

# SPEAKERS OF THE 22ND EUROPA CINEMAS NETWORK CONFERENCE

1-4 DECEMBER 2022, PARIS



**EUROPA**  
**CINEMAS**  
Network Conference

## MODERATORS

### Laurent Cotillon - Executive Director of the HILDEGARDE Media Division, France



Co-creator and manager of the magazine Ciné Live for 10 years, as well as its business unit the Entertainment division of Cyber Press Publishing that included as well the magazines L'écran fantastique and DVD Live. Within this group, he also led a mission to turn around the magazine Rolling Stone and participated in the direction and production of several documentaries and hosted and directed the program Ciné One on the Game One channel.

In 2007, he joined Hi-Media Group to create the movie website Toutlecine.com and a video division. Two years later, he was appointed publisher of Hi-Media Publishing France. In 2010 in the framework of the France-Russia year, he created the first online film festival.

At the end of 2010, he took over the management of the weekly trade magazine Le film français. Since the takeover of Le Film Français by Hildegard, he has been Executive Director of Hildegard Media which includes LFF Media, its subsidiaries Première Média, publisher of Première, Dixit, and Causette Média, which publishes the magazine Causette.

He is also a board member of the Art Ludique association and the Agence Livre Cinéma Audiovisuel in Nouvelle Aquitaine (ALCA).

### Michael Gubbins - Analyst, journalist and consultant, UK

Michael Gubbins is an analyst, journalist and consultant, who has been working in the film and media sector for more than 15 years. He has a long association with Europa Cinemas, chairing conferences since 2004 and authoring a number of reports on change in European exhibition. Gubbins was editor of titles, including Screen International and Screen Daily, and Music Week in a 25-year career in newspapers and magazines. He was also chair of regional screen agency Ffilm Cymru Wales until 2019. He writes influential reports on the changing media and cultural environment in Europe; and is a sought-after and experienced moderator, keynote speaker and organiser of conferences, Think Tanks and events around the world. He has worked in more than 30 countries with organisations and businesses along the film value chain and across media sectors, including music, games and television.



### Frank Groot - Programmer & Financial Director KINO Rotterdam, Netherlands



In 2016, Frank co-founded the independent cinema KINO Rotterdam after a career in film production and a study of Econometrics. At KINO he is in charge of finances and shares responsibility for his main reason for starting KINO with his co-founder Jan de Vries: programming films. On their 6 screens, KINO show Tarkovsky to Villeneuve and everything in between. Frank is chairman of the Dutch Cineville theatres' association and the National cinema voucher, and has moderated multiple labs and workshops for Europa Cinemas.

## MODERATORS

### **Madeleine Probst - Managing Producer, Watershed, UK**

Madeleine is an experienced producer of film events, talent and people with extensive experience of advocating for the film exhibition sector regionally, nationally and internationally. She joined Watershed in 2002 where she now is the Managing Producer, leading on initiatives such as Cinema Rediscovered, Depict, Film Hub South West (BFI FAN) and BFI NETWORK South West. Over the past 15 years, she has been involved in Europa Cinemas leading several international Innovation Audience Development Labs and as Vice President (2014 – 2022.) She has been a mentor on DFFB's NEXT WAVE Programme in 2020-21 and more recently as part of UNIC Women's Cinema Leadership Programme.



### **Javier Pachón - Executive Director and Head Programmer of CineCiutat, Spain**



Strategic consultant for the audiovisual and cultural sector. He cofounded and is Executive Director and Head Programmer of CineCiutat, a Spanish non-profit cinema, pioneer due to its management model and marketing and active user-participation strategies. Among others, he is Vice-president of PROMIO (the Spanish network for independent cinemas) and also collaborates at an international level with the European Commission's DG Connect; with Europa Cinemas developing several Innovation Labs; and with the International Confederation of Arthouse Cinemas (CICAE) as part of the Board of Directors and consultant for their Arthouse Cinema Training and Mentoring Programme (ACT).

## FOCUS FRANCE SESSION - CULTURAL EXCEPTION: THE FRENCH TOUCH?

### PANEL 1 - OVERVIEW OF THE PRODUCTION, DISTRIBUTION AND EXHIBITION MARKETS IN FRANCE

#### Lionel Bertinet - Cinema Director at CNC, France



Lionel Bertinet has held various positions at the CNC since his arrival in 2000, notably in the Multimedia and Technical Industries Directorate, where he was Deputy Director from 2007 to 2010, and then in the Cinema Directorate in various positions, notably since 2013 as Deputy Director in charge of the exhibition and distribution of films in cinemas. In this capacity, he was in charge of the CNC's emergency plan for cinemas during the health crisis.

A civil engineer from the Ecole des Mines de Nancy and holder of a degree in film studies, Lionel Bertinet began his professional career at Admical, the Association for the Development of Corporate Sponsorship.

#### Sylvain Béthenod - CEO, Vertigo Research, France

Sylvain Béthenod, a graduate of the Institut d'Etudes Politiques and of Droit public des Médias, has been working in the film marketing sector for over twenty years, first in film production and distribution at MK2 and UGC/Fox Distribution (UFD), then in audience and marketing research for the media. He worked for Médiamétrie where he managed the Cinema and Media Behavior division before founding Vertigo Research in 2010, a research institute specializing in marketing research for the entertainment market.

Vertigo Research has become the benchmark for marketing research dedicated to the cinema market in France and also operates in the United States, the United Kingdom, Italy and Belgium. Vertigo is the first institute in the world to provide weekly data on the evolution of the profile of moviegoers and films in theaters. Its databases enable it to objectively advise movie theaters on their commercial and communication strategy, as well as film producers and distributors, so that their feature films can find their audience(s) more effectively.



#### Cécile Gaget - Head of Film, Wild Bunch, France



Over the last decade Gaget has been a key member of French film studio Gaumont's executive team, serving as its Head of international production and distribution. Gaget oversaw Gaumont's international distribution including international acquisitions, English and local-language productions and foreign remakes. She also set up the company's US Film division.

Gaget joined euro producer and financier Anton in 2020 as President of Int'l Production and distribution helping the mini studio to ramp up the slate production and int'l sales team. During Gaget's tenure at Anton, she oversaw int'l strategy on Greenland Migration the Gerard Butler franchise, Mothers Instinct with Jessica Chastain and Anne Hathaway, Vesper the euro sci fi tale that she executive produced, the animated hit Fireheart and led the acquisitions team.

In her new role as head of Film, she will lead the film group reporting to CEO Ron Meyer and co-CEO Sophie Jordan, and more specifically overseeing French acquisitions, distribution and local production and ramping up an international production slate for Wild Bunch AG who will act as producer and financier.



### Eric Marti - General Manager, Comscore Movies, France



Eric Marti started his career running a marketing agency that handled major cinema events in France such as LA FÊTE DU CINÉMA, LE PRINTEMPS DU CINÉMA and LE TICKET DU SIÈCLE to celebrate the 100th anniversary of movie theaters in 1995. In 1997, he launched SND and headed this film distribution company until its acquisition by M6 Group in May 2001. He then ran a consulting firm for ten years, with clients in television and cinema business such as TF1, M6 and the State Authority CNC.

In 2012, Eric joined Rentrak France as General Manager, which then became Comscore Movies in 2016 after the company merged with Comscore Inc. Comscore Movies offers the largest database of global Box-Office information in the world, covering 95% of the Worldwide Box-Office in more than 33,000 theaters and 175,000 screens. Comscore Movies is the industry and media's most trusted source for movie attendance and grosses, delivering thousands of daily and weekly tailor-made theatrical reports. In France, Comscore Movies (Rentrak France) reports the daily movies attendance in more than 1,500 theaters, covering 96% of the theatrical market with its services IBOE®, CinéZap® and Ciné Chiffres®, the iconic standard in attendance reporting since 1973.

### Marie Masmonteil - Producer, Elzevir Films, France

Marie Masmonteil is a French producer for the company Elzevir Films, which she founded in 1993 with Denis Carot.

Her filmography includes the films *Va, vis et deviens* (Live and Become) by Radu Mihaileanu, *Tous au Larzac* (Leadership) by Christian Rouaud, *Party Girl* by Marie Amachoukeli, *Claire Burger* and *Samuel Theis*, *Bigger than us* by Flore Vasseur, *Before we collapse* by Alice Zeniter and *Benoit Volnais*.

She was President of the "Syndicat des Producteurs Indépendants" (SPI - independent producer's union) from 2001 to 2021 and is currently co-president of the BLOC (Liaison Office of Film Organizations).



## PANEL 2 - FUTURE PROSPECTS

### Marguerite Hitier – Responsable du pôle médias et cinéma (DGM-DDI-CM), MEAE, France



Marguerite Hitier is in charge of the media and cinema unit within the Directorate General for Global Affairs, Culture, Education and International Development of the Ministry of Europe and Foreign Affairs.

In the field of cinema, this unit supports the promotion and export of French audiovisual and cinematographic production in liaison with professionals and the network (UniFrance, CNC, French Institute). It promotes French copyright, cultural exception and cultural diversity by coordinating actions in favor of audiovisual creation and distribution in developing countries and by encouraging co-productions. It mobilizes and promotes French expertise and articulates French interventions in liaison with the embassies. It manages the network of audiovisual attachés (45 agents covering 94 countries and territories). It coordinates the network of 65 digital cinemas in the cultural network around the world with the support of the Institut français. Finally, it monitors the French position in the cinematographic and audiovisual fields in multilateral forums (EU, WIPO, Council of Europe, etc.) on behalf of the Ministry.

### Jérémy Kessler - Director of European and International Affairs, CNC, France

Jérémy Kessler is the Director of European and International Affairs at the CNC since August 1, 2022. He was previously, and since May 2019, Deputy Director in charge of legal and European affairs in the Financial and legal directorate. He was in charge of the transposition of the Audiovisual Media Services Directive and the decree on on-demand audiovisual media services (SMAD), media chronology, rights and remuneration of authors, and the French presidency of the European Union.

Jérémy Kessler is a former student of the ENA (promotion Jean de la Fontaine) and of the Ecole Normale Supérieure de Lyon. He previously worked as a reporter and then as a public reporter at the administrative court of Paris.

He holds a master's degree in cinema and published an essay on Catherine Deneuve entitled *Catherine Deneuve, femme maison* in 2016 with the ENS Lyon publishing house and in April 2019 an article on "René Clair en Amérique" in the magazine *Positif*.



### **Richard Patry - CEO Nord-Ouest Exploitation Cinémas and President of the Fédération Nationale des Cinémas Français**



Richard Patry is a French businessman and cinema exhibitor. He is president of the Fédération nationale des cinémas français (FNCF), chairman and CEO of the French cinema exhibition company Nord-Ouest Exploitation Cinémas (NOE) and president of the Chambre syndicale des Cinémas from Normandy.

### **Ariane Toscan du Plantier - Director of Film Distribution France and International, Gaumont, France**

After starting her career at Antenne 2 with Eve Ruggieri and then Marie-France Brière, Ariane Toscan du Plantier joined Lazennec Productions as head of distribution where she worked on Mathieu Kassovitz' film *La Haine* and Eric Rochant's *Les Patriotes*, among others.

In 1995, she left Lazennec for Gaumont to take charge of international promotion. In 2013, she became head of Communications and Heritage, coordinating all communication activities related to the Gaumont Group's activities in France and around the world (films, fiction series, animation series). She also manages Gaumont's brand image through French and international festivals and actions in favour of Heritage, around the distribution of films from the Gaumont catalog but also, the development and distribution of the Gaumont private collection. Since December 2019, she has been in charge of the France and International Cinema Distribution Division.



### **Yoann Ubermulhin - Territory Manager at Unifrance, France**



Yoann Ubermulhin holds a Master's degree in Organizational Sciences from American University in Washington, DC and a Master's degree in Management Science from the University of Paris-IX Dauphine.

From 2007 to 2012, he was International Sales Director for the distributor and international sales agent, Pyramide, where he managed the international careers of Sam Garbarski's *Irina Palm*, Nuri Bilge Ceylan's *The Three Monkeys* or Catherine Corsini's *Partir*.

He then joined Sofica Indéfilms, where, as investment director, he coordinated and negotiated the company's commitments in more than 60 films including the French productions *Timbuktu* by Abderrahmane Sissako, *Yves Saint Laurent* by Jalil Lespert, *Microbe and Gasoil* by Michel Gondry and the international co-productions *The Past* by Asghar Farhadi, *Diana* by Oliver Hirschbiegel and *Mia Madre* by Nanni Moretti.

He joined Unifrance in 2014, where he is responsible for the territories of Germany, Austria, Italy, UK, Ireland, Australia and New Zealand.

## OPENING

### Olivier Henrard – Deputy General Manager, CNC, France



Member of the Council of State and specialist in cultural policy, Olivier Henrard began his career at the Directorate of Cultural Affairs of the City of Paris, serving from 1994 to 1999. He became part of the Council of State upon graduating from ENA in 2003. He was successively an Advisor, then Deputy Director of the Cabinet of the Minister of Culture and Communication (2007-2009), before being appointed Advisor on Cultural Affairs and the Cultural Industries to the Presidency of the Republic (2010-2012). In 2013 he joined SFR Group as Secretary General, in charge in particular of regulatory and competitive issues, as well as the France Superfast Broadband plan. From 2015 to 2019, he served as public rapporteur in the litigation section of the Council of State, at the same time as Book Ombudsman and legal advisor to the CNC, an institution of which he became Deputy General Manager on 1st March 2019.

### Claude-Eric Poiroux - General Director of Europa Cinemas, France

Film producer and distributor in Paris for 12 years, he worked with Assayas, Beauvois, Carax, Desplechin, Jarmusch, Lars von Trier, Kieslowski, Gus van Sant, Manuel de Oliveira among others. In 1982 he founded and is still running the cinema theatre Les 400 coups (7 screens) in Angers. In 1989 he created the film festival Premiers Plans of which he is the general delegate and in 2005 he launched Les Ateliers d'Angers, together with Jeanne Moreau. In 1992 along with 45 exhibitors and with the support of MEDIA and the CNC he creates Europa Cinemas, a network that gathers more than 3,090 screens in 38 countries.



### Lucia Recalde - Deputy Director and Head of Unit, Audiovisual Industry and Media Support Programmes DG Connect, Belgium



Spanish born Lucia Recalde is Head of the unit "Audiovisual Industry and Media Support Programmes" in charge of Creative Europe MEDIA and Multimedia actions in the Directorate General (DG) for Communications Networks, Content and Technology (CONNECT) of the European Commission. Prior to that, she was a part of the management of the DG for Education and Culture (EAC) as Head of Unit for Higher Education, Innovation, Entrepreneurship and the EIT (the European Institute for Innovation and Technology). Ms Recalde joined the European Commission in 1995 and until 2006 served the DG for Employment and Social Affairs in various positions. She started her career as policy officer at the Directorate of European Affairs of the Basque Government.

### Nico Simon - President of Europa Cinemas, Luxembourg

Nico Simon worked as a teacher from 1976 until 1991. During that time he participated in the creation of Luxembourg's first "artplex" and organised a network of regional theatres across the country under the aegis of a Ministry of Culture Programme. In 1991 he embraced the film profession and was a decisive figure in establishing Utopia Company, where he worked as CEO from 1994 to 2015. Nico Simon was also a founding member of Europa Cinemas network and is the association's current President.



## SESSION 1 – BEYOND RECOVERY: THE CHALLENGE AHEAD

### PANEL 1: HOW TO MANAGE THE IMMEDIATE PATHWAYS TO RECOVERY

#### Christine Beauchemin-Flot - Director-programmer, Cinéma Le Sélect, Antony, France



Her commitment in the industry is reflected in numerous commitments and mandates: Co-president of Scare (union of art house cinemas, 430 cinemas), deputy president of the Fncf (federation of French cinemas), member of the college of recommendation of art house films (Afcac), and of the regional and national commissions of classification of art house cinemas (Cnc), speaker at Femis Film School, member of the 50/50 collective, representative of exhibitors at the Academy of Césars, author of a book on female producers. Her work at Le Sélect (4-screen-municipal arthouse with 244,000 admissions in 2019 and 107,000 in 2021) includes multiprogramming (between ten and fifteen films programmed per week) and strong editorial choices defended through numerous events (117 in 2021) for adults and children. She was twice awarded the Trophy for the best female exhibitor in French Cinema (2008 and 2019), and is ranked 15th in the international Top Women 2019 (Celluloid Junkie).

#### Laurent Creton - Professor, University Sorbonne Nouvelle, France

Laurent Creton is Professor at the University Sorbonne Nouvelle and member of the Institute for Cinema and Audiovisual Research (IRCAV) and the LabEx ICCA. Specializing in the economy of cinema, the audiovisual sector, and new medias, his research focuses on movie theatres, the cinema markets, business strategies, relations with the communication industries. He has published numerous articles and fifteen books devoted to these issues, including *Économie du cinéma. Perspectives stratégiques*, Armand Colin 2020; *Cinéma et marché*, Armand Colin, 1997; *Cinéma et stratégies: économie des interdépendances* (ed.), Théorème, PSN, 2008.



#### Simone Gialdini - CEO of ANEC, the National Cinema Exhibitor Association, Italy



Simone is President of Cinetel, the cinema industry boxoffice collecting company. Member of the board of directors of Audimovie, cinema advertising research company, has 25 years' experience in cinema exhibition and film industry, from the art & essai cinemas to the biggest multiplexes, working for the international companies Vis Pathé and UCI Cinemas. As expert in cinema exhibition industry, he holds masterclasses and webinars for training professional of the industry, as well as being the organizer of industry events. Member of the Order of Journalists, he leads and moderates panels and institutional and industry meetings.

#### Katarzyna Orysiak-Marrison, Head of Marketing and Distribution at Gutek Film, Poland

Working in the film industry for 16 years, specializing in marketing and distribution. With Gutek Film since 2013, responsible for many successful campaigns for films such as: "Parasite" by Bong Joon-ho, "The House That Jack Built" by Lars von Trier, "Portrait of a Lady of Fire" by Céline Sciamma, "Toni Erdmann" by Maren Ade, "Annette" by Leos Carax, "Drive My Car" by Ryusuke Hamaguchi, "Parallel Mothers" by Pedro Almodóvar and "C'mon C'mon" by Mike Mills; amongst many others. In 2022, Katarzyna produced a new festival for Gutek Film, "Konfrontacje Filmowe" (Film Confrontations), a festival showcasing, and premiering, an exclusive selection of the most interesting titles from the upcoming season, screened in 24 arthouse cinemas spread across 18 cities in Poland.





**Wiktoría Pelzer - Programmer Stadtkino im Künstlerhaus, Austria**

Since 2017 Wiktoría Pelzer is responsible for programming the Stadtkino im Künstlerhaus, Vienna's city-cinema for Arthouse and Auteur film, and is also co-responsible for the distribution in Stadtkino Filmverleih. She is taking over the position of managing director starting from 2023. Together with her colleague Martin Kitzberger she is recently developing a flatrate cinema abonnement for arthouse cinemas in Austria.

In 2012 Wiktoría started to work for the Gartenbaukino in Vienna – in marketing, programming and coordinating events, focussing on green cinema. Before Stadtkino she was the program coordinator and programmer of the Crossing Europe Filmfestival in Linz. She also co-curated the Animation Avantgarde competition at the Vienna Shorts Festival until 2022, focussing on Animation and Experimental film.

**PANEL 2: COMMUNITY CINEMA: ACTING LOCAL, THINKING GLOBAL****Metka Dariš - Exhibitor, Kinodvor, Slovenia**

Metka Dariš is a director of Kinodvor – the Ljubljana city cinema and a public institution – founded by the Ljubljana municipality. She is also active in the board of directors of Slovenian Art Cinema Association. Before 2019 she has served as the head of the Museum Department of the Slovenian Cinematheque. As a museum councillor, she was responsible for museum collection, its preservation, conservation and presentation. Prior to that she was part of the core team that in 1994 conceived and launched the Slovenian Cinematheque that is today Slovenian national film museum. She was also part of the team (of the Slovenian Cinematheque) that in 2003 undertook renovation of cinema that became Kinodvor and converting it into an art house cinema.

After two of the worst years in Kinodvor's history, the Ljubljana city cinema is facing its biggest challenge to date: opening a five-screen art-house miniplex in the city centre.

**Cristian Hordila - Festival Manager, TIFF Transilvania Film Festival, Romania**

Since 2010, Cristian has been the Managing Director of the Association for Romanian Film Promotion and the Manager of the Transilvania International Film Festival. In 2013 he was elected to the Board of Directors of European Film Promotion, where he was involved in promoting European cinema internationally through projects like Shooting Stars and Producers on the Move. Hordilă is the Manager of Casa TIFF, a cultural center dedicated to film education. Starting with 2014, he help found festivals in Alba Iulia, Kishinev, Oradea, and Târgu Mureș, and has recently been intensely involved in launching the first regional film fund in Romania in Cluj. He also works in film production: The History of Love by Radu Mihăileanu, Tokyo Vampire Hotel by Sion Sono, and the Romanian box office hit Moromete Family: On the Edge of Time by Stere Gulea are among his projects. In 2021 he was elected to the Board of Economical and Social Council of Romania, representing the civil society. Also starting with spring 2022 he started his mandate in the Directors Board of Cluj Cultural Center.

**Veronica Kaup-Hasler - Executive Councillor for Culture and Science for the City of Vienna, Austria**

Veronica Kaup-Hasler is cultural and theatre scholar, dramaturge, cultural manager, politician and, since 2018, Executive City Councillor for Cultural Affairs and Science of the City of Vienna. Before entering the political stage, she has been the director of contemporary arts festival steirischer herbst in Graz/Austria from 2006 to 2017. Previous positions include the Basel Theatre, the Wiener Festwochen and the artistic directorship of the Theaterformen festival in Hanover and Brunswick (2001-2004).

**Christian Landais - Chief Executive, National Agency for Cinema Development in Regions, France**

After various collaborations with eminent architectural firms and cultural mediation projects with the Pompidou Center Paris, Christian joined the ADRC as a Senior Consultant Architect in 1995. Successfully in charge of the Research and Architectural Advice Department since 2004. Christian was appointed Chief executive in August 2022.



## SESSION 3 – ROADMAP TO RECOVERY AND RENEWAL

### WORKSHOP 1: COLLABORATE TO INNOVATE

#### Frédéric Cornet - Exhibitor, Distributor, Cinéma Galeries, Belgium



Frédéric Cornet has been managing and artistic director of Cinema Galeries in Brussels since 2016. With its three theater halls and its 1000 m2 exhibition space, Cinema Galeries offers a cherry picked programmation and retrospectives, exhibitions and performances with contemporary directors. Before, he worked as project coordinator and programmer for Heure d'été film festival at Cinema Galeries from 2013 until now. In 2021, he coordinated the implementation of Cineville pass, an unlimited subscription for arthouse cinemas, in Brussels. Since 2018, he has boosted the Cinema Galeries distribution business and distributed many European films in Belgium and in the Benelux.

#### Bárbara Fernández Vilariño - Director, Golem Madrid, Spain

With a university degree in teaching, Bárbara Fernández Vilariño started working in a cinema at a very young age, holding different positions until she took on management functions. After more than 20 years working in cinemas, 17 of which as manager, she continues to keep alive the illusion and enthusiasm for innovation, adaptation to change and continuous improvement.



#### Pien Houthoff - Managing and Artistic Director, LUX Nijmegen, Netherlands



Pien Houthoff is managing and artistic director of LUX, a large arthouse in Nijmegen, the Netherlands. LUX houses artistic film, theater, music, dance, debate and filmeducation, and is not only a presentation and programming platform, but also a production company for artistic interdisciplinary programs. The venue contains 7 filmscreens and a flexible theater hall for many different purposes.

The mission of LUX is to stir people, to inspire them, to make them see things in a different perspective. On the one hand, we embrace the intrinsic value of art, on the other hand we try to address social issues through the arts. With partners in several different fields, such as science, education, care and welfare.

Pien is (co)founder of several initiatives, such as the film festivals Go Short (filmfestival for the international short film), and InScience (filmfestival on science and art). Also, she initiated the regional hubs for filmeducation, a national program with the aim to make filmeducation accessible for every child in the country and becomes an integral part of the school curriculum.

#### Elise Mignot - Director, Café des Images, France

Since 2019, Élise Mignot has been the program director of the Café des images in Hérouville-Saint-Clair (France) with an eye for other horizons.

From 2005 to 2016, Élise Mignot began her professional career in the French cultural network of the French Institutes in Indonesia, Vietnam, and Mauritius. It is there that she creates in 2011 the company Stubborn in Dreams. There, she directs the Ile Courts Festival and works in the field of production for the feature film Lonbraz Kann. These experiences convince her of the strength and preciousness of the independent cinema, and with it the incomparable richness of the ecosystem of the independent exhibition network in Europe.

As an innovative cinema, a sustainable restaurant, and a third place of solidarity, the Café des images has been reinventing itself for over 40 years around unexpected projects that breathe deeply with the world and society. Élise Mignot develops an editorial line that tries to open the screens of a world cinema to all; and a cultural project that directs its reflection towards youth, plurality and cooperation. Plural, participative and reflexive experiments take place there to better imagine the future of the territory as well as that of the cinema.



**Ieva Sipola - Head of cinema, Splendid Palace, Latvia**

Ieva Sipola, is a cinema manager with a demonstrated history of working in the entertainment and advertising industry. She has skills in communication, staff development, project management, customer service and marketing. She has been managing a movie theater and developing film projects for 5 years, focusing primarily on maintaining the audience, attracting young audiences to the big screen, as well as creating and developing recognition for the "Splendid Palace" as a cultural venue.

**WORKSHOP 2 WINNING BACK THE AUDIENCE****Valerio Carocci - Exhibitor, Cinema Troisi, Italy**

Valerio Carocci is the Co-Founder and President of the Foundation "Piccolo America".

Since 2014, the Foundation organizes "Il Cinema in Piazza", a free-admission film retrospective that takes place every summer in three areas of Rome. In September 2021 the Foundation renovated and reopened a historical movie theater in Trastevere, the Cinema Troisi, which is now Italy's single-screen movie theater with the highest attendance. In its first year of activity, the movie theater has hosted more than 2.000 screenings with national and international guests (including Gaspar Noé, Robert Eggers, Willem Dafoe, Paolo Sorrentino). Furthermore, thanks to a free study room open 24/7 – the first one in Italy – the Cinema Troisi hosts an incredibly young audience: 60% is under 35, and 2/3 of these ones are under 27.

**Andres Kauts - Director/Programmer, Tartu Elekriteater, Estonia**

Andres Kauts is the general manager of Elekriteater - a single screen art-house cinema in Tartu, Estonia. Andres has been with the cinema since the beginning, 12 years ago. Tartu has 115 seats, 45 000 visitors a year and a traveling out-door cinema during summertime. Lately we have taken on a new challenge and started developing a new software for cinemas like us. The software is called Kinola.

**Hannele Marjavaara - Cinema Manager, Kino Tapiola, Finland**

Hannele Marjavaara has been running the arthouse cinema Kino Tapiola just outside Helsinki since its reopening in 2010. She was also the head programmer for cinema Riviera in Helsinki from 2016–2019 in addition to working for Espoo Ciné International Film Festival and for film production companies.

Hannele has been a member of the Board of Directors of CICAIE (The International Confederation of Arthouse Cinemas) since 2019. Since 2021 she has also been a board member of Filmiaura ry, the organization behind the Finnish Film Awards. During 2021-2022 she took part in UNIC's (The International Union of Cinemas) Female Leadership in Cinema program as a mentor. She is also the co-founder of Korttelikinot ry, a non-profit association joining together the independent cinemas in Helsinki's capital region and running Kinot.fi, the cinemas' joint programming website.

Her background is in BA and Post Graduate drama studies in the UK, where she also worked for many years as Senior Operations Manager in the events industry before returning to Finland in 2006.

**Unnur Sande - Manager of Vega Scene, Norway**

Unnur has been working in different fields of the film and cinema business for 30 years.

She started the funding Vega Scene in Oslo while working for the distribution company Arthaus – the art film foundation in 2013. She became head of Vega Scene development 2014-2018, and has been the manager of Vega Scene since the opening in November 2018.

**Noortje van de Sande - Managing director, Picl, Netherlands**

After a 20+ year career in the film industry Noortje van de Sande is co-owner of film marketing agency Herrie Film & TV. Together with Anke van Diejen, she currently forms the management of virtual cinema platform Picl in The Netherlands and Belgium. She is momentarily conducting research into the new hybrid film consumer and the Creative Europe financed research into the future of Virtual Cinema in Europe under the title REACHM.

**Marvin Wiechert, Digital Marketing Lead, Yorck Kinogruppe, Germany**

Marvin is the Digital Marketing Lead at Berlin-based Yorck Kinogruppe. While studying Literature, Arts and Media in Konstanz, Marvin discovered their love for cinema and started working at the local independent cinema Zebra Kino. Afterwards Marvin worked at German Distributor DCM and crafted marketing campaigns for titles such as Moonlight and I, Tonya. At Yorck Kinogruppe, Marvin's responsibilities include the Editorial Strategy for all digital channels from social media to websites, loyalty programs, website relaunch and data analysis of programming, audience and film-related data.

**WORKSHOP 3 - TOOLS FOR BUILDING DIVERSITY AND ENVIRONMENTAL SUSTAINABILITY****Matthias Damm - Director, Casablanca Cinema, Germany**

Matthias Damm (46) has been managing the Casablanca Cinema in Nürnberg since 2009. He had been a cinema buff his whole life, with little prospect to turn his passion into a profession. This changed after one of his favorite cinemas had been closed by the former owner: He joined the volunteer team which set out to save the Casablanca. With a M.A. in political science he left his academic career one year after the re-opening of the cinema to become its fulltime director as part of a community-based nonprofit project.

The Casablanca has evolved from a small community-based project to a arthouse venue with a broad programming, with focus on documentaries, short films, special screenings with guests and cooperations with many local organizations - many of them on political topics.

Sustainability has always been important for the Casablanca. As one of the first cinemas in Germany it performed a carbon footprint study and has implemented various measures to reduce its ecological impact.

**Metka Dariš - Exhibitor, Kinodvor, Slovenia**

Metka Dariš is a director of Kinodvor – the Ljubljana city cinema and a public institution – founded by the Ljubljana municipality. She is also active in the board of directors of Slovenian Art Cinema Association. Before 2019 she has served as the head of the Museum Department of the Slovenian Cinematheque. As a museum councillor, she was responsible for museum collection, its preservation, conservation and presentation. Prior to that she was part of the core team that in 1994 conceived and launched the Slovenian Cinematheque that is today Slovenian national film museum. She was also part of the team (of the Slovenian Cinematheque) that in 2003 undertook renovation of cinema that became Kinodvor and converting it into an art house cinema. After two of the worst years in Kinodvor's history, the Ljubljana city cinema is facing its biggest challenge to date: opening a five-screen art-house miniplex in the city centre.





**Olivier Douet – Founder and Director of La Cabinerie, France**

Olivier Douet has been working in the film industry since 1992. He has worked in major companies in the sector such as Cinemeccanica (18 years), Tacc - Kinoton (5 years). After that, he worked in Ymagis as Sales Director France and in CinemaNext for 6 years as DG CinemaNext Switzerland.

He left Cinemanext in 2021 to create La Cabinerie, a new company specialised in the reconditioning and laser retrofit of digital cinema projectors.

**Anne Faucon – Director, Utopia Pont-Sainte-Marie, France**

Anne fell in the magic potion of cinema when she was a little girl. Her new born cinema is located in a town of 5,200 inhabitants (Pont-Sainte-Marie, near Troyes, East of France, 1h30 from Paris). This unique cinema, with is four screens, is as environmentally friendly as possible: Wood, straw, renewable energies, water saving, dry toilets. It will be the seventh venue of the Utopia Art House network (one million spectators a year), in which she has been working for thirty years. Her current role in Utopia's circuit, besides managing Utopia Pont-Sainte-Marie, is transversal. She participates in the programming and writing of film reviews in the fifty pages monthly publication La Gazette that looks like real newspaper.

**Mathias Holtz – Programme and Producer, Sweden**

Mathias is a Programmer and cinema consultant with Swedish exhibitor Folkets Hus och Parker, a position he has held for 17 years. His responsibility includes programming cinemas all over Sweden, from inner city art houses in major cities, to rural commercial cinemas and community centre art houses in the smallest towns. He also manages international contacts with the likes of Europa Cinemas and CICAIE, and works with development projects regarding audience development, education, live screenings and alternative content. He is also a member of Europa Cinemas Board of Directors. His eclectic and incomplete academic career includes university studies in cultural history, drama and film. After a short and unsuccessful creative career, crowned by a job as an editor for a feature film, where in six months' time not one second of edited material emerged, he turned to the cinema business and has never looked back.

**Jérémie Monmarché - Deputy Director, Cinéma Studio, France**

Jérémie Monmarché is currently deputy director of the cinemas Studio in Tours. Particularly concerned by the issues of image education and access to culture for children, he has been coordinating the "Ecole et Cinéma" program in Indre et Loire (30,000 students) and the cinema's young audience activities since 2003. With his colleague Tarik Roukba and 4 other arthouse cinemas, they created Passerelle in 2020. This project allows residents of priority neighborhoods to come to the cinema and discover arthouse films thanks to different initiatives: presentation of films and workshops in the neighborhoods, discussions in the theaters after the screenings, suspended ticket, development of a website and specific training for professionals of the socio-cultural field (with the support of the Collaborate to Innovate programme initiated by Europa Cinemas).

**Madeleine Probst - Managing Producer, Watershed, UK**

Madeleine is an experienced producer of film events, talent and people with extensive experience of advocating for the film exhibition sector regionally, nationally and internationally. She joined Watershed in 2002 where she now is the Managing Producer, leading on initiatives such as Cinema Rediscovered, Depict, Film Hub South West (BFI FAN) and BFI NETWORK South West. Over the past 15 years, she has been involved in Europa Cinemas leading several international Innovation Audience Development Labs and as Vice President (2014 – 2022.) She has been a mentor on DFFB's NEXT WAVE Programme in 2020-21 and more recently as part of UNIC Women's Cinema Leadership Programme.



## WORKSHOP 4 – HOW TO STAND OUT FROM THE CROWD THROUGH EVENTS & EXPERIENCES

### Züleyha Azman - Marketing Director KINO Rotterdam, Netherlands



After graduating with a BA in Marketing & Communications, Züleyha Azman achieved her MA in Arts & Cultural Studies at the University of Amsterdam. She had a love for cinema from an early age, and always wanted to combine film and marketing in her profession. She worked for film distributors, cinemas, film festivals and cultural events. In 2016 she joined KINO as the Marketing Director and mainly focusses on the marketing of KINO's classic-programming and her goal is to get the audience as excited about these classics as she is.

### Nathanaël Karmitz - CEO mk2 group, France

Chairman of the board of the mk2 group since 2005, a company he co-manages with his brother Elisha Karmitz. he has produced and co-produced numerous films by well-known and promising directors, and has distributed around fifty of them. In 2014, he acquired the Cinesur cinema network, the largest cinema chain in southern Spain. In 2017, he acquired the most important cinema in Madrid, the mk2 Palacio de Hielo, making mk2 the 3rd largest cinema operator in Spain. In 2016, Nathanaël and Elisha Karmitz create mk2 VR, the first venue dedicated to virtual reality in Europe, making mk2 a key player in immersive technologies. In 2020, they launched mk2 Curiosity, a VOD platform offering a weekly programme of free films selected by the mk2 teams. Also, in 2020, they created mk2 Institut, a space for conferences and debates in the mk2 theatres with artists, researchers and authors to pass on ideas and knowledge, to better understand the world and to think about tomorrow's world. In the early 2010s, Nathanaël and Elisha launched the Paradiso brand to create new life experiences around cinema. They reinvented the pre- and post-screening experience with the Cinema Paradiso events in the nave of the Grand Palais (2013, 2015) and in the square courtyard of the Louvre museum (2019, 2021, 2022), as well as with the Hotel Paradiso, the first cinema-hotel to open in Paris in 2021.



### Eliott Khayat – Producer Haut et Court, France



After studying political sciences and then cinema at France's most prestigious film school, La Fémis, Eliott joined Haut et Court in 2018. He has produced a dozen of shorts, selected in major festivals across the world, and has participated in the production of films such as A Bigger World by Fabienne Berthaud, Only the Animals and The Night of the 12th by Dominik Moll and Gagarine by Fanny Liard and Jérémy Trouilh. At Haut et Court, he has now moved on to producing first feature films and international coproductions such as Sukkwan Island by Vladimir de Fontenay, and developing digital web documentaries and TV series.

Since 2021, he is also one of the coordinators of the project Manger Mieux Au Cinema, created by Carole Scotta, Elisabeth Martin and Monique Barbaroux, the project aims to change the food offer in our cinemas as well as the way it is distributed and marketed.

### Jaume Ripoll – Co-founder, Editorial and Development Director of Filmin, Spain

Jaume Ripoll holds a degree in Film Directing from ESCAC (UB). He is producer, screenwriter and director of the Atlantida Mallorca Film Festival.

After starting his career as a director of documentaries and music videos, he combined his work as a press columnist, writer for trend and video-game magazines, as well as working for six years at Manga Films. He's an editorial Director at the distribution company Cameo and he is one of the 3 founders and Editorial and Development Director at Filmin, nº1 independent VOD platform in Spain and Portugal.

He has been Vice President of EUROVOD from 2012 - 2022 and founder of the Atlàntida Mallorca Film Festival, the largest hybrid festival in the world with more than 750,000 admission in its 12th edition.

He's been jury member at the Berlinale, In-Edit, and Sitges film festivals, and speaker at the main European festivals and events such as Cannes, Venice, Berlin, Locarno, Rotterdam, San Sebastián, Europa Cinemas, Unifrance, among others.

Director of the Master's Degree in Online Distribution at the Universitat Oberta de Catalunya (2013-2017) and guest lecturer at the UAB, UB, UPF, ESCAC universities in Barcelona, Carlos III and Camilo José Cela universities in Madrid.

In 2015 he made his production debut with Barcelona, Winter Night, and has continued as executive producer on titles such as Agustí Villaronga (The Belly of the Sea), Doctor Portuondo or Autodefensa.



### Stephanie Silverman - Executive Director Belcourt Theatre, Nashville, USA



Stephanie Silverman has been the Executive Director of the Belcourt Theatre for over a decade. The Belcourt is a three-screen non-profit film center dedicated to presenting the best in contemporary & repertory cinema alongside high quality film education programs in the theatre and throughout the community. Housed in a renovated and restored 1925 neighborhood theatre in the heart of Nashville, Tennessee, the Belcourt has been recognized as a national model for sustainable art house theatres by its peers and industry leaders. Prior to her tenure with the Belcourt, Silverman worked for many arts organizations including the Dance Center of Columbia College Chicago and The John Michael Kohler Arts Center. Silverman is the immediate past chair of the board of the League of Historic American Theatres and has been active with the Art House Convergence. The Nashville Scene recognized her as Nashvillian of the Year in 2016. Silverman is married to electric violinist Tracy Silverman and they live with their children in central Nashville..

### Mira Staleva - Managing Director Dom Na Kinoto, Bulgaria

After her studies in theology and psychology Mira Staleva changed the direction and become involved in different areas of audiovisual world – so far 25 years. She started working at Cinema House and Sofia International Film Festival since its very beginning and currently she is a managing director of the company behind Cinema House, Sofia IFF and Sofia Meetings, production and distribution – Art Fest Ltd. Sofia IFF is the biggest film festival in Bulgaria and the only one accredited by FIAPF. Variety has labelled Sofia IFF as one of the 50 unmissable film forums in the world.

Sofia Meetings is a coproduction market which is focused on projects of upcoming directors and gathers more than 400 key industry executives – producers, funds, sales, distributors, exhibitors from all over Europe. Mira is involved in consulting, development, production, distribution and exhibition of audiovisual content. She is also teaching at the National Film Academy Bulgaria and New Bulgarian University. Appointed as a jury member in numerous festivals and industry platforms including San Sebastian, Karlovy Vary, Gijon, Warsaw, Crossing Europe, Arras FF, Antalya Film Forum, Thessaloniki, Cottbus, Odessa to mention a few. Member of the board of the European Film Academy.



## SESSION 4 – CINEMAS AND A NEW FILM ECOSYSTEM

### PANEL 1 – CINEMAS IN A SUSTAINABLE NEW ECOSYSTEM

#### Jon Barrenechea - VP Distribution MUBI



Jon is Global VP, Distribution at MUBI, leading all distribution for MUBI Releases across the world, and responsible for MUBI GO. He previously worked at Picturehouse in the UK.

#### Eva Esseen Arndorff – CEO at TriArt Film, Sweden

After graduating with a Bachelor of Arts in Film Studies from Stockholm University, Eva Esseen worked as Head of Publicity and in Acquisitions at Triangelfilm from 2000 to 2007. In 2008 she joined PAN Vision where she worked as Head of Acquisitions, before becoming CEO of TriArt Film in March 2011. TriArt Film is a Swedish acquisition and distribution company founded in 2010 with the aim of creating a modern and free continuation of Triangelfilm, which was active between 1988 and 2007. Its ambition and focus is to be the leading quality film company in Sweden, operating in the times and presenting new films and talent as much as it celebrates old masters.



#### Laurent Dutoit - Managing director Les Scala, Le City, Le Nord-Sud, Switzerland



Laurent Dutoit is running three independent cinemas in Geneva (Les Scala, Le City, Le Nord-Sud) for a total of 6 screens and 736 seats. These cinemas are part of the Europa Cinemas Network and are the leaders of the arthouse scene in Geneva. ([www.les-scala.ch](http://www.les-scala.ch))

He's also the CEO of Agora Films, a company mainly specialized in the distribution of auteur movies in Switzerland such as *Our Ties*, *The Black Pharaoh*, *The Savage* and *The Princess*, *The Divide*, *Red Soil* and *Titane*. ([www.agorafilms.net](http://www.agorafilms.net)).

Laurent Dutoit is a long time member of the Board of Europa Distribution (an association gathering 115 European independent distributors), as well as the Swiss distributors association (fds), the Swiss branch of the CICAIE (ASCA) and the French-speaking Part cinema association (ACR). He's also on the Board of the Swiss Media Desk.

#### Juan Heras – Founder and Director of Cines Van Dyck, Spain

Juan has dedicated his life to cinema. It all began at school, a Catholic institution that produced religious films, San Pablo Films, in the midst of Franco's dictatorship. That is where his interest and a challenge were born: to make CINEMA his way of life and his livelihood. In Salamanca, in 1979, just after the arrival of democracy, with his brother Paco, he opened the first two cinemas of the Van Dyck Cinemas. Later, with Mari Luz Delgado, he continued the cinematographic adventure up to the current 34 screens: In Salamanca, León and Cáceres, (18 of them belonging to Europa Cinemas). However, the most important things are his children, Javier and Helena, and his friends from Golem and Sade, with whom he shares festivals and some cinemas. He is always committed to quality programming, focusing on auteur cinema. He is passionate about good films, the big screen, darkness, silence, and defends cinema as a space for communication and coexistence. After more than 40 years, he continues to work with the same enthusiasm that gives meaning to his life.



**Daniela Zuklic – Manager Director Thalia - Das Programmkino, Germany**

Daniela Zuklic was born in 1978 and has been working in the cinema business for nearly 25 years, most of the time for Thalia – Das Programmkino. In between she was trainee for management assistance for audio-visual media at the German distributor Salzgeber. In 2006 she returned to Thalia as responsible for marketing and PR as well as for young audiences. Since 2021 she is managing director. Thalia – Das Programmkino has been running since 1918 and was awarded as Germany's best cinema in 2016 (BKM) and is member of Europa Cinemas since 2004.

**PANEL 2: FIGHTING FOR FILM: AN ART FORM WITH A FUTURE****José Luis Cienfuegos - Director of the Seville European Film Festival, Spain**

Director of the Seville European Film Festival since 2012. Previously he was director of the Gijón/Xixón Film Festival (1995-2011) and programmer for different institutions. Member of the European Film Academy, of the selection commission for the Lux Award granted by the European Parliament (2011-2020) and selection commissions of the Ministry of Culture (ICAA) for distribution, development and production of feature films grants. Jury in Rotterdam, San Sebastian or BAFICI Independent Film Festival of Buenos Aires. He is also a jury of the arts for the Princess of Asturias Foundation, being awarded Francis Ford Coppola or Michael Haneke. He has worked in press offices and Radio Nacional de España in Asturias, Radio 4, he has also organized conferences and national and international contemporary music programs (Festival Intersecciones).

**Stefano Massenzi - Head of acquisitions and business affairs, Lucky Red, Italy**

After obtaining a degree in Economics and Business Administration at the University of Rome La Sapienza and specializing in Audiovisual Management, Stefano Massenzi worked for two years for Medusa's acquisitions department and since 2000 for Lucky Red taking care of the selection and acquisition of foreign films, fund raising, film financing, sales and of all legal aspects connected with production and distribution. He has been involved, in the acquisition of films such as: Cold War, Moonlight, Slumdog Millionaire and Sorry we Missed You, among many others.

Also, in the financing and coproduction of over 60 projects for cinema and television, among others: This must be the place and Il Divo by Paolo Sorrentino, Le Petit Prince by Mark Osborne, Freaks Out by Gabriele Mainetti, Christian and Il Processo by Stefano Lodovichi and The White Ribbon and Funny Games by Michael Haneke. He is co-president of Europa Distribution and a regular lecturer for Media Programme funded training courses and universities in Italy and abroad.

In 2022 he was awarded the David di Donatello as best producer for the film Freaks Out.

**Jan de Vries - Creative Director / Programmer KINO Rotterdam, Netherlands**

Born in Rotterdam, bred in Amsterdam and found the love for film while working at the Cultvideotheek (video store) and underground movie theaters. Later learned the programming trade while working at the student run cinema Kriterion. After working for a film distributor, he had the opportunity to realize the dream to start a four screen cinema in Rotterdam together with business partner Frank Groot. They present a mix of arthouse, crossover titles and many classics and specials. They strive to provide a complete night out in KINO, with a stacked bar, a burger menu and a casual introduction when you visit a classic. They recently installed 70mm projection next to our 35mm and are in the process of adding two more screens to our cinema.

**Aurélie Pinto - Teacher-researcher, University Paris Sorbonne Nouvelle, France**

Aurélie Pinto is Associate Professor in the Department of Film Studies at the University Paris Sorbonne Nouvelle. She studied in particular the "Art et essai" policy in France and is now working on the reception of series by audience in France and on the concept of independence in cultural industries.

**Katarzyna Siniarska, Head of Sales, New Europe Film Sales, Poland**

Katarzyna is a sales agent and producer. She graduated from the University of Warsaw with experimental interdisciplinary individual studies in humanities and Wajda Film School's Creative Producers Programme (2011). She is also an alumna of EAVE Puentes (2014/2015) and Screen Leaders (2014). She collaborated as an expert or consultant with professional organizations including Eurimages, ACE Producers, EAVE Ties That Bind and the First Cut Lab programme. Since 2021 she is co-President of Europa International, the European sales agents association.

Since January 2013, she has been a part of Warsaw-based boutique world sales agency New Europe Film Sales; first as a sales executive then as the head of sales and a partner at the company. New Europe works with international content and sells it to all rights, theatrical, TV and VOD buyers across the world. New Europe has a great track record for supporting auteur cinema and unique voices (Academy Awards® Best International Feature nominated "Corpus Christi", Carla Simon's "Summer 1993", Icelandic Oscar entry "Lamb").

**CLOSING REMARKS****Harald E. Trettenbrein - Head of the MEDIA unit, the Education, Audiovisual & Culture Executive Agency**

Since 2015 Harald E. Trettenbrein is Head of the MEDIA unit at the Education, Audiovisual & Culture Executive Agency, which implements the Creative Europe MEDIA programme.

He is seconded from the European Commission, where he before has been Deputy Head of the Converging Media and Content Unit in the Directorate General for Communications Networks, Content and Technology. He was responsible for the revision of the Television without Frontiers Directive, the implementation of the Audiovisual Media Services Directive and managing research policy in the area of connected and social media. Mr Trettenbrein studied law. He held university teaching posts and was attached to the Austrian Prime Minister's office before joining the European Commission at its Representation in Vienna. He has written on fundamental rights, data protection and media law.