

# FROM MEDIA TO CREATIVE EUROPE

The experiences of the MEDIA  
Programme in New Europe countries.  
Challenges for the Future.  
Warsaw, 11–12 December 2013



## CONFERENCE PROGRAMME

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### **The audiovisual summit “From MEDIA to CREATIVE EUROPE. The experiences of the MEDIA Programme in New Europe countries. Challenges for the Future.”**

**December 11th-12th, Hotel Bristol, Warsaw**

The summit will focus on the influence of the MEDIA Programme on the development of audiovisual markets in new Member States of the European Union. Its aim will also be to investigate the way in which our common experiences can help us participate in the new CREATIVE EUROPE Programme to an even larger extent. We believe it will constitute a great opportunity to diagnose the condition of audiovisual markets, especially those located in Central and Eastern Europe, and to point the direction of their future development. We are planning to invite the most recognised filmmakers and audiovisual professionals from the new Member States.

### **10.12.2013 - FORMAL DINNER FOR THE INVITED GUESTS**

## 11.12.2013 - DAY ONE

- 9.30 - 9.55 Registration
- 9.55 - 10.00 Welcoming speech – Joanna Wendorff-Østergaard
- 10.00 - 10.30 Keynote speech by Agnieszka Holland  
Keynote speech by Jan Truszczyński
- 10.30 - 10.45 Speech by Monika Smoleń - Undersecretary of State  
at the Ministry of Culture and National Heritage of Poland
- 10.45 - 11.00 Speech by Witold Graboś  
– Vice-President of the National Broadcasting Council
- 11.00 - 12.00 **Discussion Panel:**  
**“Between cultural diversity and European identity...  
What are the aesthetic and political impacts of international  
cooperation in the field of culture? The East and West of Europe  
over the twenty years after the Wall.”**

The impact of EU cultural and media policies on the production and consumption patterns related to film and TV drama in Europe. How large and how important has the European co-production sector become? How well are European films and TV drama programmes integrated into cultures of different European countries? What role do they play in the process of establishing European identity and integration? Will new digital multimedia platforms change the European film and TV culture, enabling audiences across Europe to access a wider range of audiovisual materials?

Throughout the last twenty years, the so-called Eastern Europe underwent a profound transformation, culmination of which could have been observed in 2004, 2007 and 2013, when former communist countries became members of the EU. Does it imply that speaking about 'East' and 'West' of Europe is nowadays an anachronism? Is it justified to claim that these two parts of Europe have been coming together by means of a closer integration, to the point that we can speak of old divisions being obliterated?

Moderator: Ewa Mazierska (University of Central Lancashire). Panelists: Gyorgy Karpati (FIPRESCI), Anamaria Dutceac Segesten (Lund University), Andre Lange (European Audiovisual Observatory).

- 12.00 - 12.15 Coffee Break
- 12.15 - 13.15 **Discussion Panel: “Small is beautiful...sometimes.”**

Problems and advantages related to being a producer, distributor etc. in a country with a small language group. Business models from the UK, France and Germany are presented at every conference. But what can you do if your country and language group are so small that even if everyone in the country were to see your film twice, it would still be unable to recoup its budget? This is a problem shared by every CEE country except Poland. Nevertheless, it is seldom discussed.

- The meaning of a strong national funding system for the audiovisual industry;
- Co-productions and partnerships between small countries.

Moderator: Irena Strzałkowska (Polish representative at Eurimages, TOR Film Studio).

Panelists: Agnieszka Odorowicz (Polish Film Institute), Kestutis Drazdauskas (ARTBOX), Uljana Kim (Studio Uljana Kim), Ieva Norvilienė (UAB TREMORA).

- 13.15 – 14.30 Lunch
- 14.30 – 15.30 **Discussion Panel: “New business models and value chains in audiovisual industries of new Member States.”**

Did the MEDIA Programme help strengthen audiovisual companies? How much funding has been provided by private investments and how much by financial institutions? What challenges will be faced by CREATIVE EUROPE’s Guarantee Fund?

Moderator: Linda Beath (Ideal Filmworks). Panelists: Tomasz Kozłowski (European Investment Fund), Ilona Bicevska (Avantis), Renaud Redien-Collot (Novancia), Ewa Puszczyńska (Opus Film).

- 15.30 – 15.45 Coffee Break
- 15.15 – 16.45 **Discussion Panel: “Going international for real. Case studies of companies which have become international thanks to the MEDIA Programme (support, networking etc.)”**

Why try to make our company international? Is all this networking really helpful?  
How to gain international recognition for our projects? Do significant European awards help?

Moderator: Anna Wydra (Otter Films). Panelists: Patrik Pašš (Trigon Production), Ioana Draghici (HiFilm Productions), Danijel Hocevar (Vertigo Emotionfilm), Uldis Cekulis (VFS FILMS).

- 16.45 – 17.45 **Discussion Panel: “In what ways has the MEDIA Programme acted as an incubator for change and innovation in audiovisual industries of new Member States?”**

The MEDIA Programme has altered working practices in almost all of our countries. It has constituted an inspiration to change the rules governing operational programmes of national film institutes and centres, and has influenced contracts between TV stations and independent producers.

Moderator: Martin Blaney. Panelists: Riina Sildos (Baltic Event), Hrvoje Hribar (Croatian Audiovisual Centre), Tereza Šimíková (DOK Incubator).

## 12.12.2013 – DAY TWO

- 10.00 – 11.15 Group work in 4 moderated groups, each of them comprising 10 persons and a moderator. Every group will learn about 2 specific issues that its members will need to address and in relation to which they will elaborate solutions/recommendations/feedback. The answers provided in connection with those 8 issues will form a kind of manifesto, which will be a list of recommended actions aimed to solve the problems and to improve experiences of the new Member States.
- 11.15 – 11.30 Coffee Break / Registration of other participants
- 11.30 – 11.45 Presentation **“Pan-European Network - European Film Promotion”**  
- Renate Rose (European Film Promotion)
- 11.45 – 12.45 **Discussion Panel: “Films from new Member States do not travel. What can be done to improve this situation? Building an audience in the digital era.”**

Very few of the films produced in our region end up being distributed across Europe. Why aren't sales agents interested in films from new Member States? Does the networking between producers and agents prove to be insufficient? Or are marketing budgets too low? Will the digital revolution and new ways of distributing audiovisual works help our films to have an international “career”? How can we put these new distribution opportunities to best use?

Moderator: Nikolaj Nikitin (SOFA). Panelists: Renate Rose (European Film Promotion), Irina Orssich (Audience Development, MEDIA), Marketa Hodouskova (Film New Europe), Izabela Kiszka-Hoflik (Polish Film Institute).

- 12.45 – 13.00 Presentation of **„Audiovisual market study. Competitiveness of the Polish audiovisual industry – a challenge for distributors”**  
- Maciej Dydo (Polish Ministry of Culture and National Heritage)
- 13.00 – 14.00 **Discussion Panel: “The role of public television in developing audiovisual industries in new Member States”**

Is cooperation between independent producers and public television networks satisfactory? Does any kind of cooperation exist between television networks in the region? Would stronger cooperation be possible, and in what ways it could be beneficial for our countries? Is there a place or a platform for exchanging ideas, presenting projects, or working together?

Moderator: Juliusz Braun (TVP). Panelists: Vaclav Mika (RVTS), Rasa Miškinytė (Era Film), Michał Kwieciński (Akson Studio).

- 14.00 – 15.00 Lunch
- 15.00 – 15.45 Presentation of the “manifesto” of identified problems, challenges and recommendations.  
Closing and conclusion of the conference.

## **PROGRAM KONFERENCJI**

### **Szczyt audiowizualny „Od MEDIA do KREATYWNEJ EUROPY. Doświadczenia Programu MEDIA w nowych Krajach Członkowskich. Wyzwania na przyszłość.”**

**11-12 grudnia, hotel Bristol, Warszawa**

Szczyt skupi się na wpływie Programu MEDIA na rozwój rynków audiowizualnych w nowych Krajach Członkowskich Unii Europejskiej i prześledzi jak nasze wspólne doświadczenia mogą pomóc nam w jeszcze pełniejszym uczestnictwie w nowym Programie KREATYWNA EUROPA. Wierzimy że będzie on doskonałą okazją do oceny kondycji rynków audiowizualnych, szczególnie tych zlokalizowanych w Europie Środkowej i Wschodniej oraz do wskazania kierunków ich rozwoju w przyszłości. Wśród zaproszonych gości przewidujemy wielu wybitnych twórców filmowych oraz profesjonalistów z branży audiowizualnej z nowych Krajów Członkowskich.

**10.12.2013 - UROCZYSTA KOLACJA DLA ZAPROSZONYCH GOŚCI**

## 11.12.2013 - DZIEŃ PIERWSZY

- 9.30 - 9.55 Rejestracja gości
- 9.55 - 10.00 Powitanie gości – Joanna Wendorff-Østergaard
- 10.00 - 10.30 Przemówienie powitalne Agnieszki Holland  
Przemówienie powitalne Jana Truszczyńskiego
- 10.30 - 10.45 Przemówienie Moniki Smoleń – Podsekretarza Stanu w Ministerstwie Kultury i Dziedzictwa Narodowego
- 10.45 - 11.00 Przemówienie Witolda Grabosia – Zastępcy Przewodniczącego Krajowej Rady Radiofonii i Telewizji
- 11.00 - 12.00 **Panel dyskusyjny:**  
**“Between cultural diversity and European identity...  
What are the aesthetic and political impacts of international cooperation in the field of culture? The East and West in Europe over the twenty years after the Wall”**

Wpływ polityki kulturalnej i medialnej Unii Europejskiej na modele produkcyjne i zachowania widowni filmowej i telewizyjnej w Europie. Jak duży i ważny stał się europejski sektor koprodukcyjny? Jak istotną i integralną częścią europejskiej kultury są filmy i seriale rodzimej produkcji? Jaką rolę odgrywają one w kształtowaniu europejskiej tożsamości i integracji? Czy nowe multimedialne platformy cyfrowe zmieniają europejską kulturę filmową i telewizyjną, umożliwiając widowni z całego kontynentu dostęp do szerokiego wyboru materiałów audiowizualnych?

Podczas ponad dwudziestu lat tak zwana Europa Wschodnia przeszła głęboką transformację z punktami kulminacyjnymi w 2004, 2007 i 2013, gdy postkomunistyczne kraje dołączały do Unii Europejskiej. Czy oznacza to, że mówienie o „Wschodzie” i „Zachodzie” Europy to anachronizm? Czy można twierdzić że te dwie części Europy zbliżają się do takiego momentu w integracji, że można już mówić o zatartiu dawnych podziałów?

Moderator: Ewa Mazierska (University of Central Lancashire). Uczestnicy panelu: Gyorgy Karpati (FIPRESCI), Anamaria Dutceac Segesten (Lund University), Andre Lange (European Audiovisual Observatory).

- 12.00 - 12.15 Przerwa kawowa
- 12.15 - 13.15 **Panel dyskusyjny: “Small is beautiful...sometimes.”**

Dobre i złe strony bycia producentem, dystrybutorem etc. w kraju z małą ilością mieszkańców mówiących w danym języku. Modele biznesowe z Wielkiej Brytanii, Francji i Niemiec są prezentowane na każdej konferencji. Co jednak zrobić gdy kraj jest mały, a jego językiem mówi tak niewiele ludzi, że nawet gdyby każdy obywatel poszedł na film do kina dwa razy to wciąż nie uda się odzyskać zainwestowanych weń pieniędzy? Każdy kraj Europy Centralnej i Wschodniej ma ten problem, a jednak nie jest on szeroko dyskutowany.

- Znaczenie solidnego narodowego systemu finansowania branży audiowizualnej;
- Koprodukcje, partnerstwa małych krajów.

Moderator: Irena Strzałkowska (Polska przedstawicielka Eurimages, Studio Filmowe TOR).

Uczestnicy panelu: Agnieszka Odorowicz (Polski Instytut Sztuki Filmowej), Kestutis Drazdauskas (ARTBOX), Uljana Kim (Studio Uljana Kim), Ieva Norvilienė (UAB TREMORA).

- 13.15 – 14.30 Lunch
- 14.30 – 15.30 **Panel dyskusyjny: “New business models and value chains in the audiovisual industries of new Member States.”**

Czy Program MEDIA pomógł wzmocnić firmy audiowizualne? Ile finansowania pochodziło z prywatnych inwestycji, ile zaś z instytucji finansowych? Jakie wyzwania stoją przed Funduszem Gwarancyjnym Programu KREATYWNA EUROPA?

Moderator: Linda Beath (Ideal Filmworks). Uczestnicy panelu: Tomasz Kozłowski (Europejski Fundusz Inwestycyjny), Ilona Bicevska (Avantis), Renaud Redien-Collot (Novancia), Ewa Puszczyńska (Opus Film).

- 15.30 – 15.45 Przerwa kawowa
- 15.45 – 16.45 **Panel dyskusyjny: “Going international for real. Case studies of companies who have become international thanks to the MEDIA Programme (support, networking etc.)”**

Po co wprowadzać firmę na rynek międzynarodowy? Czy networking faktycznie pomaga? Jak zwiększać międzynarodową rozpoznawalność swoich projektów? Czy ważne europejskie nagrody mają wpływ na pozycję firmy?

Moderator: Anna Wydra (Otter Films). Uczestnicy panelu: Patrik Pašš (Trigon Production), Ioana Draghici (HiFilm Productions), Danijel Hocevar (Vertigo Emotionfilm), Uldis Cekulis (VFS FILMS).

- 16.45 – 17.45 **Panel dyskusyjny: “How has the MEDIA Programme acted as an incubator for change and innovation in the audiovisual industries of new Member States?”**

Program MEDIA zmienił praktyki zawodowe w prawie wszystkich naszych krajach. Był inspiracją do zmiany zasad programów operacyjnych narodowych instytutów i centrów filmowych, miał wpływ na formę umów między stacjami telewizyjnymi a niezależnymi producentami filmowymi etc.

Moderator: Martin Blaney. Uczestnicy panelu: Riina Sildos (Baltic Event), Hrvoje Hribar (Croatian Audiovisual Centre), Tereza Šimíková (DOK Incubator).



## 12.12.2013 - DZIEŃ DRUGI

- 10.00 - 11.15 Praca w czterech grupach pod okiem moderatorów. Każda z grup otrzyma dwa zagadnienia, do których będzie musiała się odnieść i znaleźć rozwiązania problemu / rekomendacje / uwagi / opinie. Odpowiedzi na te osiem pytań sformułują swoisty manifest, czyli listę rekomendacji dotyczących problemów i doświadczeń nowych KrajoŹ Czołkowskich.
- 11.15 - 11.30 Przerwa kawowa
- 11.30 - 11.45 Prezentacja **“Pan-European Network - European Film Promotion”**  
- Renate Rose (European Film Promotion)
- 11.45 - 12.45 **Panel dyskusyjny:**  
**“Films from the new Member States do not travel.**  
**What can be done to improve this situation?**  
**Building an audience in the digital era.”**

Tylko nieliczne filmy z naszego regionu mają dystrybucję europejską. Dlaczego agenci handlowi nie są zainteresowani filmami z Nowych KrajoŹ? Czy moŹe kontakt między producentami tych filmoŹ i agentami jest niewystarczający? Lub teŹ budżety promocyjne są za niskie? Czy rewolucja cyfrowa i nowe sposoby konsumpcji dzieł audiowizualnych pomogą naszym filmom w ich „karierze” międzynarodowej? W jaki sposób możemy wykorzystać nowe możliwości dystrybucyjne?

Moderator: Nikołaj Nikitin (SOFA). Uczestnicy panelu: Renate Rose (European Film Promotion), Irina Orssich (Audience Development, MEDIA), Marketa Hodouskova (Film New Europe), Izabela Kiszka-Hoflik (Polski Instytut Sztuki Filmowej).

- 12.45 - 13.00 Prezentacja raportu  
**„Badanie rynku audiowizualnego. Konkurencyjność sektora audiowizualnego Polski – wyzwania dla dystrybutoroŹ”**  
- Maciej Dydo (Ministerstwo Kultury i Dziedzictwa Narodowego)
- 13.00 - 14.00 **Panel dyskusyjny: “The role of public television in developing the audiovisual industries in new Member States.”**

Czy współpraca między niezależnymi producentami i publicznymi stacjami telewizyjnymi jest zadowalająca? Czy istnieje jakakolwiek współpraca między stacjami telewizyjnymi w regionie? Czy możliwa jest silniejsza współpraca i czy byłaby ona korzystna dla naszych krajoŹ? Czy istnieje miejsce lub platforma stosowna do wymiany pomysłoŹ, prezentacji projektów i wspólnej pracy?

Moderator: Juliusz Braun (TVP). Uczestnicy panelu: Vaclav Mika (RVTS), Rasa Miškinytė (Era Film), Michał Kwieciński (Akson Studio).

- 14.00 - 15.00 Lunch
- 15.00 - 15.45 Podsumowanie konferencji. Zapoznanie gości z „manifestem”  
- listą zidentyfikowanych problemów, wyzwań i rekomendacji.  
Zakończenie konferencji.



### **JOANNA WENDORFF-ØSTERGAARD**

Graduated from the University of Lodz, where, at the department of English Philology, she specialized at American literature and Culture. One year of her studies she spent at the University of Minnesota. She also graduated from post-graduate studies in film production department at Film School in Lodz. Since 2010 she has been a student of PHD Studies: The Institute of Social Psychology, department: culture studies. Her professional career started as a producer of TV commercials, documentaries and TV programs. Later she launched her own impresario Agency AndFriends. Since 2006 she has been a head of MEDIA Desk Poland.



### **AGNIESZKA HOLLAND**

Film director and scriptwriter. Having graduated from FAMU, the Prague film school in 1971, Agnieszka Holland returned to Poland. She began her film career working with Krzysztof Zanussi as assistant director, and Andrzej Wajda as her mentor. Her TV film debut was *An Evening at Abdon's* (1975) and her first feature film was *Provincial Actors* (1978), one of the flagship pictures of the *Cinema of Moral Disquiet* and the winner of the International Critics Prize at the Cannes Film Festival in 1980. In 1981, after Marshall Law in Poland, Holland emigrated to France. In the West she made several movies, among others *Europa Europa* (1990), which received an Academy Award nomination for best screenplay. Holland had also received an Academy Award nominations in 1985 and 2012 (for best foreign language film, for *Angry Harvest* and *In Darkness*). She also collaborated with her friend, Krzysztof Kieslowski, on the screenplay of his trilogy, *Three Colours* (1993). Holland's later films include *To kill a priest*, *Angry Harvest*, *Europa*, *Europa*, *Olivier, Olivier* (1992), *The Secret Garden* (1993), *Total Eclipse* (1995), *Washington Square* (1997), *Third miracle* (1999) the HBO production *Shot in the Heart* (2001), *Julia Walking Home* (2001), *Copying Beethoven* (2006). Her most recent films are *In Darkness*, based on Robert Marshall's heroic tale of surviving the holocaust *In the Sewers of Lvov* and *Burning Bush* inspired by the actions of Jan Palach. Agnieszka Holland has also written or co-written screenplays for films made by other directors and directed plays for the Polish Television.



### **JAN TRUSZCZYŃSKI**

Director-General of the European Commission's Directorate-General for Education and Culture since May 2010, when he came from the position as Deputy Director -General in the same Directorate-General. He joined the European Commission in January 2007, when he was appointed Deputy Director-General for Enlargement, with responsibility for enlargement strategy and communication. From 2001 to 2005 Mr Truszczyński worked in the Polish Ministry of Foreign Affairs, first Undersecretary of State, then Secretary of State. In this capacity, he was Poland's chief negotiator during its EU accession negotiations. Prior to that, Mr Truszczyński was Ambassador of Poland to the EU in Brussels from 1996 to 2001.



### MONIKA SMOLEŃ

Under-secretary of State at Ministry of Culture and National Heritage of Poland. In the years 2003-2004 the Manager of the Structural Funds and Culture Strategies Task Force in the National Culture Centre and the Minister of Culture Plenipotentiary for the National Culture Programme. Since 2004 the Ministry of Culture and National Heritage employee, first as the Head of the Department of Cooperation with Local Governments, next as the Head of the Department of Cultural Strategy and European Affairs and finally as the Head of the Department of Cultural Strategy and European Funds. At that time she was responsible for inter alia, coordination of the implementation of the National Strategy for the Development of Culture, planning and implementation of the EEA Financial Mechanism and the Norwegian Financial Mechanism, programming of the EU Structural Funds in the field of culture, operation of the Culture Contact Point, as well as for the European affairs. She represented the Ministry in teams responsible for inter alia, monitoring of the cohesion policy, implementing the Lisbon Strategy, implementing Structural Funds at the central and regional level.



### WITOLD GRABOŚ

Graduate of the Faculty of Polish Studies at the Maria Curie-Skłodowska University in Lublin. He was member of the Social Democracy of the Republic of Poland. In 1977–1980 worked as a teacher, and later was a journalist until 1993. In 1993–1997 he was a senator of the 3rd term – appointed from the Democratic Left Alliance list. In the Senate he sat in the Commission for Human Rights and the Rule of Law (as deputy chairman), and also in the Commission for Culture, Mass Media, Physical Education and Sport. From 1995 till 2001 he sat in the National Broadcasting Council, where he held the position of Vice Chairman for one year. In 2002–2006 he was President of the Office of Telecommunications and Post Regulation. He has knowledge and experience in the field of regulatory affairs pertaining to the electronic media market as well as in the field of telecommunications, evaluating programme quality, enforcing programming requirements, management of a central administration office. Familiar with the media law and with technical aspects of the frequency spectrum management and transmission of radio & television programmes, digitisation and the new broadcasting techniques. Has experience in Acted as an expert of the Sejm's Culture Commission during the subsequent amending works on the media law.



### EWA MAZIERSKA

Professor of Contemporary Cinema, School of Journalism, Media and Communication, University of Central Lancashire. She is a principal editor of an Routledge journal, *Studies in Eastern European Cinema*. She published over ten monographs and edited collections. They include *Work in Cinema: Labor and Human Condition* (Palgrave Macmillan, 2013), *European Cinema and Intertextuality: History, Memory, Politics* (Palgrave Macmillan, 2011), *Jerzy Skolimowski: The Cinema of a Nonconformist* (Berghahn, 2010), *Masculinities in Polish, Czech and Slovak Cinema* (Berghahn, 2008), *Roman Polanski: The Cinema of a Cultural Traveller* (I.B. Tauris, 2007), with Elżbieta Ostrowska, *Women in Polish Cinema* (Berghahn, 2006) and with Laura Rascaroli, *Crossing New Europe: The European Road Movie* (Wallflower, 2006), *Dreams and Diaries: The Cinema of Nanni Moretti* (Wallflower, 2004) and *From Moscow to Madrid: Postmodern Cities, European Cinema* (I.B. Tauris, 2003). Her most recent book is a monograph on the Austrian singer and rapper Falco, *Falco: Neo Nothing Post of All*, forthcoming from Equinox in 2014.



### **GYÖRGY KÁRPÁTI**

PhD holder in communication. Assistant professor at Pazmany Peter Catholic University in the Institute of Communication and Media Sciences where he lectures on communication and film. Regular film critic and correspondent of Magyar Nemzet Hungary's second biggest national daily. Vice president of FIPRESCI, The International Federation of Film Critics FIPRESCI jury member around the world, including Montreal, Moscow, Kerala, Yerevan, Torino and Geneve. Publisher, editor and co-writer of "The Grindhouse: The Forbidden Era of Filmhistory essay book" (2007) and "In Genre – Genre History" essay book (2008).

His publications have been published in periodicals focusing on film and cinema.



### **ANAMARIA DUTCEAC SEGESTEN**

Anamaria Dutceac Segesten holds a PhD in political science from the University of Maryland, USA. She is currently Assistant Professor in European Studies at Lund University, Sweden. Her current research project deals with the existence of a common European identity as expressed in the communication policy of the EU and in the presence of Eurosymbols in several capital cities in Europe.



### **ANDRE LANGE**

Head of the Department for Information on Markets and Financing. Scientific editor of the *Yearbook - Film, Television and Video in Europe* and coordinator of the LUMIERE, KORDA and MAVISE databases. Worked as university lecturer and researcher at the University of Liège, the European Institute for the Media in Manchester, the University of Paris-Dauphine and the Free University of Brussels, and held a lecturer traineeship (1988-89) with the Directorate of Human Rights at the Council of Europe. Headed the Audiovisual and Cultural Industries Department of the French research institute IDATE (1989-1993) before joining the Observatory.

Has published a large number of books, studies and scientific papers for international bodies, national ministries, professional organisations and research institutes. Formerly was lecturer on the History of television at the Free University of Brussels. Doctorate in Communications Studies from the University of Liège (1986). Member of the ORBICOM network and the scientific committee of the journal *Communications et stratégies* (France) and in 2003 member of the Jury of the Kraszna Krausz Awards for Best Books on Moving Picture. His book, *The Future of the European Audiovisual Industry* (1988), received the Emile Bernheim Prize for European Integration. Editor of the website "History of television".



### **IRENA STRZĄLKOWSKA**

Joined Tor Film Production as a Deputy Director of Sales and Distribution in 1990. Polish Representative of European Film Fund EURIMAGES, where she is the leader of its Distribution Group as well as a member of Promotion and Festivals Group management. Expert for EUROMED, EUROPA CINEMA, EAVE, Polish Film Institute and Regional Film Funds (Mazovia and Silesia). Member of European Film Academy and Polish Film Academy.



### **AGNIESZKA ODOROWICZ**

An economist, graduate of the University of Economics in Krakow, and until 2010 an academic at the Department of Trade and Market Institutions. From 1998 to 2004 she was Artistic Director of the Student Song Festival and the Krzysztof Penderecki International Competition of Contemporary Chamber Music. From 2004 to 2005, she was Deputy Minister of Culture, in charge of legal, economic and European affairs, including copyright law, media and film, planning and executing the budget, legislative work, the implementation of the National Strategy for the Development of Culture and in charge of European funding. From 2005 to 2010 she was Director of the Polish Film Institute, and in July 2010, as a result of a competition, she was re-appointed to the position by the Minister of Culture and National Heritage. A manager of culture, a member of the Citizens of Culture social movement of the National Congress of Women and the Pact for Culture team at the Office of the Prime Minister. She has co-authored numerous publications on the economics of culture, and has received various awards and honours for her cultural activities, including the 2011 Officer's Cross of the Polonia Restituta Order.



### **KESTUTIS DRAZDAUSKAS**

Graduated of University of Vilnius, MA in English language and literature in 1994. Kęstutis started producing in 1998 and since then has become one of the most active film producers in Lithuania. In 2003 he founded his own production company ARTBOX, which has produced a number of short films and features, as well as several hundred TV commercials. In 2012 Kęstutis Drazdauskas produced 2 feature films - „Letters to Sofia” (Lithuania / UK / Russia) and „Santa” (Lithuania/ Finland, currently in postproduction). At present he is developing 3 features – “Saula”, “The Visitor” and “Solo”, and a feature length animation “Gruenwald”. Kęstutis is President of Lithuanian Independent Producers Association and a member of the board of the National Association of Creative and Cultural Industries. He is also a member of European Producers Club. He was the mastermind behind the establishment of Vilnius Film Cluster, which at present unites 3 production companies and 6 film service companies. The organization took major part in lobbying through the establishment of Vilnius Film Bureau at the Municipality of Vilnius in 2012.



### **ULJANA KIM**

Born in 1969. Graduated from the Institute of Cinematography in Moscow (VGIK) in 1993 and is a film critic by education. She began her career in cinema as the executive producer of the documentary film PAVASARIS (SPRING) by Valdas Navasaitis, which won the best short film prize in the Cinema du Reel in 1997, Paris, and the main prize in the Oberhausen in 1998. Her first produced full-length feature film KIEMAS (COURTYARD) by the same director was presented in Cannes in 1999 (Quinzaine des realisateurs). The second feature film she produced - NUOMOS SUTARTIS (THE LEASE) by Kristijonas Vildžiūnas – was included in the Venice Official selection „Upstream” in 2002, and another feature film, which she produced, entitled „YOU AM I” by the same director was presented in Cannes, the official selection „Un Certain Regard”, in 2006. She has been running „Studio Uljana Kim”, which is a leading company in the production of full-length feature films in Lithuania. Since 2004, she has been running the project “Lithuanian Film Promotion and information agency”.



### **IEVA NORVILIENĖ**

Master Degree in Management of Audiovisual Art holder from The Lithuanian Academy of Music and Theatre. During that time Ieva also studied Public Relations at Vilnius University in Lithuania and participated in international courses offered by such initiatives as *Strategics (Luxemburg)*, *European Films Crossing Borders (Cannes, France)*, *Film Business School (Ronda, Spain)*, *EP2C (European Post Production Connection)*, *EEFA (East European Film Alliance)* and the *Producers On The Move* program, initiated by European Film Promotion (Cannes film festival, 2006), *Berlinale Talent Campus (Berlin film festival 2006)*, *EAVE (European*

and Toronto Producers LAB (Toronto film festival, 2011). Due to their successful collaboration, Ieva Norvilienė and Ignas Miškinis' founded their own production and distribution company Tremora in 2005. It has grown to become a successful production company and Miškinis and Norvilienė have broadened their activities and started new collaborations with new young nationally and internationally talented filmmakers. The new collaborations have led to several co-productions (with Germany, Hungary and France) and a number of new projects in development. Ieva Norvilienė is a member of European Film Academy and Alliance of Author Cinema.



### **LINDA BEATH**

Works with producers of feature films, feature length documentaries and high quality drama for prime time television as an Executive Producer dealing with identifying projects, putting together international co-productions and other financing and attracting local distributors and sales agents. Her company also consults to production companies and governmental organisations which work in the film, television and new media sector. She regularly runs strategic planning sessions for European production companies to improve their positions in the international marketplace. She is the Finance Expert for the EAVE producers, and

at the MAIA workshops, getting companies ready for raising investment, as well as contributing to a number of other screen training programmes. She is particularly concerned with the profound change in business model for audiovisual production due to increased consumer viewing on the internet.



### **TOMASZ KOZŁOWSKI**

Senior Manager in the Strategic Development division of the European Investment Fund, based in Luxembourg. He is responsible for the development of new business initiatives and financial products with particular focus on the guarantee schemes and funded structured products. He is closely collaborating with the European Commission in the development of financial instruments fostering access to finance for small and medium sized enterprises (SMEs) and addressing policy objectives of the European Union relating to innovation, competitiveness and entrepreneurship. Prior to joining the EIB Group five years ago he had been

working for a number of years in Ernst & Young and Deloitte serving the broad range of banking, financial and investment firms. Master degree holder in Economics from the UMCS University in Lublin, Poland. Chartered Financial Analyst (CFA), a Fellow of the Association of Chartered Certified Accountants (ACCA) and holder of a Chartered Alternative Investment Analyst designation (CAIA). Currently Tomasz is participating in the Global Executive MBA programme at IESE Business School, Barcelona, Spain.





### **ILONA BIČEVSKA**

Award winning producer from Latvia. She has produced several documentaries, such as "Found in America" (2003), which became the most attended documentary in cinemas in independent Latvia and "15 Young by Young", which involved 15 post Soviet countries and 15 directors and was co-production with ARTE France and Algeria. In her work, she combines young talents from filmmaking, music, media and visual arts to create multimedia projects for young audiences for social causes. Graduate of Baltic Film and Media School with a masters degree in film production. She recently returned from USA, where she attended a year- long

Fulbright Humphrey program. Alongside her activities in screen arts, she is a founder of NGO Avantis Youth Organization and educational movement "Young Media Sharks"



### **RENAUD REDIEN-COLLOOT**

Director of International Affairs at Novancia Business School, Paris. As a member of the Board of Administration of the E. Roosevelt Foundation (1994-2000), he was in charge of 23 major projects that have stimulated the development of entrepreneurship education and the emergence of innovative start-ups in the USA and in Eastern Europe. In 2005, he has created the Master Programme in Entrepreneurship at Advancia and has become Advancia Deputy Director in 2008. Since 2007, he has been a member of the Board of Administration of *Académie de l'Entrepreneuriat*. In 2009, he has joined the Women Equity for Growth (WEG)

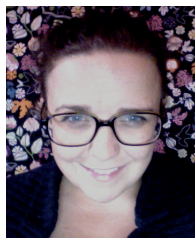
Index project that has identified more than 20 indicators to rank every year the 50 best women led-businesses in France. Renaud was appointed as a Dell Small Business Awards Judge from 2010 to 2013. Involved in several innovative projects in entrepreneurship education in the EU, such as Pépîte in France, Zlin 24h Chrono in Czech Republic, SOFA in Poland, Enspire EU in Denmark. His research interests include innovation, entrepreneurship education and the renewal of SMEs' business models in the EU. He is a reviewer for *Feminist Economics* and *Journal of Small Business Management*.



### **EWA PUSZCZYŃSKA**

Graduated from English Literature Department, she was working for one of the most famous Polish puppet theatre Arlekin as a literature researcher, playwright editor and advisor. In 1993 she translated "In my Grandmother's Purse" by Eric Bass, American puppeteer, and was an assistant director to Eric when he was directing his play in Arlekin. Since 1995 she has been working for Opus Film, independent film production company in Poland, for the last 15 years managing projects development and execution.

Ewa was producing David Lynch's shooting in Poland and was line producer on Polish part of his "Inland Empire". She is a lecturer at Film School in Lodz and Andrzej Wajda Film School in Warsaw. Member of EFA. Among others she recently co-produced "The Congress" by Ari Folman and produced Pawel Pawlikowski's "Ida" which won prizes at all the festivals where it has been shown so far: FIPRESCI Award at TIFF, Best Film and Best Producer at Gdynia Film Festival, Best Film at the BFI London Film Festival and at the Warsaw Film Festival.



### **ANNA WYDRA**

The producer and production manager of many award-winning films, both documentary and fiction. She got an Oscar nomination for the documentary "Rabbit a la Berlin", and was awarded the Prize for the Best Producer at the Cracow Film Festival and nominated for a Polish Film Institute Award (Best Foreign Promotion). Participant of Documentary Campus Masterschool, EKRAN Programme, Ex Oriente, The Pixel Lab. 2006-09 Anna was Head of Production, and from 2010 she is a tutor for Creative Producer Course at Wajda School. Anna runs OTTER FILMS - Warsaw-based production company, focused

on art-house fiction and documentary films for cinema and TV, with an emphasis on the international market. OTTER FILMS is a creative team of people devoted to good stories and artistic qualities. Most of projects are national or international co-productions, shot in many places all over the world (incl. Haiti, USA, Mexico, Abkhazia, Morocco, Mongolia) with great film-makers (incl. S. Dvortsevoy, A. Wajda, A. Holland, J. Dylewska, B. Konopka, M. Minorowicz). In 2013 company premiered 3 documentaries: THE ART OF DISAPPEARING, DEEP LOVE and 6 DEGREES.



### **PATRIK PAŠŠ**

Producer and editor. Owner and founder of Trigon Production company that has been actively producing high quality audiovisual works since 1996. Professor of Film, Television Science and Art at The Film and Television Faculty of Performing Arts (VŠMU) Bratislava. Laureate of numerous prestigious prizes, including International Emmy Award, Christopher Award, Sun in the Net and Czech Lions. Nominated for Oscar for English speaking documentary.



### **IOANA DRĂGHICI**

Producer at Hi Film Productions. Print traffic coordinator for NexT Film Festival created by NexT Cultural Society and Hi Film Productions in memory of the director Cristian Nemescu and the sound-designer Andrei Toncu. Leonardo da Vinci Programme scholarship beneficiary for vocational training (Marketing Assistant for "Business and Jobs" Magazine from Torquay, UK). Recent productions include "Roxanne" by Vali Hotea (2013), co-production with Hungary with the support of CNC, selected in Coproduction Forum San Sebastian 2009, Connecting Cottbus 2009, Nipkow Program 2010. Premiered in Locarno IFF – Filmmakers of the Present Competition 2013.



### **DANIJEL HOČEVAR**

One of the most experienced and productive film producers from his country and region. Established Emotionfilm together with film director and producer Damjan Kozole in 1986, as the first independent film production company in Slovenia and among first in former Yugoslavia. In 1994 he established Vertigo, another production company, together with Kozole and film director Metod Pevec. Both production arms now operated under joint name Vertigo Emotionfilm. They produced or co-produced more than 40 feature films including "An Episode in a Life of an Iron Picker" (2013, Berlinale Competition 2013: Silver Bear – Jury

Grand Prix and Silver Bear for the Best Actor), directed by Danis Tanović, "Circles" (2013, Sundance FF – World Dramatic Competition: Special Jury Prize, Berlin IFF Forum: Prize of Ecumenical Jury), directed by Srdan Golubović, "Slovenian Girl" (2009, Sarajevo FF Competition, Toronto IFF, Pusan IFF) and many others. Danijel Hočevar, producer and managing director of Vertigo / Emotionfilm has been selected among Variety's Ten Producers To Watch in 2001. He is a voting member of European Film Academy, a member of the selection jury of Nipkow Programm and a member of the pedagogical team (group leader) of EAVE – European Audiovisual Entrepreneurs.





### ULDIS CEKULIS

Created the independent production company VFS FILMS and won the International Trailblazer prize at MIPDOC in Cannes, which recognises the best documentary makers. Worked on more than forty-five documentaries both as a producer and sometimes also as the cameraman. Many of them, such as "DreamLand" (2004), "Theodore" (2006), "Three Men and a Fish Pond" (2008) have travelled around the world. "Ramin" (2011) was selected from Lithuania to compete for best foreign-language Oscar. Co-produced documentaries with Estonian, Lithuanian, Russian, German, Italian, French, Greek, Icelandic, Finnish and Georgian production companies. Member of European Documentary Network (EDN) since 1998. Currently he is working on seven documentary film projects, which are at different stages of production, including four co-productions.



### MARTIN BLANEY

After completing a PhD on the relationship between German cinema and television, moved to live in Germany in 1988. Since then, he has worked for, among others, the Berlinale, Filmfest München, and various initiatives of the European Union's MEDIA Programme. In 1990, he became the correspondent for Germany, Austria and Switzerland at the British trade magazine *Screen International* and has also been a regular contributor to such publications as *German Films Quarterly* and *KINO – German Film*. In 2000, he left *Screen International* to become Head of Press & PR for the Berlin production company Road Movies, but returned to *Screen* in 2001. In addition to his journalistic activities, Martin Blaney has been a jury member at numerous international film festivals and served as a moderator for various panels at the Berlinale as well as other events throughout Europe, including Connecting Cottbus, Sofia Meetings, Moscow Business Square, Baltic Event and When East Meets West and Odessa International Film Festival.



### RIINA SILDOS

Graduated from Tartu University in 1987 with the thesis on film semiotics. Appointed the Managing Director of Estonian Film Foundation in 2000. In 3 years, she established the Baltic Films. Former member of the Media Committee of the European Council. Co-founder of the Estonian FIPRESCI section. One of the initiators and founders of the Black Nights FF in 1998. In 2003 she started her own production company Amrion and worked also as a producer with one of the oldest animation companies in Europe, Eesti Joonisfilm, on several animation films including the biggest film project in Baltics *Lotte from Gadgetville* which was selected to Berlin Film Festival Generations KPlus competition in 2007 and is sold more to 55 countries and was nominated for that by Cartoon Tribute as a Producer of the Year in 2007. Riina is the national representative of EAVE, member of ACE, European Film Academy and founder and Managing Director of international co-production market Baltic Event and international program for producers "Baltic Bridge East by West". In 2008 she got the National Honour, the Order of the White Star bestowed by the President for the outstanding work in Estonian cinema.



### HRVOJE HRIBAR

Graduate in film directing from ADU (Academy of Dramatic Arts) in Zagreb. Has worked as a first assistant director, screenwriter, radio playwright, cook and essayist. Through his production company FIZ, he produced and directed the comedy *What is a Man without a Moustache?*, the highest grossing film at Croatian box office in 2006, which was shown in more than 30 international film festivals. Prior to that, he also wrote, directed and produced two documentaries (*The World is Great* and *Once there was a Man*), as well as his first feature *The Tranquilizer Gun*.

As a director and a scriptwriter, Hrvoje is also the author of *Croatian Cathedrals* (television film produced by HRT, Croatian public broadcaster) and the short film *Between* (produced by Tuna-film). In 2001, he directed the TV series *New Age* for Croatian Radiotelevision (HRT). He was awarded the *Oktavijan* (Best Croatian film of the year) several times (for the feature *Tranquiliser Gun*, the documentary *Once there was the man* and the short *Between Zaghlul & Zaharias*). Since November 2010, Hrvoje has been serving as a member of the Executive Committee of FERA. In September 2010 he was appointed Chief Executive of the Croatian Audiovisual Centre, the main audiovisual agency in Croatia.



### TEREZA ŠIMÍKOVÁ

Graduate of Film Faculty of Academy of Performing Arts in Prague. Works as a documentary director, journalist and translator from Italian. Author of several documentary projects – e.g. “Grandmap”, or “Double Life of Saint Vit”, awarded at the international festival of science documentaries AFO in 2006. Since its foundation in 2012, Tereza works as a program coordinator of DOK.Incubator rough cut workshop, focused on feature-length documentary projects with an international ambition. The workshop films compete regularly at key international festivals like DOK Leipzig, CPH:DOX, IDFA, Sundance, Hot Docs, Vision du Réel,

True/False festival and many others. *The Machine Which Makes Everything Disappear*, a film from the 2012 edition of the workshop, won the Best Directing award at Sundance in 2013.



### NIKOLAJ NIKITIN

Publisher of “Schnitt” film journal for 15 years. Central and Eastern Europe, Cental Asia, Causacus and Finland delegate for the Berlin International Film Festival. Artistic director of “Filmpius” and the episodic film LOST AND FOUND. Curator of the competition programme of the European Film Festival in Palic (Serbia), THE LOOK competition in Oostende (Belgium) and consultant of several European Film Festivals. He lectures in film in Germany and abroad, moderated numerous film events, and is a member of the goEast selection committee. In August 2013 his workshop initiative SOFA – School of Film Agents kicked off in Wroclaw

(Poland). Member of FIPRESCI and the European Film Academy.



### RENATE ROSE

Graduate of University of Fine Arts, Hamburg, Faculty Visual Communications with main emphasis on film and photography, degree: Diploma Visual Communications. Since 1997 the Managing Director of European Film Promotion e.V. Responsibilities: Design and oversee programmatic initiatives and administration of 34 member pan-European promotion organisation with annual budget of almost € 2,5 million. Set direction of organisation in collaboration with 7 member international Board of Directors. Prepare applications for financing by the MEDIA Programme and seek new financing sources for international initiatives. Manage permanent staff

of 5 full-time, 5 part-time and several freelance staff. 10 yearly projects include Film Sales Support, as well as events at the festivals of Berlin, Cannes, Toronto, Moscow and Busan, among others.



#### **IRINA ORSSICH**

Works for the MEDIA programme, the European Union support programme to strengthen the European film, TV and new media industries. A German national, she has a law degree and a postgraduate degree in European law. Irina joined MEDIA in 2007 and is inter alia responsible for international cooperation and audience development. Before joining MEDIA her responsibilities have included posts as legal adviser on competition and state aid law and on European enlargement policies. Previously Irina was working with the Investitionsbank Berlin, the development bank of the Federal Land of Berlin.



#### **MARKETA HODOUSKOVA**

Czech born, based in France since 2002, she is Festival curator of the 'A l'Est du Nouveau' film festival of Central and Eastern European Films in Rouen, France. She also is the programming director of the Latin-American edition of this festival 'Al Este de Lima' in Lima, Peru. As a specialist in Central and Eastern European region, she is Managing director of the *Film New Europe Association* since 2013. From 2003 until 2011, she worked 9 years at Europa Cinemas as project manager for Central and Eastern European countries. She assumed the office of the General Delegate of CICAÉ (International Confederation of Art Cinemas) in 2011–2012.



#### **IZABELA KISZKA-HOFLIK**

Graduate from Adam Mickiewicz University and Management in Culture at SGH. 2001 – 2004 PR Manager and spokesman for Lato Filmów in Kazimierz Dolny. 2000–2005 worked as the producer of tv series and feature films at the Film Agency TVP; co-founder of the Festival of the "Independent Film at the Channel 2", personal assistant of the Board of the Gdynia Film Festival.

In 2005 she joined the newly established Polish Film Institute at the International Relations Department, becoming its head in 2010. She's responsible for the strategy and the promotion of Polish cinema abroad, represents the Institute within international organizations such as European Film Promotion; member of the European Film Academy.



#### **JULIUSZ BRAUN**

President of TVP. Juliusz Braun graduated from the Faculty of Geology of the University of Warsaw. He completed his Ph.D. in media studies at the Faculty of Journalism and Political Studies of the same University. In 1989 he was elected Member of Parliament and held the post till 1999, he was also president of the Commission of Culture and Media (Komisja Kultury i Środków Przekazu) for two terms of its office. Between 1999 and 2005 he was a member of the National Broadcasting Council (KRRiT) and its president since 2003.

In the following years he was appointed CEO of the Association of Societies "Rada Reklamy", then general councillor at the Ministry of Culture and National Heritage. Since March 2011 he holds the post of the Chairman of the Board of Directors at Polish Television (TVP S.A.). He also gives lectures at Collegium Civitas in Warsaw, and is the author of many publications and books, mainly on culture and the media.



### **VÁCLAV MIKA**

Graduate of University of Economics in Bratislava, Faculty of Economics and Management. Held various managerial positions in the Slovak Television and later was the Director of the office of STV. Former Director of the PSMA media agency. He was the Vice-Chairman and later a member of the STV Board, as well as a member of the "Foundation for Hope" Board. In 1999 Václav Mika founded the present radio market leader Radio Expres (1999 – 2006), where he held the posts of Chairman of the Board of Directors and Chief Executive Officer. In 2004 he was elected President of the Association of Independent Radio and Television Stations,

where he later remained to be its Board's honorary member until August 2012. On 1 August 2012, Václav Mika was elected as Director General of Radio and Television Slovakia by the deputies of the National Council of the Slovak Republic. Mr. Mika is also the Honorary Consul of the United States of Mexico in Slovakia. During his career, Mr Mika achieved many managerial awards and was repeatedly named "Top Manager of the Year in Slovakia" in his area of business.



### **RASA MIŠKINYTE**

Educated first as a civil engineer, she came to filmmaking by accident, after producing her first 6 series Educational project "We and the Art" in 1997. The experience was so challenging and satisfactory that she decided to go and study Film production. Rasa studied film production at Lithuanian Music Academy, Film and Theatre Department in 1999 – 2001, and graduated with Master degree in Audiovisual Arts. In between these studies she graduated from The European Film College in Denmark in 2000, with the scholarship from Nordic Film and TV Fund. From 2001 till 2006 worked at Lithuanian Radio and Television Public

broadcaster (LRT), in charge of film production department as the Commissioning Editor at LRT, producing documentaries and working with independent directors and producers. She attended projects development workshops such as "Twelve 4 the Future", "Discovery Campus" and "Eurodoc". Since 2006 Rasa works as independent producer within her own company UAB "ERA FILM", where she's producing creative documentaries feature projects, hybrid films and animation.



### **MICHAŁ KWIECIŃSKI**

Producer and director, founder and owner of Akson Studio. Graduate of the Directing & Drama Department at the Polish National Theatre School in Warsaw. One of the most recognized and experienced producers and directors in Poland. Animator and promoter of Polish Cinematography. Recognized and honored with many prestigious state and film awards. Apart from working as a producer, Michał Kwieciński is also a successful film director. He directed two feature films: "Extras", a highly acclaimed comedy and "Let's go to the movies tomorrow" - a film about the lost hopes of young people shattered by the war. Both movies brought him a series of awards. "Let's go

to the movies tomorrow" was awarded at the Polish Film Festival in Gdynia (Special Jury Award, Special Acting Award, Costume Design Award, Best Art Direction) as well as at international festivals (Prix Europa for Best TV Film, Shanghai Television Festival: Gold Magnolia, La Rochelle TV Production Festival: Best European Feature, TV Festival in Bar: Directing Award). "Extras" received seven awards at the Polish Film Festival as well as winning prizes at the New York Polish Film Festival.







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