

European Film Forum 2015



FESTIVAL DE CANNES



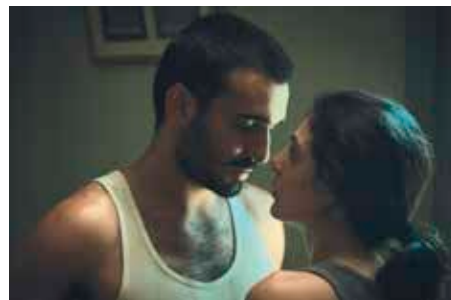
Europe
Créative
MEDIA

European Film Forum in Cannes

Under the auspices of the European Film Forum which was launched this year, the European Commission has organised a series of meetings in Cannes with the professionals, creators and heads of companies contributing to the dynamism and diversity of the European audiovisual industry. These events aim to allow the Commission, represented by Commissioner Günther H. Oettinger, to exchange views with the professionals and other stakeholders on the current developments in the audiovisual sector.



La Tête haute



Une histoire de fou

Sunday May 17

YOUNG FILMMAKERS FORUM : "SUPPORTING CREATIVITY IN THE DIGITAL ERA"

Chaired by Commissioner Oettinger, the event will gather together selected young directors and screenwriters from the "digital generation", Abderrahmane Sissoko, the director of *Timbuktu* and President of the Cinéfondation and Short Films jury and Joachim Trier, whose film *Louder Than Bombs* is in Official Competition this year, on the theme of news means of creativity and production in the digital age.



Mia Madre



Il Racconto dei Racconti



The Lobster



Louder Than Bombs

Monday May 18

A breakfast debate, by invitation only, with the creators and heads of companies representing the different sectors of the audiovisual industry. This event, chaired by Commissioner Oettinger, will explore the theme of the Digital Single Market and the impact of a modernisation of the European framework on the financing of European works and creativity.

CONFERENCE: "THE MOVING IMAGE: CONNECTING EUROPEAN FILM TO A GLOBAL AUDIENCE"

Conference open for all the badge-holders on the themes of audience development, promotion and distribution of European Films with a particular accent on the question of the export of European films to third countries.



Günther H. Oettinger

European Commissioner for Digital Economy and Society

"It is both an honour and a pleasure for me to take part in the Cannes Film Festival for the first time.

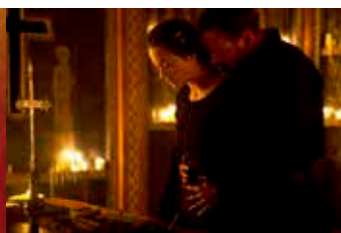
On top of the competition and an audience for screenings from all over the world, Cannes gives audiovisual professionals a unique opportunity to exchange views, to develop new projects and to do business.

It is also a great opportunity to put Europe's cultural and creative industries – especially our audiovisual and cinema sectors – in the spotlight, and to remind the thousands of artists and film professionals at Cannes that cultural and creative industries are key resources for Europe. They promote our cultural and linguistic diversity and leverage economic growth. That is why the Commission has put the creative and cultural industries at the heart of the Digital Single Market Strategy.

The Creative Europe-MEDIA programme has supported the transformation of Europe's audiovisual industry and cinema sectors, and helped them embrace the digital revolution. Since its creation in 1991, MEDIA has invested in the training of more than 20,000 producers, film distributors, directors, and screenwriters to help them adapt to new technologies. Each year, MEDIA also supports around 2,000 European projects in film, television, including series and other audiovisual works, which are distributed digitally in cinema, on television and through video on demand. This year, we have set a new record: 25 films supported by the MEDIA programme have been selected for the Cannes Festival.



Jag Är Ingrid



Macbeth



Ni le Ciel ni la Terre



Marguerite & Julien



The Little Prince



Mon roi

The European Commission's plan for a Digital Single Market could generate as much as €415 billion of additional growth, create hundreds of thousands of jobs and establish a vibrant knowledge-based society. We aim to adapt the EU's legal framework so it is easier for creators and the creative sector to reach new audiences willing to access European works. This will involve measures such as a review of the Audiovisual Media Services Directive and of Europe's eCommerce rules and a modernisation of Europe's legislation on copyright.

With this in mind, we aim for a better distribution of European works across Europe, to nurture cultural diversity within a framework which guarantees a fair balance between the rights of creators and those of users, better respect for copyright law and appropriate remuneration for all those who contribute to cultural creation. I would underline that we are well aware of the importance of distribution by territory and language, and the extent to which these modes of distribution are linked to the existing financing models of the creative industries. The Commission will take this into account as well as the function of the different modes of exploitation and release windows. The Commission has no plans to impose pan-European licences.

More generally, our strategy will address other important challenges for the industry, notably the adoption of a new legal framework for intermediaries and on-line platforms, the fight against piracy and the establishment of conditions which favour investment in digital networks and research, as well as the promotion of innovative business models.

With the European Film Forum, I decided to come to Cannes to continue a dialogue with the key players in the audiovisual sector, creators and other professionals. We must work together on the important challenges facing the sector. I refer to issues such as the regulatory environment, the crucial question of financing of creative content (whether it comes from public funds or private investment), or the need to maintain an environment which supports learning and training, creation and creativity. I am also convinced that we should encourage the development of new economic models and support the circulation of European works within Europe and throughout the world. This will be the subject of the conference which we are organising this year in Cannes.

I wish you all an excellent festival, and in particular I wish Mr. Pierre Lescure every success in his new role as President of the Cannes Film Festival."

May 18, 2015 Conference 15.00-17.30

THE MOVING IMAGE: CONNECTING EUROPEAN FILMS TO A GLOBAL AUDIENCE

The conference will address the circulation of and audience development for European films, a key challenge addressed by the European Film Forum. It will be divided in two sessions.

Session 1

EUROPEAN CREATIONS WITHOUT BORDERS

A film can be based on a story taking place in a given country, inspired from the culture of this country, shot by national actors, and yet have a universal dimension. Identifying the target audience both domestically and internationally is crucial to develop and deploy the right promotion and distribution strategies.

The discussion in this session will focus on the impact the digital revolution is having on the film industry in Europe, and what can and should be done to make the most of the opportunities it offers and meet the challenges it poses. Crucially, it will consider what impact digital technologies are having on how films are promoted and distributed to the public, and how to ensure European films reach as wide an audience as possible within the EU.



Carol



Youth



Amy



Amnesia

Session 2

REACHING OUT TO NEW AUDIENCES WORLDWIDE

Should we do more to make European films available to a wider audience worldwide and if so, where should the focus be in developing more effective strategies for exposure and export? Those are the key issues to be discussed in this session, which will start with a brief presentation by the European Audiovisual Observatory of new figures on exports of European films, with a focus on the US, still the most important market for European films, and China, still a relatively new and unknown market. What do these figures tell us about what the priorities should be now to reach out to new audiences worldwide? And what can the European film industry learn from the others about how best to address this issue?

Speakers

Günther H. Oettinger, European Commissioner for Digital Economy and Society,
Silvia Costa, Chair of the Culture Committee, European Parliament,
Lord David Puttnam,
Marc Lacan, CEO, Pathé,
Anne Durupt, CEO, Arte,
Karin Haager, CEO, Flimmit,
Michael Koenig, Director, Amazon,
Peter Dinges, President of the European Film Agency Directors Association (EFADs),

Martin Kanzler, Cinema Analyst, European Audiovisual Observatory,
René Bonnell, Economist, film producer and writer,
Michael Barker, Co-President, Sony Pictures Classics,
Isabelle Glachant, CEO, Chinese Shadows,
Rikke Ennis, CEO, Trust Nordisk,
Mark Bennett, Director for Europe, the Middle East and Africa, Google-Play,
Giuseppe Abbamonte, Director, European Commission, Directorate General for Communications Networks, Content & Technology

La Sélection officielle

COMPÉTITION

La Tête haute d'Emmanuelle Bercot

Dheepan de Jacques Audiard

Marguerite & Julien de Valérie Donzelli

Il Racconto dei Racconti de Matteo Garrone

Macbeth de Justin Kurzel

The Lobster de Yorgos Lanthimos

Mon roi de Maïwenn

Mia Madre de Nanni Moretti

Youth de Paolo Sorrentino

Louder Than Bombs de Joachim Trier

UN CERTAIN REGARD

Zvzdan de Dalibor Matanić

Un Etaj Mai Jos de Radu Muntean

HORS COMPÉTITION

The Little Prince de Mark Osborne

SÉANCES DE MINUIT

Amy d'Asif Kapadia (documentaire)

Love de Gaspar Noé

SÉANCES SPÉCIALES

Amnesia de Barbet Schroeder

Une histoire de fou de Robert Guédiguian

CANNES CLASSICS

Orson Welles : Autopsie d'une légende d'Elisabeth Kapnist (documentaire)

Jag Är Ingrid de Stig Björkman (documentaire)

LA SEMAINE DE LA CRITIQUE

Ni le Ciel ni la Terre de Clément Cogitore



Un Etaj Mai Jos



L'Ombre des femmes



Le Tout Nouveau Testament



As mil e uma noites



Love

The Official Selection

COMPÉTITION

La Tête haute by Emmanuelle Bercot

Dheepan by Jacques Audiard

Marguerite & Julien by Valérie Donzelli

Il Racconto dei Racconti by Matteo Garrone

Carol by Todd Haynes

Macbeth by Justin Kurzel

The Lobster by Yorgos Lanthimos

Mon roi by Maïwenn

Mia Madre by Nanni Moretti

Youth by Paolo Sorrentino

Louder Than Bombs by Joachim Trier

UN CERTAIN REGARD

Zvzdan by Dalibor Matanić

Un Etaj Mai Jos by Radu Muntean

OUT OF COMPETITION

The Little Prince by Mark Osborne

MIDNIGHT SCREENINGS

Amy by Asif Kapadia (documentary)

Love by Gaspar Noé

SPECIAL SCREENINGS

Amnesia by Barbet Schroeder

Une histoire de fou by Robert Guédiguian

CANNES CLASSICS

Orson Welles : Autopsie d'une légende by Elisabeth Kapnist (documentary)

Jag Är Ingrid by Stig Björkman (documentary)

Parallel Sections

DIRECTORS' FORTNIGHT

A Perfect Day by Fernando Leon de Aranoa

As mil e uma noites by Miguel Gomes

L'Ombre des femmes by Philippe Garrel

Le Tout Nouveau Testament by Jaco Van Dormael

LA SEMAINE DE LA CRITIQUE

Ni le Ciel ni la Terre by Clément Cogitore



Un Etaj Mai Jos



L'Ombre des femmes



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