

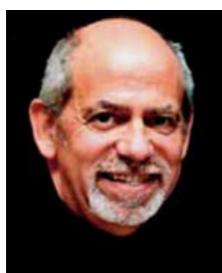
## EUROPEAN COPRODUCTION SYMPOSIUM – COPENHAGEN – NOVEMBER 2016

### INDUSTRY ROUNDTABLE A: Official Co-production: Policy Issues & Challenges

Thursday 24 Nov 2016, 11.30am

#### Panel Description:

The specificity of official co-production is that it occurs under the auspices of intergovernmental agreements, which may take the form of bilateral treaties or indeed multilateral accords such as the European Convention on Cinematographic Co-production. Such agreements provide significant benefits to approved productions, but also mean that projects are subject to policy imperatives and must comply with policy instruments. This panel examines the way in which policy and production interact in the European context. It will consider the workings of the European Convention on Cinematographic Coproduction, the Eurimages funding program, and also the recent efforts by the European Commission to institute a Digital Single Market Strategy.



**Jonathan Olsberg** is a strategy adviser for international media, business and government clients in the film, television and digital media industries. His firm, Olsberg•SPI, delivers solutions for public and private sector organisations around the world. Recent clients include the Council of Europe, for whom SPI conducted an evaluation of the Eurimages Fund as well as an evaluation of the European Convention on Cinematographic Co-production. Many of Olsberg's recommendations were implemented, contributing to the evolution of the Convention and the European film sector as a whole.



**Anna Herold** is currently Member of Cabinet of Günther H. Oettinger, European Commissioner responsible for Digital Economy and Society. She was previously Assistant to Deputy Director-General of DG Communications Networks, Content and Technology (DG CONNECT) of the European Commission, Roberto Viola and before that she was in charge of electronic communications policy design in the Unit of this DG responsible for Regulatory Coordination & Business, where she led a policy outreach team on the Telecoms Single Market initiative. She has worked for the European Commission since 2003, previously dealing with media and audiovisual policy as well as competition policy. Anna holds a PhD in Law from the European University Institute in Florence and has written on media law and policy, international trade and competition law.



**Anders Kjaerhauge** is Managing Director (CEO) of the 'Zentropa Group'. He was originally educated as a police officer and worked in the Copenhagen police force for 14 years (1985 – 1999), partly administrative and/or investigative work and partly patrol work on the streets of Copenhagen. In 1992 he entered the University of Copenhagen and studied at the Copenhagen Law School alongside his work in the police force until 1999, when he graduated. By coincidence he ended up at Zentropa, where he became involved in streamlining the in-house legal department to cope with the development of the "Zentropa Group". In 2003 he was appointed as Head of Legal Department. Then, in 2007, he was appointed as Head of Administration. In 2016 he became the Managing Director (CEO) of the "Zentropa Group".

## INDUSTRY ROUNDTABLE B: Co-production from the perspective of smaller filmmaking nations Thursday 24 Nov 2016, 2.30pm

### Panel description

This panel is focussed on the manner in which official co-production enables producers from smaller filmmaking nations to make projects that might not otherwise be made (due to lack of financing in the domestic market). The films discussed are likely to be art-house and accordingly the discussion will be focussed on the cultural (transnational) aspects of official co-production. The main focus will be on the co-production initiatives within the framework of the major European film festivals. These initiatives are made to stimulate regional collaboration and strengthen the co-production capacities of small European countries. The panel is moderated by Petar Mitric, who has undertaken research at various European institutions, including Eurimages and several MEDIA desks.



**Jovan Marjanovic** (LLb, MSc), has been involved in the Sarajevo Film Festival since 1999. From 2003 to 2007, he was the Executive Manager of CineLink Co-production Market and is now on the Festivals Board as the Head of Industry and the Executive Director of Sarajevo City of Film Fund. He has been serving as the National Representative of Bosnia and Herzegovina to *Eurimages* since 2006, and has also been a Member of the Board of Management of the Film Fund of the Federation of Bosnia and Herzegovina. In 2008 he earned his MSc in Film Business at Cass Business School in London, UK and is now teaching production at the Academy of Performing Arts of the University of Sarajevo.



**Charlotte Appelgren**, General Secretary of *Cine-Regio* since March 2006, has studied business in USA, Ireland and Singapore, and holds a Master of Science (economics) from Odense University in Denmark. Charlotte has previously worked as International Executive with Merlin Films, Ireland; Advisor/Coordinator with MEDIA Desk Denmark; Festival Manager for the Danish Film Institute; as well as at two Danish production companies. Author of *The Fine Art of Co-producing* (2002 & 2007) and researcher/contributor on the reports *Film financing mechanisms stimulating private investment in Danish film* and *The Economic and Creative Growth Potential of the Danish Games Industry*. She is a board member of Cineuropa.org, and a member of the European Audiovisual Observatory's advisory committee, the Advisory board of FIRST MOTION and of the European Commission's Cinema Expert Group.



**Mikkel Jersin** has, over the last 5 years, produced or co-produced a number of feature films that have premiered in competition in Cannes, Berlin, Toronto and San Sebastian as well as won prizes at numerous international film festivals. In 2015, Mikkel won the Golden Sea Shell at San Sebastian International Film Festival with SPARROWS (Rúnar Rúnarsson), premiered LOUDER THAN BOMBS (Joachim Trier) in competition in Cannes, and was honoured by the international film magazine Screen International as a "Future Screen Leader". Mikkel holds a Masters degree in film production from the National Film School of Denmark as well as a Bachelors degree in Business Communication and International Marketing, from the Copenhagen Business School.



**Cia Edstrom** is Head of Industry & Nordic Film Market at Göteborg Film Festival, a post she took up in 2005. She is also a programmer for the festival. Cia has a background as a producer of film events, industry seminars and editor of non-fiction books for the Swedish Film Institute and other organisations.

## INDUSTRY ROUNDTABLE C: Television Co-productions: Current Trends and New Horizons Thursday 24 Nov 2016, 4.30pm

### Panel Description:

While there is a long history of feature films and TV movies being co-produced across national borders, the co-production of television series is a fairly recent phenomenon. There were of course the 'Europudding' misfires in the early days of the *Television Without Frontiers* mandate. However, more recently, shows like *Broen/The Bridge* (2011, DK/S), *Borgia* (2011, F/GER/CZ) or *The Team* (2015, DK/GER/BE) have broken new ground, in terms of the way they were creatively conceived, practically executed and critically received. What makes television co-productions distinct from feature film co-productions? How does the reality of industry practice intersect with critical discourses of nation and cultural hybridity? And what new creative formats, apart from Nordic noir and Renaissance family drama, can we expect to see in the future? This panel is constituted of industry practitioners with concrete experience in television co-production. Drawing upon recent case-studies, we will explore current and emerging trends in television co-production.



**Klaus Zimmermann** has a DEA (Master) degree in general private law (Sorbonne) and a masters degree in management science with a special mention for international business studies (Paris Dauphine). He started his career in 1993 at the German company KirchGruppe. For two years, he worked in Munich alongside the company's director of production and distribution, Jan Mojto. He was successively in charge of marketing, international distribution and international productions. In this capacity, he participated on the production of animation films, feature films, television series and features and international co-productions (Le comte de Monte Cristo, Balzac, Les Misérables, etc...). He returns to France in 2002, creating and heading the company Zimt Média, Paris & Munich. The following year, Klaus Zimmermann joins GMT Productions (Lagardère Active) as head of international development and worked on *Les trois mousquetaires*. He was also executive producer of the French TV features *Brasier* (M6) and *Salieri* (France 2). In 2004, he is additionally made Vice President and Director of Operations of Capital Image, a subsidiary of GMT specialized in international projects for television and cinema. In 2006, he co-founds Zen Productions with Nathalie Drouaire. In this company, he developed, produced and co-produced a number of ambitious projects (Laconia for ARD, BBC and Canal+, The Bible Code for ProSieben and M6, etc...). Nominated four times for the award of 'Best Producer' in Germany for *The Patin* (2008), *Vulkan* (2009), *Die Grenze* (2010) and *Borgia* (2012) Klaus then returned to Lagardère Entertainment from October 2009 to September 2013 to launch the international production activity of the group as managing director and producer of Atlantique Productions. There he launched *Borgia* (Canal+), *Transporter* (M6, RTL, HBO/Cinemax, Movie Central and The Movie Network), *Death in Paradise* (France Télévisions and BBC One) and *JO* (TF1, SAT1, RAI, Fox). In 2014, Zimmermann co-founded Dynamic Television with offices in Los Angeles, Berlin and Paris, and continues the international production model with a focus on drama series. His latest projects include the series *100 Code*, *TRAPPED* and *Cape Town*.



**Christian Rank** is a commissioning editor and executive producer at TV 2 Denmark. He is responsible for initiating and overseeing the development, financing, production and marketing of the broadcaster's prime time series commissioned to independent producers. In addition, he is also part of TV 2's film board. Prior to joining TV 2 in early 2014, Christian worked as a producer for national broadcaster DR's in-house production entity. While at DR he developed, conceptualized and produced the first season of the internationally acclaimed drama series *The Legacy*. From 2008 to 2010 he worked for Miso Film as an associate producer on the development and production of Norwegian crime series *Varg Veum* as well as Danish series *Those Who Kill*. From 2005 to 2008 he held a producer position with production company Tju Bang Film. There he produced a feature film and a comedy mini-series as well as several shorts and documentaries. Christian is a 2005 graduate from The National Film School of Denmark's producers' department. In 2010 he was selected for the Producer on the Move program at the Cannes Film Festival. Christian Rank is a member of The National Film School of Denmark's advisory board.



**Anna Reeves** is a filmmaker, citizen of the world and scholar of people and cultures. Born in New Zealand she gained an undergraduate degree in French, German and Japanese languages before doing an MA in broadcasting. She lived two years in Japan, before moving to Australia to major in screenwriting at the national film school, AFTRS. She went on to study directing at FEMIS in Paris, France. She was a commercials director for Yarra Films in Sydney and a writer in residence at Fox Studios. She wrote and directed several award-winning short films, and her debut feature *Oyster Farmer* was nominated for Best Film at the AFI awards, premiered at the Toronto Film Festival and was the longest running film that year in Australia. Anna has studied language, history and politics for many years and has a deep fascination with Nordic and Inuit Mythology. She has developed the *Midnights* story world over the last five years, collaborating with Imperial College, Darpa and the Scott Polar Institute, Cambridge.



**Stinna Lassen** started her career as an assistant producer at Nordisk Film before she was accepted to The National Film School of Denmark in 2007. When she graduated in 2011 she founded the production company Windelov/Lassen together with Vibeke Windeløv. Six months later they founded the game and transmedia company Investigate North. During 2013-2014 Stinna produced the first season of the large scale European TV-series *The Team*, before she in September 2014 co-founded Good Company Films. She has recently wrapped debut feature "The Charmer" by Milad Alami and is set to start production on Kaspar Munk's third feature, the big budget family film "Wild Witch".