

DISTRIBUTION 2.0 is a project of the sales company THE MATCH FACTORY.  
Please find more details in the programme and in the Distribution 2.0 leaflet.

### Work session 3: PRACTICAL AND TECHNICAL DIGITAL DISTRIBUTION

Moderated by **Alexandre Wieser** (*Dcinex, FR*)

This work session will be focus on the issues that the sales agents are facing with their cross-format digital material delivery (distributors, VoD platforms, festivals), from a practical and technical side. It will as well facilitate a reflection on how to bring anti-piracy to the next level thanks to invisible watermark detection on cam-corded pirated videos?

The new digital distribution brings the sales agents to think about digital archiving as well as the digital warehousing. What would be the best options from the sales agents perspective to suit best their specific needs? Should it be a cloud-based solution? With the VoD platforms, multiple formats are required. How to manage it? How to develop standard procedures and best practices?

### Work session 4: LICENSING THE RIGHTS

Moderated by **Florian Hensel** (*SKW Schwarz, DE*)

Focus on the digital environment a number of topics are discussed at the European level, which might impact the international distribution, and as a consequence the sales agents' work, such as "Online distribution" and its opportunities and challenges towards a digital single market, "Licences for Europe" dealing with cross-border access and portability of services, territoriality exclusivity and multi-territorial licensing, and "Media convergence" raising the European values.

In this context, it is important for the sales agents to better understand the developments of European policies, and to make sure to have a positioning about it; to defend a common position; and to let the authorities know about it.

## PRACTICAL INFORMATION

### Hilton / Accommodation & Conference Center

Hilton Athens  
46 Vassilissis Sofias Avenue  
Athens, 11528, Greece  
Tel: +30 210 7281000

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.

### Directions from the airport to the Hilton

#### By taxi

Distance from airport: 30 km  
Typical minimum charge: 45 EUR

#### By bus

Take Bus Route X95 and get off at "Ilissia" station, which is right across the hotel.  
The cost of the ticket is at 5 EUR per person.

#### By metro

Take the blue line towards Aigaleo and get off at "Evangelismos" station, which is situated at a 3-minute walking distance from the hotel. The cost of the ticket is at 8 EUR per person.

#### Contact Taxi:

Ikaros: +30 (0)10 51 52 800  
Minimum fare : 3.20 EUR (0,50EUR/km)

### Where to eat near the Hilton

#### At the Hilton

##### **Byzantine Restaurant**

at the main lobby of the Hotel  
(International)

##### **Galaxy roof Restaurant**

at the roof top of the hotel  
(Charcoal barbeques, sushi and cocktails)

##### **Milos Restaurant**

(Fresh Aegean fish)

#### Around the Hilton

##### **Pirouni kai Koutali**

Papadiamantopoulou 30 & Laodikias,  
(Greek family restaurant)

##### **Oikeio**

Ploutarhou 15,  
(Restaurant with a loft room and a terrace)

##### **Kafenio**

Loukianou 26,  
(Traditional Greek food in a pleasant atmosphere)

### Accreditation

The Europa Cinemas team will be at the Hilton Hotel from Thursday 21 November at 09:30 to welcome you and give you your accreditation badge.

You will find in the bag:

- your accreditation
- the programme for the conference "New Platforms for New Opportunities"
- the invitation for the gathering dinner
- the programme for Europa Cinemas conference and the screenings schedule

### Contacts

Daphné Kapfer (Tel: +33 6 78 88 76 67 / E-mail: daphne.kapfer@europa-international.org)  
Fatima Djoumer (Tel : +49 30 61 40 22 00 / E-mail : fatim@djoumer.de)

Meals / Lunch, Cocktail & Dinner

Thursday 21<sup>st</sup> November Dinner: **FREE TIME**

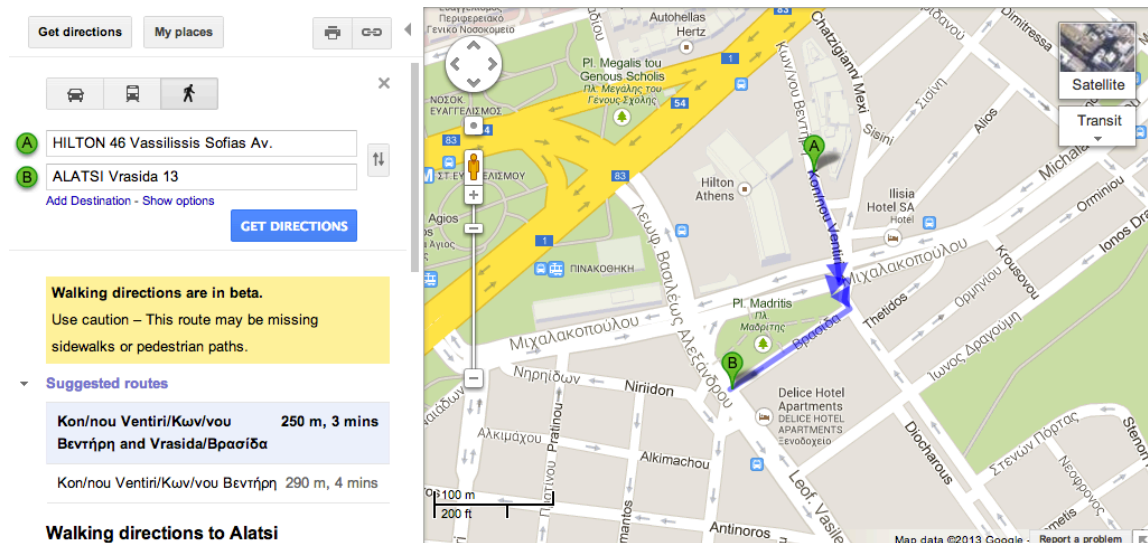
Friday 22<sup>nd</sup> November Lunch: **FREE TIME** (except for the board and the speakers / guests)

Friday 22<sup>nd</sup> November at 8.30 pm: **"GATHERING DINNER"** @ **ALATSI** thanks to DCINEX and MUSO

The restaurant is walking distant from the Hilton (about 250m).

The place is close to the Hilton, 5 minutes walking distance.

ALATSI  
Vrasida 13  
Athens 115 28  
Tel: +30 21 0721 0501



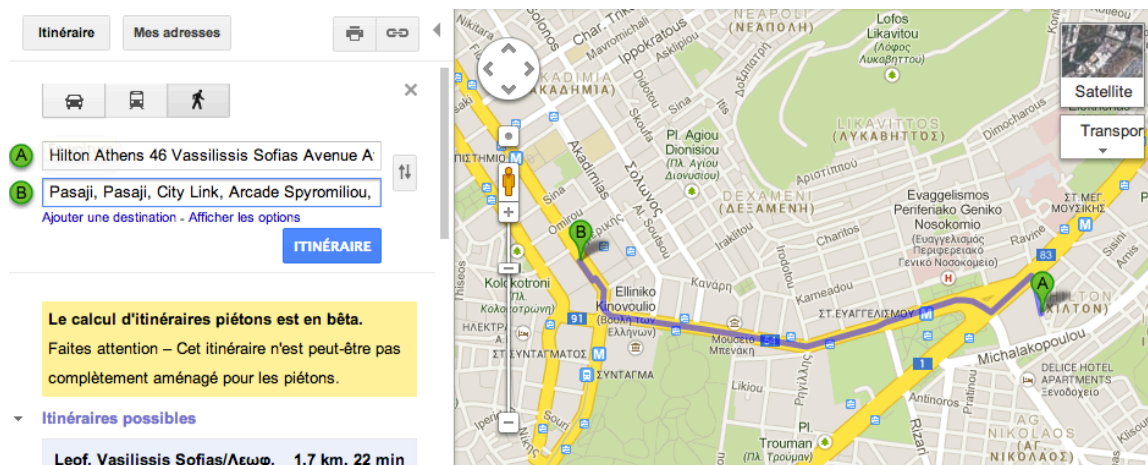
Saturday 24<sup>th</sup> November at 1.00 pm: **LUNCH with EUROPA CINEMAS** @ Hotel HILTON

Saturday 24<sup>th</sup> November at 7.30 pm: **COCKTAIL "SALES AGENTS MEET GREEK FILM INDUSTRY"** @

PASAJI thanks to the GREEK FILM CENTER

The place is down town. You might need to take a taxi to go there, or 25 minutes walking distance.

PASAJI  
City Link, Arcade Spyromiliou,  
Athens  
Tel: +30 21 0322 0714



## LIST OF PARTICIPANTS

Company	Name	Title	Country
<b>Sales agents / International distributors</b>			
Autlook Filmsales	Astrid Guger	Head of Sales	Austria
Doc & Film International	Daniela Elstner	CEO	France
Doc & Film International	Alice Damiani	Sales Manager	France
EastWest Filmdistribution	Sasha Wieser	CEO	Austria
Fandango	Raffaella Di Giulio	Intl Sales	Italy
Films Boutique	Jean-Christophe Simon	CEO	Germany
Films Distribution	François Yon	Partner	France
Fortissimo Films	Nelleke Driessen	Managing Director	Netherlands
Hanway Films	Chiara Gerladin	Sales Manager	UK
Intramovies	Marco Valerio Fusco	Intl Sales Executive	Italy
Kinology	Grégoire Melin	CEO	France
Les Films du Losange	Agathe Valentin	Head of Sales	France
New Europe Film Sales	Jan Naszwski	Owner	Poland
Red Film Sales	Gerhard Spiehs	CEO	Switzerland
Soul Food	Misha Mogorovic	Managing Director	Serbia
Svensk Filmindustri	Ann-Kirstin Westerberg	COO	Sweden
The Match Factory	Michael Weber	Managing Director	Germany
The Match Factory	Jenny Walendy	TV Sales	Germany
The Match Factory	Pablo Ladera	Project D20Assistant	Germany
TrustNordisk	Susan Wendt	Head of sales	Denmark
TrustNordisk	Sara Shafika Otten	Legal & Business	Denmark
Urban Distribution International	Frédéric Corvez	Managing Director	France
<b>Distribution 2.0 Coordinator and co-beneficiaries</b>			
The Match Factory	Jenny Walendy	Project Coordinator	Germany
The Match Factory	Pablo Ladera	Project Assistant	Germany
Alambique	Johanne Lacroix	Marketing & Com	Portugal
Caravella	Alexey Burzyantsev	Head of Intl Dept	Russia
Contact Film	Gerard Huisman	CEO	Netherlands
Cinefil	Peter Donath	Strategic Director	Hungary
<b>Partners</b>			
Dcinex	Alexandre Weiser	Head of Sales	France
Muso	Christopher Elkins	CEO	UK
<b>Attendees</b>			
Europa Distribution	Christine Eloy	Managing Director	Belgium
European Film Promotion	Susanne Davis	Project Director FSS	Germany
European Film Promotion	Cornelia Klimkeit	FSS Assistant	Germany
EuroVoD	Dragoslav Zachariev	Project Manager	France
Locarno Film Festival	Sophie Bourdon	Project Manager	Switzerland
FNE	Marketa Hodouskova	Festival Programmer	Poland
MEDIA Programme	Xavier Troussard	Head of Unit	Belgium
MEDIA Programme	Gaele Broze	Head of Sector	Belgium
MEDIA Programme	Katerina Xhetali	Programme Manager	Belgium
MEDIA Programme	Emmanuel Joly	Policy Officer	Belgium
WCP Media Services	Lucia Milazzotto	Commercial Director	Switzerland

## PROGRAMME OUTLINE

Friday 22<sup>nd</sup> November

**10.00 am - 1.00 pm: GENERAL ASSEMBLY (closed meeting only for EI members)**

- Elections of the Europa International new board
- Discussion with Xavier Troussard, Head of MEDIA programme
- Roundtable with EFP (European Film Promotion)
- Presentation of the new MEDIA schemes by Gaelle Broze, Head of Distribution

**3.30 pm - 6.30 pm: WORK SESSIONS (Choice of 4 work sessions)**

**3.30 pm - 5.00 pm: Individual sessions**

- Work session 1: **A2E Artist to Entrepreneur** moderated by **Ted Hope**
- Work session 2: **Distribution 2.0** moderated by **Jenny Walendy**
- Work session 3: **Practical and technical for digital** moderated by **Alexandre Weiser**
- Work session 4: **Licensing the rights** moderated by **Florian Hensel**

**5.30 pm - 6.30 pm: Conclusions**

**8.30 pm: "Gathering dinner" thanks to Dcinex and Muso (closed event only on invitation)**

Saturday 23<sup>rd</sup> November

**9.30 am - 1.00 pm: EUROPA INTERNATIONAL ANNUAL CONFERENCE**

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

**9.30 am - 10.00 am: Opening of the 2<sup>nd</sup> Europa International conference**

- **Europa International Board** (Opening and thanks)
- **Jenny Walendy** (Presentation of Distribution 2.0, The Match Factory, DE)

**10.00 am - 11.00 pm: New Opportunities for New Business**

- **Joseph Beyer** (Director of Digital Initiatives, Sundance Institute #ArtistServices, US)
- **Barry Rebo** (Managing Partner, Emerging Pictures, US)
- **Brian Newman** (Founder, Sub-Genre, US)

**11.30 am - 12.30 am: New Platforms for New Models**

- **Philip Bellezza** (Head Partner Relations, Cindegim, US)
- **Casper Hald** (Head of VoD & Senior Director, TDC Group, DA)
- **Christian Grece** (Analyst European on-demand audiovisual markets, EOA, FR)

**12.30 pm - 1.00 pm: Conclusions on Digital Distribution: Step forward to Day-and-Date?**

- **Clare Binns** (Programming & Acquisitions Director, Picture Houses, UK)
- **François Yon** (Partner, Films Distribution, FR)

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

**2.30 pm - 4.30 pm: COMMON PANEL with EUROPA CINEMAS**

**2.30 pm - 4.30 pm: New Offers and New Concepts**

- **Ted Hope** ((Hope for Film, San Francisco Film Society, EI Moderator, US)
- **Daniela Elstner** (CEO, Doc & Film International, EI Board, FR)
- **Susan Wendt** (Head of Sales, TrustNordisk, EI Board, DA)

**4.30 pm - 6.00 pm: Get together with Europa Cinemas**

**7.00 pm - 9.00 pm: Cocktail thanks to the Greek Film Center (closed event only on invitation)**

