



**EUROPA DISTRIBUTION**  
**2<sup>nd</sup> ANNUAL CONFERENCE**  
**at the Estoril Film Festival**

**November 20-22 2008**

*Accommodation : Hotel Vila Galé Estoril*  
*Conference Center: Centro de Congressos Estoril*  
*Screenings: Casino Estoril*

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## EDITORIAL

For the second time, Europa Distribution will hold its annual conference during the Estoril Film Festival. The support of the Estoril Film Festival is essential for us because it contributes to highlight the work of independent distributors from Europe who, together with independent producers, promote new talent, gradually introducing them to a wide audience.

We want to warmly thank Paulo Branco for having supported Europa Distribution from the very beginning and for welcoming 50 European Distributors to attend this conference and to discover the movies selected in the festival competition.

Europa Distribution was born in 2006 and since then it has developed tremendously; it has enabled independent distributors to have a voice in Europe and to have their interests represented. Furthermore, the regular meetings and discussions among Europa Distribution members have led to the development of a dynamic and efficient network of European Distributors who can share information and experiences on a regular basis to better promote Cinema from Europe all over the world.

These political and network actions are especially important today when European distributors all face the same problems : a decline in movie attendance, an unprecedented increase in the number of films and prints and inflation in the promotion costs, and a reduction in the amount of time the most challenging movies play in cinemas. Moreover, vertical and horizontal integrations have been on the rise over the past few years.

In a time of big changes due to the arrival of new technologies in the European Film industry, it is very important for European Distributors to be aware of the challenges they are facing and to gather in order to find collective answers to these current issues. This is why the panels of the conference will focus on discussing the present and future of European Distributors in this age of new technologies: newcomers in film business, new modes of film consumptions, new promotion and distribution forms, digital roll out, VOD issues... Are these new technologies a threat or an opportunity for European Distributors and European cinema? This is what we will try to find out in these 2 day conference.

Régine VIAL & Antonio MEDICI



# PROGRAMM OF THE CONFERENCE

Centro de Congressos Estoril

November, Thursday 20th

**2-2:30pm: Official Opening – Régine Vial & Antonio Medici**

**2:30-4:30: What is future of distributors and exhibitors at the age of new technologies?**

- **Michael Gubbins – Screen International (UK)** : Moderation
- **Elisabeth Prommer – Potsdam University (Germany)**: New audiences, new viewing habits, new marketing forms?
- **Liz Rosenthal - Power to the Pixel (UK)**: New distribution models
- **Fabrice Rochelandet – Faculté Jean Monnet, Université Paris-Sud (France)**: Networks and contents : is convergence possible ?

4:30-4:45pm: *Coffee Break*

**4:45-6:30: European Audiovisual policy: State of play and Perspectives**

- **Antonio Medici – Bim Distribuzione (Italy)** : Moderation
- **Cécile Despringre – FERA (Belgium)** : Consolidation and Extension of the action of the UE regarding audiovisual (New Directive, Charter on online cinema, Telecom package)
- **Hughes Becquart – MEDIA (Belgium)**: MEDIA 2007-2013

**7:30-9:30pm: Screenings**

- **7:30pm: Private Screening for ED Participants: Shultes by Bakur Bakuradze (Russia) – 100 min – Centro de Congressos (Room)**
- **7:30pm: Official Screening (competition): El Cant dels Ocells by Albert Serra (Spain) – 98 min – Casino Estoril**
- **8:00pm: Official Screening (out of competition): Liverpool by Lisandro Alonso (Argentina) – 84 min – Centro de Congressos (Grande Auditorio)**

**9:30: Opening Dinner offered by the Estoril Film Festival (Hotel Vila Galé Estoril)**

November, Friday 21th

**9:00 – 1:00pm: The Digital Revolution: State of play, Business Models & Practical Realities**

- **David Hancock - Screen Digest (UK)**: European overview and moderation
- 1<sup>st</sup> session: Private & Public schemes:
  - o **Fiona Deans – Arts Alliance (UK)**: the European development of Arts Alliance
  - o **Fabrice Testa – XDC (Belgium)** : Presentation of the European strategy
  - o **Jean Mizrahi – Ymagis (France)**: Presentation of the European Strategy
  - o **Anne Pouliquen – DIRE (France)**: the CIN, an alternative to the third part model?
  - o **Alex Stolz – UK Film Council (UK)**: The action of the UKFC
  - o D. Hancock – **Slides of R. Gjestland – Filmkino (Norway)**: Progress in the Norwegian Project
  - o **Nico Simon – Europa Cinemas / Utopolis (Luxemburg)**: The independent exhibitors' point of view
  - o **Hughes Becquart – MEDIA/European Commission (Belgium)**: The Media experts group on digital cinema – First Conclusions and Proposals



- 11:30am: *Coffee Break*
- 2<sup>nd</sup> session: Practical realities of digital cinema - how does a digital release work?
  - o **Thierry Delpit – CN Films (France)**: Presentation of the D-Platform
  - o The Example of "*The Class*" by Laurent Cantet
    - **Christine Eloy - Cineart (Belgium)**
    - **Svend Jensen - Arthaus (Norway)**

**1:00-2:30: Lunch Break** (Hotel Inglaterra)

### **2:30-5.30pm: VOD: a new opportunity for independent distributors?**

- **Jean-Marie Le Guen – NPA Conseil (France)** : European overview and moderation
- 1<sup>st</sup> session : Media Chronology, VOD contracts and clearing of rights
  - o **Philippe Leconte – Pyramide (France)**: The question of licences and VOD rights
  - o **Alexandre Labelle – Busy Bee (France, UK)**: Presentation of Glitner
  - o **Teun Hilte – Content Republic (UK)** : Presentation of Content Republic
- 4pm: *Coffee Break*
- 2<sup>nd</sup> session: Examples of VOD Platforms & Analyze of markets:
  - o **Peter Bognar – Budapest Film (Hungary)**: Presentation of Filmklik
  - o **Thomas Jörg – Cinexe (Switzerland)**: Presentation of Cinexe
  - o **Peter Kruger – consultant (Italy)**: VOD in Italy

### **5:30-9:30 pm: Screenings**

- **5:30pm: Official Screening (Out of competition): Secretos by Valeria Sarmiento (Chile) – 85 min – Centro de Congressos (Grande Auditorio)**
- **7:30pm: Private Screening for ED Participants: Pranzo di Ferragosto by G. De Gregorio (Italy) – 75 min – Centro de Congressos (Room)**

**9:30pm: Festival Closing Ceremony** – Casino Estoril

### **November, Saturday 22th**

#### **9:30-10:30 : Paulo Branco – Atalanta (Portugal) – Focus on Portuguese Cinema**

- State of play of distribution in Portugal
- Facts and figures on Portuguese Cinema and European Cinema in Portugal
- Facts and Figures of Portuguese Cinema in Europe

*10:30-10:45: Coffee Break*

#### **10:45-11:00: Conclusions of the Conference**

#### **11:00-12:30: Europa Distribution General Assembly** (R. Vial, A. Medici, A. Monzier, I. Obadia)

- Election of the chairman & the secretary of the Assembly
- Presentation of the 2008 actions and of the 2009 projects
- Approval of the 2007 financial statements
- Election of the new Board of Administration (11 members) / Suppression of the Executive Committee designated on May 19<sup>th</sup> 2007 (Cannes Film Festival)
- Decision on the 2009 membership fee
- Miscellaneous



**12:30-1pm: Grégoire Lassale & Alexandra Ouzilleau – Allocine (France)**

- Presentation of the European projects of Allocine, official sponsor of Europa Distribution

**1pm: Lunch Break** (Hotel Inglaterra)

Meeting of the newly elected Board of Administration

**2:30-9:30pm: Screenings**

- **2:30pm:** Private Screening for ED participants: ***El Brau Blau*** by Daniel Villamediana (Spain) – 63 min – Centro de Congressos (Room)
- **5:00pm:** Official Screening: ***Les Plages d’Agnès*** by Agnès Varda (France) – 110min – Centro de Congressos (Grande Auditorio)
- **5:00pm:** Official Screening: ***Cineuropa Award – Best film*** – Casino Estoril
- **7:30pm:** Official Screening: ***Second Best Film Award*** – Casino Estoril



# SPEAKERS

## WHAT IS THE FUTURE OF INDEPENDENT DISTRIBUTORS AT THE AGE OF NEW TECHNOLOGIES?

### **GUBBINS Michael, Editor, Screen International & Screen Daily (UK)**

**Michael Gubbins** is the Editor of Screen International, ScreenDaily and the respected daily newspapers produced at Cannes and other markets. Based in London, he has been writing about digital transformation for the last four years. He also makes frequent keynote speeches and chairs conferences around the world on the issue, including Cannes, Berlin, Hong Kong, Paris, Edinburgh and London. He is a regular commentator on radio, TV and the press in many countries. Gubbins has been a journalist for 20 years, working mainly in daily newspapers. His career included three years editing the UK's leading business technology magazine. As a student, he was the recipient of a prestigious Fuji Film Scholarship, as a director.

### **PROMMER Elisabeth, Assistant Professor of Sociology at the Potsdam University (Germany)**

**Elisabeth Prommer** (Phd) is Assistant Professor for media studies und media research at the Hochschule für Film und Fernsehen in Potsdam-Babelsberg Germany. Her research interests are audience and reception studies, film and media marketing. She has published a mediabiographical study on cinema audiences *Cinemasgoing and Biography: A Historical and Media Biographical Analysis*, published in 1999), co-edited a book about converging media use and publised a study about *The Lord of the Rings Trilogy: Attraction and Fascination of a Popular Culture Phenomenon* in 2007..Her monograph on television taste, lifestyle and comedy is forthcoming. With her research company *Prommer Media Consulting* she consults film producers and film distributors about marketing strategies. Her clients include the Oscar winner ‚Nirgendwo in Afrika‘ (Nowhere in Africa, Caroline Link), the Box office hit ‚Schuh des Manitu‘ and the recent Wim Wenders project. [www.prommer-media.de](http://www.prommer-media.de).

### **ROCHELANDET Fabrice, Assistant Professor of Economics at the University of Paris-Sud (France)**

**Fabrice Rochelandet** holds a PhD from the University of Paris Panthéon-Sorbonne. His dissertation addressed the question of copyright un the digital economy. He is currently Assistant Professor of Economics at the University of Paris-Sud and researcher at the ADIS unit research ([www.adislab.net](http://www.adislab.net)). His research focuses on the economic impact of information technologies through topics such as electronic delivery of cultural goods, broadcasting, intellectual property, and digital divide. He has published several papers on the digital protection of contents, the efficiency of copyright collecting societies, and illegal file-sharing. Currently, he is working on three research programs relating to digital business models for music, video and online press contents, mobile uses and services, and privacy concerns.

### **ROSENTHAL Liz, General Director, Power to the Pixel (UK)**

**Liz Rosenthal:** An early advocate and pioneer of digital distribution and filmmaking, Liz is a digital film and media expert. She advises international media companies, film financing organisations, filmmakers and film festivals about using cutting-edge distribution and production techniques and new film business models. Liz has recently been appointed as the Digital Distribution Strategy Advisor to the UK Film Council. Liz was the Programme Director of Digimart's Global Digital Distribution Summit, a ground-breaking event that brought together, for the first time ever, leading filmmakers, innovators and digital pioneers from around the world who are building new film distribution models. She is regularly invited to speak at international conferences, film festivals and leading film schools. She is also the founder of Earthly Delights Films, a production company that develops independent media projects. She was one of the producers of feature film *The Trouble With Men and Women* which was released in the US last summer through The Independent Film Channel and is currently launching an online animation project and series, Marsipan. Liz set up and ran the UK office for Next Wave Films



(a Santa Monica-based company of the Independent Film Channel US) from 1998 to 2002. Next Wave Films was a pioneer in the production, finance and sales of ultra low budget features and digital filmmaking. The company helped exceptionally talented filmmakers, from the US and abroad, launch their careers. Their award-winning films include Christopher Nolan's *Following* (Winner: Tiger Award, Rotterdam '99, Silver Hitchcock, Dinard '99), Joe Carnahan's *Blood, Guts, Bullets & Octane*, Kate Davis' *Southern Comfort* (Grand Jury Prize, Sundance '01), David and Laurie Shapiro's *Keep The River On Your Right: A Modern Cannibal Tale* (Special Jury Award, Amsterdam '00), Amir Bar-Lev's *Fighter* (Best Documentary, Karlovy Vary '00), Josh Aronson's *Sound and Fury* (Grand Jury Prize, Sundance '00, Academy Award nomination '01).

**Power to the Pixel** is a not-for-profit company that provides the independent film community with the latest in depth information and knowledge about new opportunities available in the transforming digital media landscape. Power to the Pixel runs cutting-edge forums and educational events with leading international experts. Power to the Pixel consulting provides a unique consultancy service for film and media companies, filmmakers and organisations that can advise on all areas of digital distribution and new media.

## EUROPEAN AUDIOVISUAL POLICY: STATE OF PLAY AND PERSPECTIVES

### **BECQUART Hughes, Policy officer for the MEDIA 2007 Programme (Belgium)**

**Hughes Becquart**, who holds a Master degree in Cinema and in translation, has been working for the European Commission since 1993. He became Head of the Distribution sector of the MEDIA Plus Programme (DG EAC) in 2002, spent two years at the CNC between 2006 and 2008 and is now Policy Officer for the MEDIA 2007 Programme (DG INFOS). He's in charge of distribution, VOD and digital cinema.

### **DESPRINGRE Cécile, CEO of FERA (Belgium)**

**Cécile Despringre** has studied international and European law at the University of Law of Paris and was graduated in International Economic Law in 1996. After a traineeship at the Delegation of the European Commission to International Organisations in Geneva in 1997, she started working as an Executive in charge of European affairs at SACD (the French authors' rights collective management society) in Brussels and became the legal advisor of FERA (Federation of European Film Directors) and AIDAA (International Association of Audiovisual Authors). In 2001, she moved to Paris to continue to deal with European affairs and trade negotiations in SACD and in addition she has been involved in the movement of the Coalitions for Cultural Diversity, a gathering of cultural organizations supporting the adoption of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005. In 2006 she became Chief Executive Officer of the Federation of European Film Directors (FERA) which gathers 36 directors' organisations from 27 European countries. FERA represents the rights of European directors and defends the cultural significance of audiovisual works, with the aim of creating a European audio-visual space.

**FERA** (Fédération européenne des Réalisateur de l'Audiovisuel) represents the interests of film and television directors in the European motion picture industry. FERA is the European Federation for national associations of television and cinema directors. It now represents 36 associations in 27 European countries. FERA represents directors as the primary creators of audiovisual works. The director, as the creative decision maker in a collaborative artistic process, has the final responsibility for the aesthetic cohesion and artistic integrity of the audiovisual work. FERA regards safeguarding the craft, artistry and the creative and economic rights of the director as essential components to the diversity of the European audiovisual culture.

FERA's missions are primarily focused on:

- fostering exchanges and common actions within an active network of national associations of directors ;
- relaying onto the European political scene the concerns, expectations and proposals of directors, and on a wider scale those of creators in the field of cinema and culture in general, in order to promote a European environment fostering creativity, culture and circulation of European works.





### **MEDICI Antonio, General Director, Bim Distribuzione (Italy)**

**Antonio Medici** is the General Director of Bim Distribuzione and of Q-Media, a video distribution company. After graduating in Political Sciences and in Cinema Management (EAVE, ANICA Master), he started working at the International Movie Company (distribution company) as a buyer. He is currently Europa Distribution's vice president.

**Bim:** For over 25 years BIM Distribuzione has been the major distributor of European and international independent films in Italy. We have also co-produced with well respected directors such as Ken Loach, Michael Haneke and Francis Ford Coppola. Last films released: Persepolis, We own the night, My blueberry nights, Be kind rewind...

## **THE DIGITAL REVOLUTION: STATE OF PLAY, BUSINESS MODELLS & PRACTICAL REALITIES**

### **DEANS Fiona, Content and Distributor Services, Arts Alliance Media (UK)**

**Fiona Deans:** Fiona joined Arts Alliance Media (AAM) in September 2002 and is currently SVP, Content and Distributor Services. Fiona has been responsible for the growth and operations of Arts Alliance Media's digital cinema business in the UK and Europe. After heading up the successful rollout and operation of the UK Film Council's Digital Screen Network, the world's first 2K digital cinema network, Fiona negotiated the first pan-European digital cinema deals with 5 Hollywood studios. Fiona joined AAM from AtomShockwave, where she was Director of Business Development for Europe. Previously she held strategy positions at BBC online and at Bertelsmann's online subsidiary, bol.com. Prior to that, she worked for Mercer Management Consulting in their London and New York offices, focusing on telecommunications projects. Fiona has a BA in Natural Sciences from the University of Cambridge.

**Arts Alliance Media (AAM),** based in London and Paris, is Europe's leading provider of digital film distribution services, dedicated to building a European digital cinema network. AAM provides end-to-end digital cinema solutions encompassing equipment selection, financing and integration, operator training, installation and support, and content management and delivery. The company signed Europe's first digital cinema deployment deals with Fox, Universal, Paramount, Sony and Disney and in December 2007 signed a deal with CGR Cinemas in France to digitise 100% of its 400 screens. AAM has installed over 370 screens in the UK and France and is participating in digital cinema trials in the UK and Norway. AAM also source, manage and actively promote 'Alternative Content' programming for cinemas.

Further information can be found at [www.artsalliancemedias.com](http://www.artsalliancemedias.com)

### **DELPIT Thierry, CN Films (France)**

**Thierry Delpit:** After graduating as an engineer from the ENST Ecole Nationale Supérieure des Télécommunications in Paris, Thierry Delpit worked for four years and a half for the Commission Supérieure Technique de l'Image et du Son (Image and Sound Technical Commission aka CST), where he followed the evolutions of digital cinema since its beginning.

As the person in charge of the Cannes Festival's digital projections since 2003, he acquired a solid knowledge of the technological and strategical stakes of these mutations, be it during preparation level, distribution or exhibition of the films.

In October 2006, Thierry Delpit joined CN films as Development Director. He is, among other things, in charge of the D-Platform project and the development of the programmation tool : cinego.net.

**CN Films** was founded in 2003, and is active in a number of areas relating to digital cinema:

- Organisation of the IDIFF (International Digital Film Forum), a trade fair dedicated to film professionals, which takes place each year in Paris at the end of January



- Support for the digital distribution of films via the European D-Platform project
- Development of a digital film release management tool called cinego.net
- Consultancy missions with institutions and companies interested in the development of digital cinema.

[www.cnfilms.fr](http://www.cnfilms.fr)

### **ELOY Christine, Cineart (Belgium)**

**Christine Eloy** has been working for Cinéart at the sales department for 8 years, sales manager since last year.

**Cineart:** One of the leading distribution company, 33 years old, independent, buying all rights for the Benelux, arthouse and mainstream movies: "Lord of the Ring" - Peter Jackson, "It's a free world" - Ken Loach, "Entre les murs" - Laurent Cantet. A partner in Indie Circle.

### **HANCOCK David, Senoir Analyst, Screen Digest (UK)**

**David Hancock** is the senior cinema analyst with Screen Digest and has overseen its development in this area since 1997, including the set-up of the online service Cinema Intelligence and is also now actively developing the digital cinema activities. He has been involved in numerous consultancy projects for international organisations and companies, specialising in new business models and in-depth market analyses.

David is the author of the major Screen Digest/SAWA report The World Market for Screen Advertising. He is also the author of Cinema exhibition and distribution in Europe: Market Assessment and Forecasts, a 450 page report on the business of cinema in Europe and several other reports. He authors the comprehensive analysis of world film production, distribution and exhibition, which are published annually in Screen Digest magazine, as well as other research into cinema and film industries, including digital cinema. David is a regular contributor to newspapers, trade press, radio and television regarding the film industry and is a regular speaker at international conferences and film festivals. He has authored many articles and book chapters on the subject.

Prior to joining Screen Digest, David was a senior executive with Eurimages, the Strasbourg-based pan-European co-production fund working within the Council of Europe, and also worked as a research consultant in the media sector with the major French consultancy IDATE. He holds a BA Honours degree in Business Studies/French from Leeds Metropolitan University and speaks fluent French.

**Screen Digest** is the pre-eminent firm of industry analysts that has been covering global media markets for over 30 years. Headquartered in London, with offices in New York and Monterey, California, we employ a team of 40 specialist analysts covering film, television, broadband, mobile, cinema, home entertainment and gaming. Our Intelligence services and reports provide the information and analysis upon which hundreds of media companies worldwide base their decisions. Most recently we have launched Global Media Intelligence (GMI), a new service which provides research and analysis specifically for media-focused institutional investors.

### **JENSEN Svend, General Director, Arthaus (Norway)**

**Svend Jensen** has been the MD at arthaus since 1994. Before that he studied art and culture at the University, and worked at the Norwegian Film Institute in Oslo.

**Arthaus** is a theatrical distributor of high quality, art and independent films. Among the last releases: *4 Months, 3 weeks, 2 Days, The Edge of Heaven, XXY, Caramel, Once, La Zona, Tricks...* Arthaus has released one film digitally in Norway: THIS IS ENGLAND.

### **MIZRAHI Jean, CEO, Ymagis (France)**

**Jean Mizrahi**, CEO: 49 years of age, engineering degree from Ecole Polytechnique and Ecole Ponts et Chaussées. He held positions in the French Ministry of Industry and Ministry of Finances, then became partner at Stern and Lazard. He opened the Lazard's branches in Asia (Singapore, Hong Kong and Beijing). In 2004, he became CEO of Eclair Group, the French leader in cinema and television postproduction and 35 mm printing. In 2005 he created Eclair Digital Cinema, the first European company to sign a digital deployment contribution



agreement with a US studio, and was preparing the group's digital deployment when Eclair's majority shareholder decided to stop the initiative. Jean Mizrahi abandoned his position at Eclair, and created Ymagis in the Summer of 2007.

**Ymagis** has been created in the Summer of 2007, by Jean Mizrahi, former CEO of Éclair Group and by Christophe Lacroix, former Technical Director at Walt Disney France. One year later, Ymagis has finalized four digital deployment contribution agreements with Paramount, Disney, Fox and Universal; others will follow soon with US and European distributors. Ymagis has concluded agreements with 8 independents exhibitors in France, and recently raised equity from investment funds to help finance its 5500 screens roll-out across Europe. Ymagis now employs 15 professionals in France and in Spain.

#### **POULIQUEN Anne, Secretary General, DIRE (France)**

##### **Anne Pouliquen:**

2003 - Graduated in International and European Law from la Sorbonne - Paris 1

2003 - 2005 Distribution manager and head of programmation in different independent distribution companies

2006 - Graduated from la Femis, Distribution Department

Since 2007: Chief representative of DIRE (Distributeurs Indépendants Réunis Européens)

**DIRE (Distributeurs Indépendants Réunis Européens)** is a French Union of Independent distributors, gathering 10 companies: DIAPHANA, HAUT ET COURT, LE PACTE, LES FILMS DU LOSANGE, PYRAMIDE, MEMENTO FILMS, REZO FILMS, WILD BUNCH DISTRIBUTION, BAC FILMS, AD VITAM. DIRE was created in may 2005. It represents and supports the economical and political interests of independent distribution in France.

#### **SIMON Nico, Vice President – Europa Cinemas, CEO – Utopia/Utopolis (Luxemburg)**

**Nico Simon:** Born in 1952 in Luxembourg, Nico Simon was actively involved in the student film-society movement in his homeland. He studied human sciences at the University of Strasbourg (France), was trained as a teacher, and followed that profession until 1991.

During this time he participated in the creation of Luxembourg's first "artplex" and, under the aegis of a Ministry of Culture program, organized a network of regional theatres across the country. In 1991 he embraced the film profession and was instrumental in founding the Utopia Company, where he has served as CEO since 1994. Today Utopia Group operates 93 screens in 15 theatres (mainstream and/or art house) throughout the Benelux countries as well as in France.

Nico Simon also was a founding member of Europa Cinémas and is this association's current co-vice-president. He is also member of the boards of the UNIC.

**Europa Cinemas:** Created in 1992, thanks to the financing from the MEDIA Programme of the European Union and of the Centre National de la Cinématographie, Europa Cinemas has become the first cinemas network with a mainly European programming.

The network provides a financial support to cinemas that commit themselves to the programming of a significant number of non-domestic European films and to the organisation of promotional activities concerning European films for young audiences.

Thanks to the support of Eurimages and the French Ministry of Foreign and European Affairs, the activity of Europa Cinemas has extended to eastern European countries. Thanks to the support of Euromed Audiovisuel of the European Union, the network has been set up in 12 Mediterranean countries, offering support to the promotion, distribution sector as well as to the exhibition of European and Mediterranean films.

EUROPA CINEMAS IN 2008: 41 countries, 392 cities, 687 cinemas, 1719 screens

MEDIA: 30 countries, 358 cities, 636 cinemas, 1547 screens

MAEE: 7 countries, 10 cities, 10 cinemas, 14 screens

EURIMAGES: 4 countries, 24 cities, 41 cinemas, 158 screens



### **STOLZ Alex, Senior Executive Distribution and Exhibition, UK Film Council (UK)**

**Alex Stolz** currently manages the £3.5m P&A Fund, which backs 20+ films a year for wider distribution. In addition, he works across all of the UK Film Council's distribution and exhibition strategies including the world-first Digital Screen Network, recently producing the groundbreaking digital event *The Summer of British Film* with the BBC. Alex, who holds an MA in Film and Television Studies from the BFI, previously programmed some of the UK's most successful independent cinemas whilst at City Screen.

**The UK Film Council** is the Government backed lead agency for film in the UK ensuring that the economic, cultural and educational aspects of film are effectively represented at home and abroad.

### **TESTA Fabrice, VP Sales & Business Development, XDC International (Belgium)**

**Fabrice Testa** joined XDC in January 2005 just after the creation of the company. Prior to XDC, Fabrice gained a comprehensive experience in management, sales & marketing, business development with various companies in the field of multimedia, interactive games and video projection systems as well as web-based applications and international high tech projects. Fabrice has an MSc in Engineering and an MBA from Brussels Solvay Business School. At XDC, as Marketing Manager, he contributed to positioning XDC as one of the key players in the digital cinema industry in Europe. Fabrice was named Vice President Sales & Business Development in early 2008 after the management re-organization following the arrival of the new XDC's CEO. Within XDC's Management Team, Fabrice is defining the sales strategy. He follows up all the exhibition projects related to the XDC's VPF-based model, as well as the proposal to distribution for both the VPF participation and the content services.

**XDC:** Created in 2004, XDC is a global provider of digital cinema solutions in Europe. XDC manages operations for the deployment of digital cinema systems in theatres (based on different business models: VPF, leasing ...), as well as preparing and delivering digital content which is distributed in cinemas. XDC also manufactures advanced digital cinema products: servers, theatre management systems, central libraries, and more. XDC is the Official Partner of the Cannes and Locarno Film Festivals for digital cinema, and a founding and active member of the European Digital Cinema Forum. The company has offices in Belgium, Germany, Spain, and France. XDC is backed by EVS Broadcast Equipment (Nyse Euronext EVS.BR) and several leading financial investors. More info available at [www.xdcinema.com](http://www.xdcinema.com).

## **VOD: A NEW OPPORTUNITY FOR INDEPENDENT DISTRIBUTORS?**

### **BOGNAR Peter, Managing Director, Filmklik (Hungary)**

**Peter Bognar** is the managing Director of Filmklik and the CEO of the distribution company Budapest Film. After graduating at the University of Economic Sciences in Budapest, he's been active in theatrical distribution, video distribution, but also in clothes distribution and in cafés management.

**FILMKLIK.HU** is a VOD (Video-on-demand) service in Hungary run by a film distribution company (Filmklik kft, a Budapest Film s affiliate). The service has stepped in the second year of operation in Hungary and collected a significant amount of experience on the market. FILMKLIK begins to have a consequent on-line catalogue with more than 400 titles not only from Budapest Film' and A Company's catalogue. FILMKLIK has started to establish a platform network across Eastern Europe copying Filmklik.hu the first distributor run VOD-platform in the region which went on-line June 1st, 2007. The second half of 2008 is devoted to set up the platforms in the Baltic States, Czech and Slovak Republic and in Poland. The newly established platforms will be equipped with improved features and more up-to-date social networking tools as a result of one year experimenting on the mother site.

Following these steps, the main objective of the FILMKLIK project from 2009 is to continue to increase each national platform's catalogue and to build both an efficient marketing policy and strong social networking structure in order to differentiate itself from competitors. Major emphasis must be put on generating traffic on



the platforms using modern internet-driven technologies. Although the biggest challenge Filmklik Project faces is the multilingual diversity of the region through English versions of each platform we try to initiate cross border visits among them and to encourage partners to aggregate home made products on their sites. While our business strategy offers lucrative deals to both distributors and licensors we have to push the national partners to improve the platform day by day and stimulate social networking technologies to the max.

### **HILTE Teun, co-founder, Content Republic (UK)**

**Teun Hilte** studied at the prestigious National Film & Television School. After supervising development projects for Sony Computer Entertainment he went on to gain firsthand experience of international film finance, sales and distribution. First in acquisitions for Fine Line Features, a specialty division of New Line Cinema, then in his role as international sales executive on Jean-Marie Poiré's MY WIFE MAURICE (Warner Bros) and YOUNG AND BEAUTIFUL (Comédie Star). Through Clockwork Pictures, established in 1999, Teun co-produced the critically acclaimed Dutch family drama IN ORANGE and Paul Verhoeven's award winning BLACK BOOK, among others. Together with Michel Peters, a veteran of the music industry, he co-founded Content Republic in 2006. The company is based in London and specialises in digital distribution of independent film through online and mobile platforms throughout Europe and the US. Teun was awarded the prestigious UK Young Screen Entrepreneur Award by the British Council in October 2008.

**Content Republic:** Filmed entertainment has traditionally been delivered to the consumer via cinema's, through television and on DVD. With the advance of broadband internet technology comes a new, almost immediate means of delivery to an unlimited number of consumers worldwide. Video on Demand (VoD), as it is generally referred to, benefits from the absence of any physical distribution limitations such as cost, transport and shelf space.

**So, what's the problem?** The US studios generally control worldwide rights to their movie libraries. But what about all those independent films, often award winning hits that captivate audiences around the globe? They have traditionally been sold off country by country, to a different distributor every time. This market fragmentation, combined with a lack of resources and digital expertise, restricts independents' access to international platforms such as iTunes, LoveFilm or Jaman.

**Our solution:** This is where Content Republic comes in. We add value to the digital supply chain by:

1. consolidating rights internationally (representing a network of leading sales agents and independent distributors around the world);
2. building economy of scale (centralising the digital supply chain, including digitisation, storage, delivery and accounting);
3. creating leverage through combining strong, digital assets and managing them centrally.

**Where do we operate?** Content Republic is operating on a worldwide basis, but the focus is currently on the US and Europe. Generally, we work with platforms such as iTunes, Netflix, Jaman.com and LoveFilm, who offer 2 kinds of downloads:

Download to Own ("DTO") – movies are saved on the hard drive, typically in AVI format, and are compressed using MPEG-4 or DivX compression formats. The consumer owns the download after payment and can burn a DVD. Prices range from \$9.99 - \$14.99 in the US;

Download to Rent ("DTR") – movies can be watched for a limited period only, 48 hours being the usual standard. Prices currently range from \$1.99 - \$3.99 in the US;

**How much does it cost?** Our clients do not pay anything up front. We cover the cost of digitisation, storage, encoding and delivery and only charge a distribution fee from Net Receipts. Revenues are accounted for on a country by country basis.

### **PRODUCTS AND SERVICES**

**Licensing** Content Republic adds value to the digital supply chain by consolidating rights across territories. In other words, we represent the digital rights to each movie in as many countries as possible. Why? Because, that way, we can get them into more online and mobile stores faster and generate as yet untapped, online revenue for independent movie titles. Having a single point of contact makes life much easier for multiple-territory stores such as iTunes or Netflix. And to keep it simple and transparent, we ask them to pay all revenues to a third party Collection Agent who will account directly to each of our clients.





**Distribution** Digital distribution is a full-time job. It takes time and money to negotiate deals with each store, to build and maintain secure accounting, encoding and delivery systems, and to build relationships with the digital retailers. Where traditional ways of distribution would have involved laboratories, heavy prints and road transport, online distribution requires a combination of hardware, software and digital expertise. Building on our experience from the music industry, Content Republic covers all steps in the digital delivery process. This includes digitisation, storage, encoding, metadata, delivery and accounting. All we need is a master on DigiBeta, HD or hard drive to save our clients' time, money and above all hassle.

**Marketing** As if getting movies online securely isn't enough hassle as it is, our clients are competing with practically everything else that's out there. Content Republic can help facilitate a marketing campaign and create promotional opportunities that are key to driving online sales. Having automated the digital licensing and distribution process, this allows clients to focus on what really matters: letting people know that a movie is out there. Content Republic offers a one-stop, cost effective solution with a dedicated team of full-time professionals managing the entire digital supply chain.

### **KRUGER Peter, Consultant (Italy)**

**Peter Kruger**, is a Senior Policy, Strategy and Business Development Consultant with over ten years experience in the media, Telco and IT markets, with a special focus on on-line video distribution and IPTV. Most recently he has been working for the Italian Government, the Film Industry, Media Companies and investment funds. He sits on several policy panels as well as board director of **Postecom**, the ICT company of the Poste Italiane S.p.A. Group. He is also in charge of a number of projects concerning new media for API (the Italian Association of Independent Film Producers and Authors). In the past he has worked in **RAI** (the Italian public broadcaster, from 1997 to 1999), Gruppo Editoriale **l'Espresso** and **Mediaset** (two leading private Italian media companies, from 1999 to 2001), and more recently, between 2001 and 2006, as a senior manager in **Tiscali**, a leading paneuropean ISP. During this last experience he has lead the development and operations of all on line audio-video and IPTV services in the main European countries where Tiscali operates (Denmark, Italy, France, Germany, the Netherlands and UK). Italian, born in Milan in march 1970 (his father being South African while his mother Polish) he now lives in Rome where he also completed his education as a theoretical physicist with a Master degree in Science. His profile combines a strong scientific and technological background with established business development and strategy experience. An active public speaker and academic lecturer on technology transfer and new media, he regularly reports in leading Italian newspapers and magazines (La Repubblica, Il Sole 24 Ore, Il Riformista, Il Foglio, Liberal, Left). He is also member of the Executive Committee of **Glocus**, a leading Italian think tank.

#### **Current Assignments include:**

- **ICT & New Media Consultant** to a number of private companies and state organizations including the API (the Italian Association of Independent Film Authors and Producers), Gltiner and Eurinvest SGR.
- Member of a number of **governmental bodies**, including the Campania Region Broadband Committee.
- **Board member** at Postecom S.p.A., the IT company of the Poste Italiane S.p.A. group
- member of the Executive Committee of Glocus, a major national policy Think-tank
- lecturing in New Media as well as writing regularly on the national press
- Arts Alliance Media Overview

### **JÖRG Thomas, Managing Director, Cinexe (Germany/Switzerland)**

**Thomas Jörg** is the Managing Director of Cinexe. Thomas has more than 10 years of business experience in Europe, especially in the fields of film production and web 2.0. He gained extensive experience in producing, business development, as well as the Internet Industry. He also studied Film production at the German Film and TV-Academy Berlin (dffb).

**Cinexe** cinexe is a distribution and sell-through system for outstanding movies. We promote your movie and sell it to the audience. The time has come for a web community that cares about movies.



Cinexe features a unique promotion space: as a user, you can easily flick through full-screen trailers and clips, and can then bookmark the movies you like. If you don't like the trailer - or if you've seen enough - you just click on "next movie". The experience is quite similar to channel-surfing.

The "next"-button is connected to a database; the clicks are analyzed and, as a result, the most popular films are on top of the preview channel helping to promote special and new films. The previews are shown at DVD-quality. The promotion space is connected to a download store. All movies are accessible through the cinexe main library. Users can arrange the movies according to their interests on a very easy and accessible interface. It is also possible to create specialized websites for special interest groups; these sites can have individual designs or branding.

Users have the option to purchase the pre-selected movies. They are offered as a download for a reasonable price. Payment is very easy: The only thing needed is payment information. People who use the site heavily can register to have an account with a credit balance, allowing them to buy a movie-file with one click. The files, once downloaded, can be stored and can even be transferred to any standard compliant player or device such as: Settop-Box, Apple TV, iPod, Playstation, PSP Portable, Nintendo Wii or XBOX.

The licensor has full control about the use of his/her content at all times: He gets an overview on everything that happens with a movie. The process is completely transparent.

Cinexe fits perfectly into the web 2.0 sphere. Movies, directors, producers, sales companies and distributors have their own homepages, which makes it easy for Google to find and link directly to them. The system communicates with social networks like Facebook or MySpace, where users talk about every aspect of cinema. You can easily recommend films or find out about your friends' favorites. It is very easy to link to or even embed content stored on cinexe in blogs or other websites.

Join our platform and Cinexe provides you with a constant stream of revenues.

Cinexe is not a platform. It is a dynamic system. The system was developed by a group of world sales specialists, producers and software developers from Switzerland and Germany. We were disappointed by the way movies are presented on the web. We don't think that copyright protection is only a matter of technics. We create a space that filmfans love. They know that the filmmakers benefit from their payments. They are connected directly to the creative people.

### **LABELLE Pierre-Alexandre, Glitner & Busy Bee (France & UK)**

**Pierre-Alexandre Labelle** is the Managing Director of Busy Bee, a consulting company specialised in Digital Content Strategy based in Paris and London. Moreover, he initiated The Glitner Project EEIG in 2007, and has been appointed General Manager of Glitner in 2008.

Through these projects, Pierre-Alexandre has been very active at developing both structures, notably by initiating partnership with various prominent organisations in the film industry such as ISAN-IA, Trust/Nordisk Films, The Cannes Film Festival, The Institute of Research and Innovation in France and authors and producers associations.

Pierre-Alexandre has more than 10 years of business experience in Europe, North America and Asia. He gained extensive experience in fundraising, business development, start-up ventures, as well as the Film and Internet Industries. He also has in depth knowledge of high-level finance due to his past experience as a commodity derivatives trader.

**Busy Bee:** Busy Bee is a consulting and project management company founded by Pierre-Alexandre Labelle in 2008. It specialises in digital content strategy and change management for organisations in the audiovisual industry. Busy Bee also actively participates in public studies on the VoD industry, and intervenes in workshop and training sessions to provide industry professional with a clear and concise outlook on the mutations currently taking place in the audiovisual industry. Busy Bee is a founding partner of The Glitner project EEIG.

**The Glitner Project EEIG (European Economic Interest Group):** the Glitner Project EEIG is a European Economic Group of Interest formed by the following partners:

- Autori Produttori Indipendenti (Italy) [www.apicinema.com](http://www.apicinema.com)
- Association Française de Festival International du Film (France) [www.marchedufilm.com](http://www.marchedufilm.com)
- Busy Bee (France)
- Docuzone (Austria) [www.docuzone.at](http://www.docuzone.at)
- Filmklik (Hungary) [www.filmklik.hu](http://www.filmklik.hu)



- Institut de Recherche et d'Innovation (France) [www.iri.centrepompidou.fr](http://www.iri.centrepompidou.fr)
- ISAN (Switzerland) [www.isan.org](http://www.isan.org)
- Korpus (Slovenia) [www.korpus.si](http://www.korpus.si)
- Le Meilleur du Cinéma (France) [www.universcine.com](http://www.universcine.com)
- Trust/Nordisk films (Denmark) [www.trust-film.dk](http://www.trust-film.dk)

It was created with the sole purpose to coordinate the GLITNER Project.

GLITNER is developed as a service to professionals (B2B) to bring new business opportunities between Video on Demand (VoD) right holders of content, aggregators and distribution platforms.

GLITNER's core competence is to introduce right-holders to potential VoD aggregators/distributors in order to increase the number of works distributed outside of their national territories through VoD. GLITNER promotes good practices and increases the circulation of works on the VoD market. It does so by lowering content negotiation costs and thus enabling the access of content to VoD markets, which would be otherwise precluded.

Due to a dynamic database mechanism, right-holders are not only able to post VoD rights availability per film/territory but they also enrich the meta data of their content, by adding text, pictures, videos and/or audio files packaged in Electronic Press Kits (EPKs). Furthermore, GLITNER provides the opportunity to share and exchange tastes, tips, comments and recommendation through a social network.

GLITNER's general objective is to be a qualitative source of information for the VoD market and propose a secured B2B network to facilitate commercial exchanges, and facilitate material sourcing between right-holders and VoD platforms.

#### **LECONTE Philippe, Business Affairs, Pyramide (France)**

**Philippe Leconte** is the head of Legal affairs, in charge of VOD development at Pyramide, and a member of the board of Universciné. After graduating from Law School in Paris, with a major in international business law, and a first experience at AXA Financial in New York, Philippe Leconte started his career in the film industry in 2001. After a quick training at MK2, he joined Pyramide as legal assistant on international sales. Promoted head of legal affairs for production, distribution and international sales in 2004, he developed a strong interest in VOD and joined the board of Universciné late 2006 on behalf of Pyramide.

**Pyramide** was founded by Fabienne Vonier and Louis Malle in 1989. It has become one of the most important French independent companies in the movie area. Pyramide deals with production, distribution and world sales. The company has established its reputation by distributing arthouse films, many of which distinguished themselves in all kinds of festivals or ceremonies such as Venice, Cannes, Montreal, Toronto, Berlin or the Oscars of Hollywood. Pyramide Productions, the production branch of the company, has been producing french films since 1990, and also coproduces movies from other european and extra-european countries, such as Italy, Germany, the UK, Finland China, Argentina or Turkey. Recently, Pyramide Productions has for instance produced « Les ambitieux » (2006) and « Partir » (2008, in post-production) by Catherine Corsini, and has coproduced international projects such as « The barbarian invasions » by Denys Arcand (Oscar for the best Foreign Film 2003, Award for Best Screenplay and Award for Best Actress Cannes 2003, César du Meilleur Film 2003), « Climates » by Nuri Bilge Ceylan (Official selection Cannes 2006), « Lights in the dusk » by Aki Kaurismaki (Official Selection Cannes 2006), « XXY » the first feature film by Lucia Puenzo (Critic's Week Grand Prix Cannes 2007) and « Three Monkeys » by Nuri Bilge Ceylan (Award for Best Director Cannes 2008). Several projects are presently in development, such as « Comme nos enfants » the new project of Ismael Ferroukhi (Lion of the Future, Venice Festival 2004) and « Fatima » by Philippe Faucon.

#### **LE GUEN Jean-Marie, NPA Conseil (France)**

**Jean-Marie Le Guen**: Consultant Manager of the Digital Media Economy Department at NPA Conseil. After graduating from the Institut d'Etudes Politiques in Rennes with a master in Economics and Finance, Jean-Marie Le Guen worked with FirstMark Communications France, a high-speed local radio loop operator where he was in charge of research and monitoring. He brought his knowledge of the market to the various areas of the company. In 2002, he joined the OMSYC (World Observatory of Communication Systems) as responsible for economic and forecast studies on the mobile and Internet sectors. In this role, he was involved in consulting projects and





provided his economic expertise to leading telecom and media players. For example, he managed a comparative analysis study on European mobile markets published by the ARCEP, the French Telecom Regulation Authority. In 2007, he joined NPA Conseil in 2007 as Consultant Manager of the Digital Media Economy Department where he has managed studies on VoD and Digital Cinema.

**NPA Conseil:** Founded in 2001, NPA Conseil is a leading research and consulting company focused on the impact of digitalization on the audiovisual industry value chain. NPA Conseil activities deal with the emergence of new players, non-linear audiovisual services, business models, new developments in content creation, evolution of the legal frameworks, new advertising formats...

NPA Conseil publishes a weekly newsletter providing in-depth analysis of the hottest issues in the media and telecom industries (digital cinema, VoD, DTT, IPTV, etc.) as well as regular market and prospective studies (prospective on digital TV penetration by 2012, VoD consumption barometer in France in partnership with GfK, VoD 360 in partnership with Médiametrie, the French Audience Measurement player...). Thanks to its deep knowledge of the market NPA as a must-have support for key players and brands (producers, TV channels and media groups, telecom operators, national regulation authorities) in the implementation of their strategy and developments in a fast-moving market. NPA Conseil also provides training programs and organizes conferences and business travels.

## FOCUS ON PORTUGUESE CINEMA

### BRANCO Paulo

Born in Lisbon, 1950. In 1971 he goes to London and in 1973 he's in Paris.

In 1979 he starts his activity as a producer, between Paris and Lisbon, and until today he produced more than 200 films, signed by names as Manoel de Oliveira, Wim Wenders, João César Monteiro, Raoul Ruiz, Chantal Akerman, Alain Tanner, Werner Schroeter, Robert Kramer, Pedro Costa, André Téchiné, Andrzej Zoulawski, Peter Handke, Laurence Ferreira Barbosa, Cédric Kahn, José Álvaro Morais, Jean Claude Biette, Sharunas Bartas, Michel Piccoli, Valéria Bruni-Tedeschi, Christophe Honoré, Paul Auster, Jerzy Skolimowski...

With a renowned international carrier as a producer, he's also distributor and exhibitor in Portugal and France, having given to independent cinema an enormous international dynamic and visibility in the last two decades.

As a producer, he's been paid homage in festivals and film museums all over the world

- **1986** – Filmoteca Española (Spanish Film Archive) - **Cycle dedicated to the producer Paulo Branco**
- **1992 - Cinémathèque Française (French Film Archive) - Bravo Branco - Tribute to the Most European of Producers ;**
- **1997** - Viennale - International Festival of Vienna - Tribute (First tribute ever made to a producer); Forum of European Cinema - **Strasbourg - Europe Award - "Les grandes carrières européennes"**
- **1998 - Order Gabriela Mistral of the Republic of Chile - 1999** - Young Cinema Festival of Valence – **Prize «Luna de Ouro» (Golden Moon) - Tribute to the producer Paulo Branco;**
- **2000** - Tokyo - Paulo Branco's filmography in the 90s ;
- **2002** - Locarno Film Festival - **Raimondo Rezzonico Award - Best Independent Producer;** SENEFF Festival, Seoul, **South Korea - Tribute to Paulo Branco - "Cinema by producer";**
- **2004** - Officer from the Order of the Arts and the Letters from the French Republic (*Officier de L'Ordre des Arts et Des Lettres*) – 23 Fevereiro 2004 ; **Taormina Arte Award for Cinematic Excellence** – Taormina Film Festival – Sicilia ;
- **2005** – Taipé Golden Horse Film Festival – Tribute to the producer Paulo Branco;
- **2006 – Seville Film Festival - Tribute** – Master Class by Paulo Branco ; Festival «*L'industrie du Rêve*» - France –**Tribute to Paulo Branco**

Since he began his activity as a producer, Paulo Branco has guaranteed a frequent presence in the world's biggest film festivals: **Cannes, Venice, Berlin, New York, Toronto, Tokyo, São Paulo, Montreal, Thessalonica...** and he's been part of the juries of Berlin (1999); Venice (2005) and Rotterdam (2006).



**51 films in Cannes Film Festival** – in Official Selections, In Competition, Out of Competition, «Un Certain Régard», «Director's Fortnight» and «Semaine de la Critique», with special attention for:  
1999 - «**THE LETTER**» by **Manoel de Oliveira** - Official Selection – In Competition – Prize of the Jury

**36 films in Venice Film Festival** - Official Selection – In Competition and in parallel selections, with special attention for:

- 1982 - «**THE STATE OF THINGS**» by **Wim Wenders** (associate producer)  
GOLDEN LION
- 1985 - «**LE SOULIER DE SATIN**» by **Manoel de Oliveira**  
GOLDEN LION - SPECIAL PRIZE FROM THE JURY
- 1991 - «**THE DIVINE COMEDY**» by **Manoel de Oliveira**  
SPECIAL JURY'S AWARD
- 1997 - «**BONES**» by **Pedro Costa**  
Orsella D'Oro – Best Cinematography Prize
- 2008 - «**NUIT DE CHIEN**» by **Werner Schroeter**  
Special Jury Golden Lion



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# USEFUL INFORMATION

## **TRANSPORT :**

- A car will pick you up at the airport and bring you to Estoril.
- The travel will last between 30 and 45 minutes.

## **ACCREDITATION:**

- Before November 20 – 2pm (beginning of the conference): you will pick up your Estoril accreditation & the Europa Distribution Booklet at the Hotel Vila Galé Estoril.
- After November 20 – 2pm: you will pick up your Estoril accreditation & the Europa Distribution Booklet at the Centro de Congressos Estoril.

## **CONFERENCES: Centro de Congressos Estoril**

Avenida Clotilde  
Edifício Centro de Congressos do Estoril, 3ºD  
2765-211 Estoril  
Tel: +351 214 647 570

## **OFFICIAL SCREENINGS: Casino Estoril**

Praca Jose Teodoro dos Santos  
2765-237 Estoril  
Tél: +351 214 667 700

## **HOTEL: Hotel Vila Galé Estoril**

Avenida Marginal, Apartado 49  
2766-901 Estoril  
Tel: +351 214648400

## **LUNCH: Hotel Inglaterra**

Rua do Porto, 1,  
2765-271 Estoril  
Tel: +351 214 684 461





# ABOUT EUROPA DISTRIBUTION

Europa Distribution, **with a membership of 63 leading independent distributors representing 19 countries**, serves as the voice of the European independent film distributor. It acts as a **lobby**, a **think tank** as well as a **network** and aims to develop a **strong European film industry**.

**Austria** • *Filmladen*, Michael Stejskal – *Polyfilm*, Hans Koenig.

**Belgium** • *ABC*, Chantal Krakowski – *Cineart-Cinelibre*, Eliane Dubois, Stéphane de Potter – *Imagine Films*, Christian Thomas – *Lumière*, Jan de Clerq – *Paradiso Filmed Entertainment*, Olivier Mortagne.

**Czech Republic** • *Artcam*, Bara Mudrova

**Denmark** • *Camera Films*, Kim Foss – *Nordisk*, Kirsten Dalgaard – *Ost for Paradis*, Ole Bjorn Christensen.

**France** • *Ad Vitam*, Alexandra Henochsberg – *Bac Films*, Michel Liberman – *Diaphana*, Michel Saint-Jean – *Epicentre*, Dabiel Chabannes – *Les Films du Losange*, Régine Vial – *Gebeka*, Marc Bonny – *Haut et Court*, Carole Scotta – *Jour de Fête*, Etienne Ollagnier & Sarah Chazelle – *Memento Films Distribution*, Alexandre Mallet-Guy – *Pierre Grise Distribution*, Maurice Tinchant & Dominique Welinski – *Pyramide*, Eric Lagesse – *Rezo Films*, Jean-Michel Rey – *Wildbunch Distribution*, Jean-Philippe Tirel.

**Germany** • *Alamode Film*, Fabien Arseguel & Tobias Lehmann – *Prokino*, Ira von Gienanth & Emma Klopff – *Schwarzweiss-Filmverleih*, Matthias Keuthen

**Great-Britain** • *Artificial Eye*, Ross Fitzsimons – *Dogwoof pictures*, Anna Godas – *Maiden Voyage Pictures*, Bjorn Ricketts – *Soda Pictures*, Edward Fletcher.

**Greece** • *PCV SA*, Peggy Carajopoulou-Vavali.

**Holland** • *A-Film*, Frank Peijnenburg – *Cinemien*, Nicolaine den Breejen – *Paradiso Entertainment Nederlands*, Martien Uyttendaele.

**Hungary** • *Budapest Film*, Peter Bogнар & Gabor Csurdi

**Italy** • *Bim distribuzione*, Valerio de Paolis & Antonio Medici – *Lucky Red*, Andrea Occhipinti & Stefano Massenzi – *Media Film SPA*, Ernesto Tabarelli – *Mikado*, Emilia Bandel – *Teodora*, Cesare Petrillo.

**Kosovo** • *Genci/Kino ABC*, Milazim Salihu

**Norway** • *Arthaus*, Svend Jensen – *Oro Films*, Willy Johansen.

**Poland** • *Kinoswiat*, Marcin Piasecki.

**Portugal** • *Atalanta Filmes*, Paolo Branco – *Lnk Audiovisuals*, João Paulo Abreu – *Valentim de Carvalho*, Luis Froes.

**Spain** • *Alta Films*, Enrique Gonzales Kuhn – *Filmmax Barcelona*, Carlos Fernandez – *Golem*, Josetxo Moreno – *Karma Films*, Miguel Angel Perez – *Notro Films*, Adolfo Blanco Lucas – *Sagrera TV*, Ramon Colom Estmatges – *Wanda Vision*, Jose Maria Morales.

**Sweden** • *Folkets Bio*, Marie Booberg – *Non Stop Entertainment*, Jakob Abrahamsson & Ignas Scheynius.

**Switzerland** • *Agora*, Michel Buhler & Laurent Dutoit – *Cineworx*, Thomas Schmutz – *Filmcoopi*, Felix Hächler – *Frenetic*, Monika Weibel – *Look now!*, Bea Cuttat – *Xenix*, Cyril Thurston.

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