

A NEW EUROPEAN FILM AND TV CULTURE: TRENDS AND CHALLENGES

MECETES Mediating Cultural
Encounters through
European Screens



CONFERENCE

- A NEW EUROPEAN FILM AND TV CULTURE: TRENDS AND CHALLENGES

Wednesday September 9: 9.00 – 17.30

Venue: Bio Carl and Restaurant SULT,
Danish Film Institute, Gothersgade 55,
1123 Copenhagen K.

What are the contours of the new European film and television culture evolving through regional collaboration, EU support mechanisms and policies for a greater European market, globalization and the digital revolution? What are the main trends for production and creative, transnational cooperation, and how are the prospects of changing the fragmented European landscape of distribution and facing Hollywood or the big new online players? What changing patterns of audience behaviour and consumption do we see nationally and transnationally, and will Europe be able to act together in the new competitive digital film and television culture where place and space is beginning to change dramatically?

This one day conference brings together researchers from the project on Mediating Cultural Encounters Through European Screens (MeCETES, see www.mecetes.co.uk), their academic and industry partners, policy makers and key players from the film and media industry in Scandinavia and Europe. MeCETES has been working for two years on the contemporary tendencies in European film and television production, distribution and reception – including film- and media policies and the digital development. Results from this research project will serve as part of the input during this conference. However, the main aim is to establish a dialogue and exchange ideas on trends and challenges in the current Euro-

pean media culture and the best strategies for the coming years. Digitalization and new platforms for viewing film and television has been strongly on the agenda for quite a long time, but even though we can now talk about a rather pervasive digital media culture that actually does influence production, distribution, financing and audience behaviour, the consequences of these changes are still unclear. EU is working on many levels with the development of a more integrated, single European digital market, but this initiative has created a heated debate in the film and television industry. The national, European and global aspects of the digital development is one of the most important challenges to meet in both policy and European cooperation.

This conference will focus on cases, presentations and panel discussions dealing with some of the fundamental issues and challenges related to this in the contemporary European film and media culture through:

- Talks with producers, directors and other creative practitioners behind recent or upcoming film and television productions
- Presentations and panel discussions focusing on the changes in the wider European production landscape for film and television
- Presentations and panel discussions on the trends in distribution and the challenges facing both national productions and European co-productions
- Presentations and panel discussions on the digital development and the consequences of this development for the relationship between producers, distributors and audiences in the digital context
- Panels and discussions with some of the key persons and players in Europe on the policy challenges and strategies for the future European film and media culture

Contact:

Ib Bondebjerg (bonde@hum.ku.dk)

Denise Mitchell (denise.mitchell@york.ac.uk)



PROGRAMME

9.00-9.30 **Coffee and registration**

9.30-9.45 **Welcome and opening remarks**

Ib Bondebjerg (Professor UCPH, MeCETES)
Henrik Bo Nielsen (CEO, The Danish Film Institute)

9.45-10.15 **Making films in Europe.**

Moderator: Andrew Higson (Professor and MeCETES Project leader, York)

Case: *Ida* (2013, Opus Film, PL, co-produced with DK, GB and Eurimages, Oscar for Best Foreign Language Film 2015). Producer Ewa Puszczyńska (PL) and co-producer Sofie Wanting Hassing (DK).

10.15-10.45 **Making television for national – and international? – audiences.**

Moderator: Eva Novrup Redvall (Associate Professor, UCPH, MeCETES)

Case: *Bedraget/Follow the Money* (DR, 2016, in production). Writer/creator Jeppe Gjervig Gram and Head of DR Drama Piv Bernth. *Bedraget* screened at the Berlin Film Festival 2015 and premieres in Denmark in January 2016.

10.45-11.00 **Coffee break**

11.00-12.00 **Production and co-production in the new European film and television culture.**

Moderator: Huw Jones (York, MeCETES)

Presentation: Richard Paterson (BFI): The ecology of the present television production landscape – UK case

Ross Biggam (Director General, ACT)
Christian Rank (Executive Producer, TV 2 DK)

12.00-13.00 **Distributing and selling film and TV in Europe: What is the problem?**

Moderator: Roderik Smith (York, MeCETES)

Panel

Rikke Ennis (CEO, Trust Nordisk, DK)
Helene Aurø (Deputy Managing Director, DR International Sales)
Jon Sadler (Marketing Director, Arrow Films, UK)

13.00-14.00 **Lunch**

14.00-14.45 **Navigating in the digital media culture: The audience perspective.**

Moderator: Daniel Biltereyst (Professor, University of Ghent, BE, MeCETES advisory board)

Presentation: Professor Philip Drake (Edge Hill University, UK): Building an Audience: VOD and independent film.

Respondent: Professor James Bennett (Royal Holloway University of London, UK)

14.45-15.15 **Coffee break**



15.15-16.30 **Creative Europe: The digital challenge?**

Moderator: Caroline Pauwels (Professor, SMIT, MeCETES)

Presentation: Lucia Recalde (Head of Creative Europe, Media).

Crossborder production and distribution in Europe. EU policy in the digital era.

Panel

Claus Bülow Christensen (Director of Research & Development, Zibra Digital Media Group, DK)

Ilse Schooneknaep (Ph.d. SMIT, Brussels, MeCETES)

Nina Crone (CEO, Danish Producers' Association and Crone Film)

16.30 –17.30 **Closing debate: Future trends and challenges:**

Moderator: Ib Bondebjerg (Professor, University of Copenhagen and MeCETES)

Panel

Petri Kemppinen (CEO Nordisk Film & TV Fond)

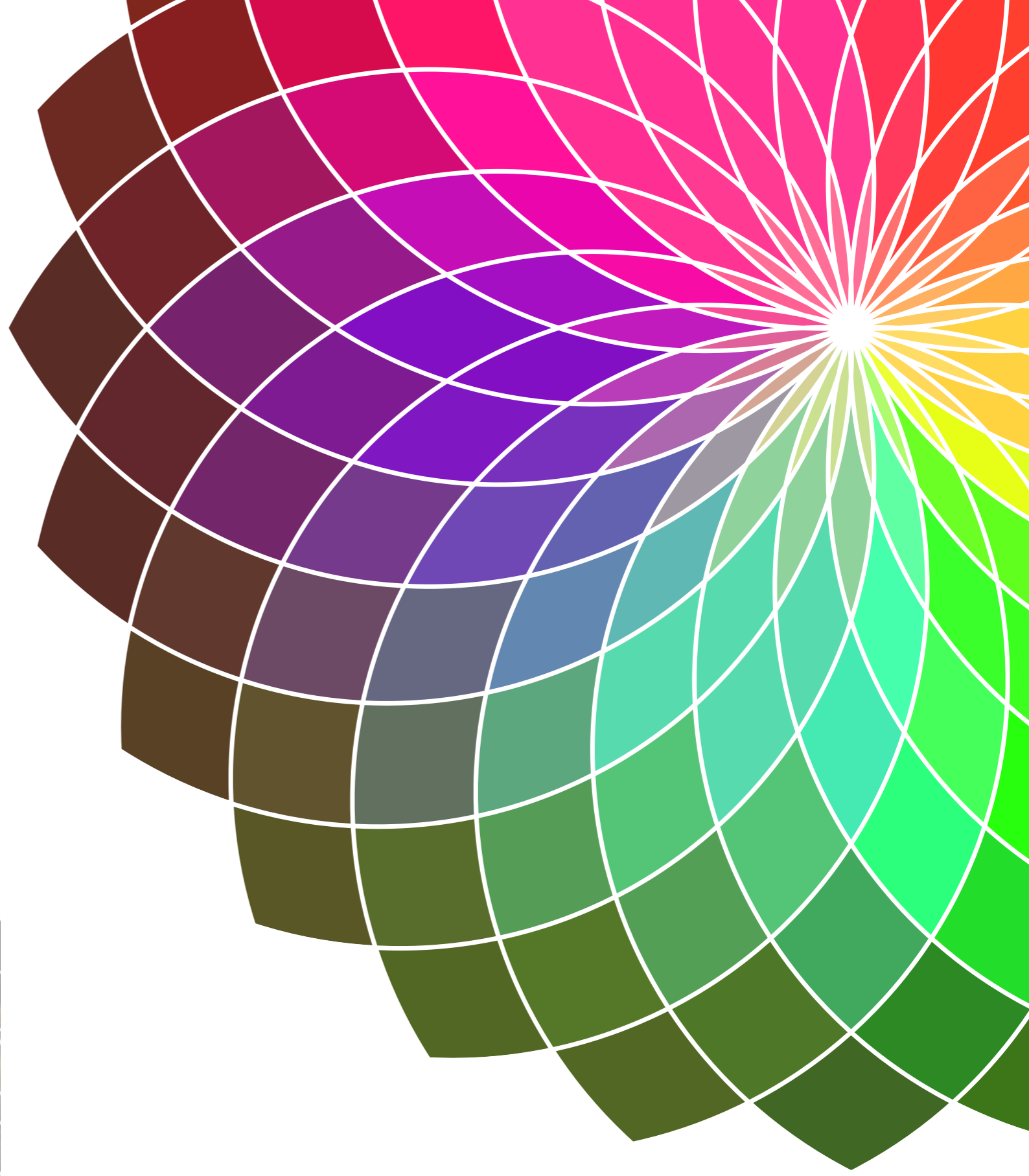
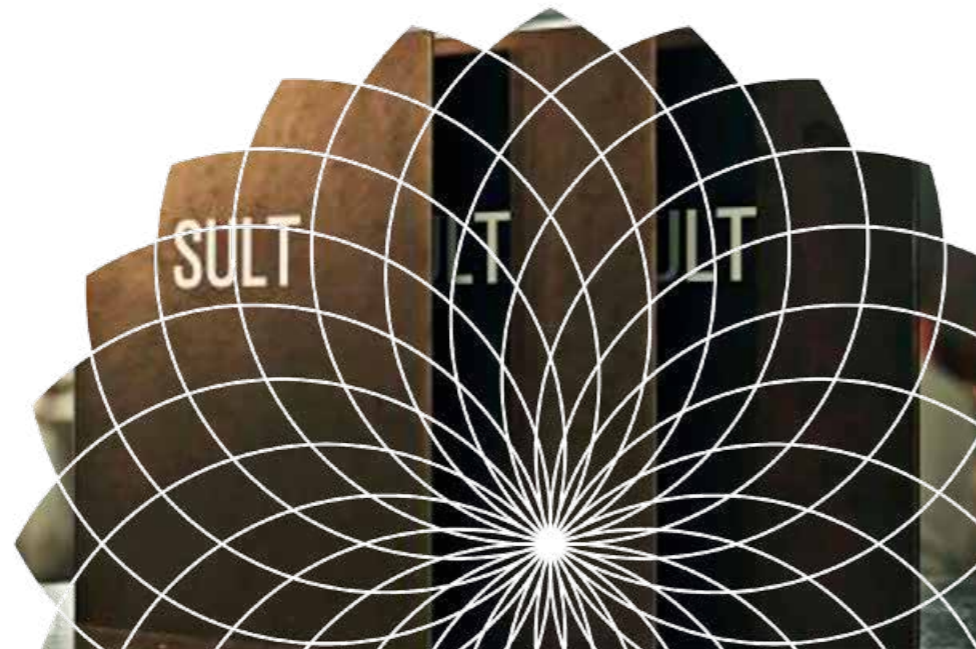
Piv Bernth (Head of Drama, DR)

James Bennett (Head of Department, Media Arts and Reader in Television and Digital Culture)

Claus Ladegaard (Head of Production and Development, DFI)

17.30 – 17.40 **Closing remarks: Andrew Higson (Professor and MeCETES Project Leader, York)**

17.40 **Wine and tapas reception, SULT**



PRESENTATION OF SPEAKERS, PANELLISTS AND MODERATORS

(in order of appearance)

Ib Bondebjerg, Professor, Department of Media, Cognition and Communication, University of Copenhagen, PI in MeCETES, leader of the Copenhagen Team, and co-editor of the Palgrave book-series Palgrave European Film and Media Studies. Chairman of The Danish Film Institute (1997-2000).

Henrik Bo Nielsen, CEO of the Danish Film Institute since 2007. Prior to this CEO of the Danish newspaper Information and since 2008 chairman of the board of European Think Tank on Film and Film Policy and member of the council of The European Film Academy.

Andrew Higson, Professor and Head of Department of Film, Theatre and Television, York University, Project leader of MeCETES. Andrew Higson is co-editor of the Palgrave book-series Palgrave European Film and Media Studies and has written extensively on English and European cinema, most recently in English Heritage, *English Cinema* (2008).

Ewa Puszcynska, film producer, Opus Film, Poland. Producer of the Oscar-winning Danish-Polish co-production *Ida* (2013) and also known for many other European co-productions, both film and television. For instance the Norwegian, Swedish, French Polish film *King of Devil's Island* (2010) and the co-produced (DE, FR, IT, CA, JO, MA, RU) historical drama *The Cut* (2014) about the 1915 Armenian genocide. Her most recent film, the American-Polish co-production, *Operation Auschwitz* (2016) is in production.

Sofie Wanting Hassing, owner and producer at Wanting Film & Media and CEO of the recently established digital distribution company Sweet Chili Entertainment. She has worked with film since 2002, both with film rights, production and sales (among other things as sales and acquisition manager of Angel Film (2002-2008)) and was selected for the prestigious programme Inside Picture in 2011. She has an MA in Media and Theatre from University of Aarhus and University of Copenhagen.

Eva Novrup Redvall, Associate Professor, Department of Media, Cognition and Communication, University of Copenhagen, and researcher in the MeCETES Copenhagen team. She is an expert on screenwriting and creative media industries. Her most recent book is Writing and Producing Television Drama in Denmark: *From The Kingdom to The Killing* (2014).

Jeppe Gjervig Gram, Screenwriter from The National Film School of Denmark and creator of the new DR drama series *Bedraget/Follow the Money* (2016). Before heading his own series, he was part of the writing trio behind the acclaimed political drama series *Borgen* (together with Adam Price and Tobias Lindholm) and episode writer on the DR family series *Sommer/Summer* (2008).

Piv Bernth, Head of DR Drama. She has a degree in theatre studies from the University of Copenhagen (1977) and she was educated as a theatre director (1977-81) at the Royal Theatre in Copenhagen, Dramaten Stockholm and in London. Bernth also has a long track record as producer at DR (1998-) and before that as a theatre director (1981-2010).

Huw Jones, post-doc in the MeCETES York team, York University. He has published widely on European cinema and recently edited the book *The Media in Europe's Small Nations* (Cambridge Scholar Press, 2014). He is currently working on European co-productions, the EU's MEDIA programme, and the circulation and reception of European film.

Richard Paterson, Head of Research and Scholarship at the BFI and Honorary Professor at the University of Glasgow. He is presently responsible for developing the BFI's partnerships with higher education. He has published widely and led several major research projects. Paterson was a co-investigator for the AHRC-funded project on the investigation of creativity in policy and practice, and co-investigator for the AHRC-funded history of the BFI.

Ross Biggam, Director General of The Association of Commercial Television in Europe (ACT) since 2000, Brussels. He is Visiting Professor in Creative and Cultural Economics, University of Glasgow (2010-). He was head of European Affairs for ITV (1993-2000). He has published articles on public value and public broadcasting and on commercial media in the new media culture.

Christian Rank, Executive Producer, TV 2 Denmark. He oversees development and production of prime time series developed and produced for TV 2 Denmark including the upcoming crime drama *Norskov* (2016). Christian Rank is a 2005 graduate from The National Film School of Denmark's producers department. In 2010 he was selected to participate on the Producer on the Move program at the Cannes Film Festival. From 2010 to early 2014 he worked at the public Danish broadcaster DR where he developed and produced the first season of the critically acclaimed series *The Legacy* (2014).

Roderik Smits is a PhD candidate at York University and part of the MeCETES team. His PhD thesis is on 'The Film Distribution Business: Transnational Gatekeeping Arrangements among Scouts, Sales Agents and Distributors'. He is currently working as an advisor in a separate Creative Europe-funded research project that explores the circulation of contemporary European films to international markets

Rikke Ennis, CEO of Trust Nordisk. Rikke Ennis started Trust's TV Distribution Department when she joined the company in 1999. She was then made Managing Director of Nordic Television Distribution Company OS, (owned by Zentropa, Nimbus Film, M&M and Grasten Film). In 2005 she was the Managing Director of Danish Video on Demand Distribution Company. In 2008 a merge between Nordisk Film and Trust film created Trust Nordisk and Rikke Ennis was named CEO.

Helene Aurø, Deputy Managing Director of DR International Sales with responsibility for DR sales, marketing and festivals with programmes produced by DR as well as programmes produced by independent producers for DR. Before coming to DR she worked for The Media Desk (now Creative Europe) and the Danish Film Institute.

Jon Sadler, Marketing Director, Arrow Films, UK (2012-). Jon Sadler created the Nordic Noir label at the start of 2012 - a brand that encompasses Nordic Noir Magazine and the annual London Nordicana live show. Nordic Noir is the single biggest importer of Scandinavian drama in the UK. Arrow Films works across all aspects of the business including theatrical and all home entertainment platforms and labels. He has also been Head of Marketing at Revolver Marketing (2010-12), business development director for Zero Degree West and at Warner Music Group (2008-09).

Philip Drake, Head of the Department and Professor, Film, Media and Communications at Edge Hill University. He has recently published on film marketing and distribution, on 'reputational capital' and Hollywood independence, and on media industries and creative talent. He has also written on image rights, on television and deregulation, on celebrity and screen performance, and on music and memory. He is a member of the Editorial Board of Media Industries Project Research at University of California Santa Barbara, and is currently conducting an AHRC NESTA research project on digital film distribution and VOD

Claus Bülow Christensen, Director of Research & Development, Zibra Digital Media Group, DK. Since 2007 he has also been the organizer of the series of conferences, "Copenhagen Future TV Conference" - a major Nordic event within the media and telco industry (www.futuretv.dk). He has worked for more than 10 years as self-employed consultant, focusing on business strategies for digital distribution and digital consumer behaviour. He has many years of experience in the media and Internet industry, including seven years at the national Danish broadcaster, TV 2, as well as Director of Research and Development at the Metronome Group, owned at the time by the largest Danish Telco, TDC.

James Bennett, Head of Department, Media Arts and Reader in Television and Digital Culture. His work focuses on the production cultures and shape of television and celebrity in digital culture. His latest edited collection, *Media Independence: Working with freedom or working for free* (Routledge, 2014) examines the role independence plays in the formation and role of media systems around the world. In 2015, he will begin a £200,000 three year project on digital production technologies in the television workplace. He is the author of *Television Personalities: Stardom and the Small Screen* (Routledge, 2010) and the editor (with Niki Strange) of *Television as Digital Media* (Duke University Press, 2011).

Caroline Pauwels, Professor at the Department of Media & Communications, the Free University of Brussels in 1995. She is director of iMinds-SMIT. She lectures national and European media and communication policies. Her main domain of competence is in the field of European Audiovisual policy, entertainment economy and convergence and concentration issues in media industries. She is member of several media and culture related boards, and acts as government commissioner for the Flemish public service broadcaster VRT.

Daniel Bilteryest, Director, Centre for Cinema and Media Studies (CIMS). In addition he is Professor in Film and Media Studies at the Department of Communication Studies in Ghent University, Belgium. His work deals with media and the public sphere, more specifically with film and screen culture as sites of censorship, controversy, public debate and audience engagement. Current research projects include Screen(ing) Audiences (2013-2017, with Ph. Meers and A. Veenstra) and the DICIS program (Digital Cinema Studies, 2014-18, with Lies Van de Vijver). Bilteryest is the author of several books, among them *Cinema, Audiences and Modernity* (2012, Routledge).

Claus Ladegaard, Head of Production and Development, The Danish Film Institute since 2006. He has a degree in communication and history from the University of Roskilde (DK). He has been a freelance director, producer and consultant (1991–96) and was producer at Easy Film (1996–2006). He is member of the board of Nordisk Film & Television Fond (2007-) and The Public Service Fund.

Ilse Schooneknaep, PhD candidate, MeCETES project. She is part of the Policy unit, conducting research on policy circumstances and the digital challenge. She has a Master in Communication Studies from the Vrije Universiteit Brussel in 2012, with a dissertation on the export of Flemish film on the American market and a Master in Film Studies from the University of Kent in 2013, with a dissertation on the refund strength of the European Film Industry.

Nina Crone, CEO Danish Producer's Association. She has studied cultural sociology at the University of Copenhagen and taught film production at The Danish Film School (1973-2001). Her own film company, Crone Film (1973-) has produced more than 30 films and also TV series for DR. She has been member of the board for Copenhagen Film Festivals (2002-), member of the EU committee for the development of the Media Programme 1987-88, and is also currently consultant/producer for European Film Bonds (2009-).

Petri Kempainen, CEO of Nordisk Film & TV Fond. He has also been Head of Production at the Finnish Film Foundations as well as chairman of the promotion group at Eurimages, and Commissioning editor for the Finnish public service broadcaster YLE.

Lucia Recalde, Head of the Creative Europe MEDIA unit in the EU Directorate General for Education and Culture. She holds a degree in Political Science and Law from the University of Madrid, as well as a MA in European Studies and a certificate in business administration, both from universities in Brussels (ULB and VUB). She started her career as policy officer at the Directorate of European Affairs of the Basque Government. Between 1995 and 2006 she served in DG Employment and Social Affairs in various positions.

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See: www.mecetes.co.uk.

The Pictures in this folder are used for information purpose only. They are primarily framegrabs and promotional picture from European television series and film. Credits: Framegrab from feature film *Ida* (2013) by Pawel Pawlikowski. Promotional picture from DR series *Follow the money* (2016). Promotional picture from television series *Fortitude* (2015). Framegrab from feature film *Force Majeure* (2014). Picture from *Restaurant Sult*. Framegrab from feature film *Intouchables* (2011). Framegrab from television series *The Team* (2015).

