



STEPIN 2019

AN INTRODUCTION

Welcome to StepIn 2019!

Now in its seventh year, StepIn is an interdisciplinary and international think tank where distributors, exhibitors, producers, sales agents, film institutions, marketing professionals, streaming platforms, film festivals and markets representatives, and now also talent agents, take part in closed working sessions to discuss the state of the film industry.

If you received this program, you are part of a selected group of 40+ European and international industry key players chosen among various profiles for their experience, and invited to exchange their points of view and propose practical ideas and strategies to overcome the most pressing challenges they are facing.

Our goal is to offer an intimate space where professionals can openly and freely share their own experience, interact, get inspired by one another, and look at how they can implement new behaviors, practices and business models.

We wish you a wonderful, productive and enriching experience!

Marcello Paolillo
Project Manager

Nadia Dresti
Head of Locarno Pro

StepIn is organized in partnership with Variety
in collaboration with Europa Cinemas, Europa Distribution, Europa International

Locarno Pro is supported by the Federal Office of Culture
in the context of the MEDIA compensatory measures.



GENERAL SCHEDULE

Date: Thursday, August 8th, 2019
Location: Hotel Belvedere, Via ai Monti 44, Locarno

Timetable:

- 11:30am – 12:30pm: **PART I: Opening Keynote**
[Hotel Belvedere, Sala Granda]
Open to all Press, Professional and Industry accredited
- 12:30pm – 2:30pm: **Private Lunch**
[Hotel Belvedere, Veranda]
StepIn participants and selected guests only
- 2:30pm – 4:30pm: **PART II: Private round-tables session**
[Hotel Belvedere - check round tables locations on page 8]
StepIn participants only
- 4:30pm – 5:00pm: **Coffee break**
[Hotel Belvedere, Hall Affresco]
StepIn participants only
- 5:00pm – 6:00pm: **PART III: Wrap-up**
[Hotel Belvedere, Sala Granda]
Open to all Press, Professional and Industry accredited

Working language for the whole event: English without translation

To follow:

- 11:30pm – 4am **Locarno Pro Welcome Party**
Lido Ascona, Via Lido 81, Ascona

THE TOPIC:

WHAT ARE WE AFRAID OF?

“This is the ultimate contradiction of cinema. It's a medium BORN of technology, AFRAID of technology and evolving towards the future BECAUSE OF technology.”

— Edward Ross, *Filmish: A Graphic Journey Through Film*

Under the heading “What Are We Afraid Of?”, the 2019 edition of StepIn aims to address some of the main “fears” haunting the film industry. Chief among these is the worry over whether independent filmmaking will continue to be relevant in the future, both as an art form and as entertainment. But other concerns underpin this main fear: what does the future hold for production and theatrical distribution of independent product, especially foreign-language films? What will be the impact of streaming platforms and new technologies?

With the help of esteemed film professionals from all the different branches of the industry, we will be trying to debunk some of the common misconceptions, and perhaps we’ll discover that things are not quite as bad as some people think.

Through an opening keynote session, backed up by four dedicated roundtables, we will address on-going changes in independent filmmaking in terms of formats and funding opportunities; we will explore theatrical box office performance, which in the past year showed highly inconsistent results across various countries; we will analyse promotion and communication strategies for foreign-language films around the world, in collaboration with European Film Promotion; and last but not least, we will take a look at the role of talent agencies in the US and in Europe, introducing for the first time in our event a sector which is becoming increasingly important and decisive in our industry.

Marcello Paolillo
StepIn Project Manager

PART I - OPENING KEYNOTE

From 11:30 AM to 12:30 PM

Open to all Press, Professional and Industry accredited

Moderated by Variety correspondent Nick Vivarelli, during the opening keynote three remarkable film executives introduce the topic of StepIn 2019 and offer their point of view.

Keynote Speakers:



BOB BERNEY

Marketing and Distribution Executive

Bob Berney has been a preeminent force in the film world for more than two decades, bringing a multitude of smart, challenging and entertaining films to the screen.

Most recently, Berney was Head of Marketing & Distribution at Amazon Studios (2015-19) where he oversaw the theatrical distribution and awards marketing campaigns for a vast array of critically acclaimed and filmmaker driven titles, ranging from documentaries (GLEASON, CITY OF GHOSTS), foreign language films (THE HANDMAIDEN, THE SALESMAN, COLD WAR) and box office successes such as LOVE & FRIENDSHIP, MANCHESTER BY THE SEA and THE BIG SICK.

Prior to joining Amazon Studios, he founded and operated some of the most successful independent film distribution companies of the last 15 years: FilmDistrict, (INSIDIOUS, SOUL SURFER, DRIVE); Apparition (BRIGHT STAR, THE YOUNG VICTORIA); Picturehouse (LA VIE EN ROSE, PAN'S LABYRINTH, A PRAIRIE HOME COMPANION, METALLICA THRU THE NEVER); Newmarket Films (THE PASSION OF THE CHRIST, MONSTER, WHALE RIDER) and IFC Films (MY BIG FAT GREEK WEDDING , Y TU MAMÁ TAMBIÉN).



RITA DAGHER
SENIORITA FILMS | CEO & Producer

Rita Dagher is the founder of Seniorita Films, and producer of feature films, TV series and documentaries. The company's goal is to strike an international chord through innovation and bold choices, at once engaging with contemporary global issues and preserving an independent vision.

Films Rita produced include: "A Prayer Before Dawn" by Jean-Stephane Sauvaire (Official selection Cannes 2017), "Soy Nero" by Rafi Pitts (Berlinale 2016), "My Enemy's Enemy" directed by Oscar winner Kevin MacDonal; "Terror's Advocate" directed by Barbet Schroeder; "Pa-ra-da" directed by Marco Pontecorvo.

Previously, she was Executive Producer of Chris Morris's "Four Lions" and "Shadow Dancer" directed by Oscar winner James Marsh (Best Documentary Feature for "Man on Wire" - 2009). She was also Associate Producer of "Fahrenheit 9/11" directed by Michael Moore.



MAREN OLSON
CAA | Agent in the Media Finance Department

Maren Olson is an Agent in the Media Finance department at leading entertainment and sports agency Creative Artists Agency (CAA). Olson works in the Los Angeles office and specializes in packaging, financing, and selling films, including I, TONYA, LATE NIGHT, VOX LUX, HIGH LIFE, AT ETERNITY'S GATE, DUMPLIN', LUCE, BREAKING NEWS IN YUBA COUNTY, and 355.

Olson joined CAA in 2015 from Traction Media, an independent film production company, where she served as President and oversaw the creative development, packaging, production, financing, and sales of films on the Traction Media slate, including SHORT TERM 12, which won both the Grand Jury Prize and Audience Award at SXSW, and THE WANNABE, starring Academy Award-winner Patricia Arquette.

Olson graduated from University of Southern California with a degree in Film and Television Production.

Keynote Moderator:

NICK VIVARELLI

Variety | Italy and Middle East correspondent

Born in Florence to an American mother and an Italian father, Nick Vivarelli has spent plenty of time in both countries. After studying comparative literature at New York University, he dabbled as a literary translator and art gallery organizer before venturing into journalism and film. Since then, he has worked for several media outlets, including The Associated Press and Newsweek. A regular on the international festival circuit, he is currently Italy and Middle East correspondent for Variety. He is also the author of "Slalom," a Tuscany-set thriller published by Manni Editori in Italy and co-director of the documentary "Life As a B-Movie: Piero Vivarelli."

PART II - ROUND-TABLES SESSION

From 2:30 PM to 4:30 PM

StepIn Participants Only

During this session, the participants are divided in 4 thematic round-tables, each one with a Moderator and a Notetaker, to discuss specific issues related to the main topic of the event.

In the following pages you'll find suggestions on arguments that could be addressed in each table.

By the end of the session, each group should come up with a number of proposals for new behaviors, practices and goals to improve the situation.

TABLE 1: The Shape of Independent Cinema: Facing Changes in Formats and Financing

[Hotel Belvedere, Sala Camelia]

Moderator: Jean des Forêts (Petit Film)

Notetaker: Joyce Pierpoline (Pierpoline Films)

TABLE 2: The Box-Office Puzzle: Is The Theatrical Experience Struggling or Thriving?

[Hotel Belvedere, Sala Lounge]

Moderator: Laura Houlgatte (International Union of Cinemas)

Notetaker: Allison Gardner (Glasgow Film Theatre)

TABLE 3: European Film Promotion: Strategies and Ideas on How to Promote Foreign Language Films Worldwide

[Hotel Belvedere, Sala Magnolia]

Moderator: Susan Wendt (TrustNordisk)

Notetaker: Mathias Noschis (Alphapanda)

TABLE 4: The Role Of Talent Agencies: The Ultimate Gatekeepers

[Hotel Belvedere, Sala Granda]

Moderator: Vanessa Henneman (Henneman Agency)

Notetaker: Datta Dave (Tulsea)

TABLE 1:

The Shape of Independent Cinema: Facing Changes in Formats and Financing

Perhaps the biggest fear in our industry is if independent films will still be relevant in the future, as both an art and a popular entertainment form, in a time that presents many competing distractions. In this table, in particular, we would like to focus on production, and discuss how the independent landscape has been affected by the presence of global streaming platforms, both in terms of format and financing.

There's no deny that in the past couple of years TV series have been taking the lion's share, often draining talents once dedicated to feature films, while the new methods of audio-visual consumption, often through smartphones and tablets, and the increasing presence of telecommunication companies in the media sector, have sparked curiosity for short to medium length products, with platforms specifically dedicated to this. As a result, many European and American production companies that have traditionally been focusing on feature films are now working more and more on different formats.

From a financial perspective, platforms have definitely shaken up the market, forcing even traditional broadcasters to get directly involved in production, instead of mere acquisitions or pre-buys, in order to get access to premiere content. And often entering in bidding wars with theatrical distributors to snatch the latest festival sensation. But do platforms represent for producers a great opportunity, which didn't exist a few years ago, or does it come with a catch, considering this often means having to give up all rights and royalties, or the possibility of a theatrical release?

How this new landscape is affecting the independent film industry? What are the pros and the cons? How are producers and institutions coping with it? And most of all, where will this new direction bring us? And what will it mean for the traditional exploitation of films?

Moderator:

Jean des Forêts

Petit Film | CEO & Producer

Through his Paris-based company Petit Film, Jean des Forêts (Paris, 1976) produces and coproduces French or foreign films, at all times working in close cooperation with distributors and sales agents. His recent credits include *DIANE HAS THE RIGHT SHAPE* by Fabien Gorgeart (Unifrance MyFFF Jury Award 2018), *RAW* by Julia Ducournau (Cannes Critic's Week 2016 – Fipresci prize), *ALOYS* by Tobias Nölle (Berlinale Panorama 2016 – Fipresci prize). *THE GIRL WITH THE BRACELET* by Stéphane Demoustier will premiere in Locarno 2019 on Piazza Grande. His current slate includes new films by Lucile Hadzihalilovic, David Moreau, Joyce A. Nashawati and Fleur Fortuné. Jean des Forêts is EAVE national coordinator for France and runs one of their international workshops, Puentes.

Notetaker:

Joyce Pierpoline

Pierpoline Films | Founder & Producer

Joyce Pierpoline is best known for producing the award-winning cult classic, *Teeth* (Sundance, Berlinale). Her production company, Pierpoline Films, is based in New York and Paris. Recent productions include: *The Transfiguration* (Cannes); *Angelica* (Berlinale); *Happy Tears* (Berlinale); and the multi award-winning first



film by Neil LaBute, *In the Company of Men* (Sundance, Cannes). Joyce began her career in charge of international press for the Cannes Film Festival, and then as an acquisitions and production executive for UGC. She is founding Co-Chair of the Women's Impact Network of the Producers Guild of America. She has lectured at NYU Film School, the Wharton School of the University of Pennsylvania, Columbia University and ESSEC Business School in Paris. She holds a BA from the University of Pennsylvania and continued graduate studies at the Ecole des Hautes Etudes en Sciences Sociales in Paris. Joyce is a member of BAFTA, the EFA and the Producers Guild of America.

TABLE 2:

The Box-Office Puzzle: Is The Theatrical Experience Struggling or Thriving?

Cinemas offer a unique and unparalleled experience and in 2018 totalled over 950 million admissions in the 28 EU Member States. Performances across Europe were however mixed. At the end of 2018, while The Guardian was about “Big-screen boom: UK cinemas on track for best year since 1971”, Variety came up with an article entitled “Italian Box Office Sinks to Worst Result in a Decade”. How can end-of-the-year performance reviews differ to these extremes, especially when international releases tend to play in all territories? Could it be that what works in one territory doesn’t work in another due to differences in the way films are released, marketed and screened? Are cinema operators adopting different strategies to capture their audience? Is their relationship with moviegoers and distributors - who provide the content - different from country to country? Do the different regulations on windows and platforms have an influence? Can we link the success of some cinemas to how they embraced innovation, from technological audio-visual improvements, to a new kind of offering and editorial approach – such as event cinema and special programming, often with the presence of directors and talents –, to new promotion strategies such as pricing, subscriptions, and OTG activities? Do independent titles suffer from the competition with other forms of entertainment and consumption? What can we learn from successful cases?

Moderator:

Laura Houlgatte

International Union of Cinemas | CEO

Laura joined UNIC in March 2015 as a European Affairs Executive and became CEO of the International Union of Cinemas in August 2017. Having graduated from the Strasbourg Institute of Political Sciences, she lived in Ireland before moving to Brussels in 2011. She then worked for the British Council and the Federation of European Publishers. As the CEO at UNIC in Brussels, Houlgatte represents the voice of cinemas in 38 European territories. Laura was named on Celluloid Junkie's list of the Top 50 Women in Global Cinema in both 2018 and 2019, and Politico's Women who Shape Brussels in 2018.

Notetaker:

Allison Gardner

Glasgow Film Theatre | Programme Director & Festival Co-Director

Allison Gardner is Programme Director at Glasgow Film Theatre, a cinema with a year-round screening programme of world cinema classics and contemporary art house films; and Co-Director of the Glasgow Film Festival (26 Feb to 8 March 2020), which screens the best of international, world and Scottish cinema and is one of the top three film festivals in the UK. Glasgow Film Festival also features an Industry Focus (4 to 6 March 2020) with attendees from across the UK and Internationally. In addition to her job at Glasgow Film, Allison is also director of the film distribution company CinéFile.

TABLE 3:

**European Film Promotion:
Strategies and Ideas on How to Promote Foreign Language Films Worldwide**

In a time when platforms are opening local offices across Europe and enhancing foreign language production, strangely enough foreign language films seem to struggle more than ever at the theatrical box office. How is it so? Is it a problem of marketing and communication? Or is it a problem of actual access to the movie theatres, which inevitably affects the attitude of theatrical distributors towards this type of films? Could it be that there's an audience out there for these titles, whom distributors and exhibitors are not tapping into and reaching? If so, what can be done to improve the situation? Are sales agents, distributors, exhibitors, and even national institution doing all they can to enhance the visibility and facilitate the communication and exploitation of independent films? Are they using for example social media in the most affecting way? And can the different branches of the industry collaborate more with one another in order to ensure a proper life to an independent title that sometimes receives awards and great reviews at a film festival but struggles in finding proper distribution? At this table, conceived in partnership with European Film Promotion, institutions, sales agents, distributors and marketing experts will get together to discuss strategies and opportunities.

Moderator:

Susan Wendt

TrustNordisk | Managing Director

Europa International | Board member

Susan Wendt is the Managing Director at TrustNordisk and a board member of Europa International. TrustNordisk is the result of the 2008 merge between two powerful sales companies: Trust Film Sales and Nordisk Film International Sales. Together TrustNordisk has over 35 years of expertise and know-how in film sales on the international film market. TrustNordisk markets and licenses mainly European produced feature films, feature documentaries, animations as well as TV series worldwide. The titles originate from both large production companies as well as independent producers within Europe. TrustNordisk represents catalogue of more than 500 films from highly acclaimed directors such as Lars von Trier, Thomas Vinterberg, and Tobias Lindholm, but also with first time Directors such as Gustav Möller (The Guilty). TrustNordisk consists of an experienced Sales and Marketing Team with an attached legal and delivery department. The Sales and Marketing Team is represented at all major film festivals and markets worldwide, as well as local festivals, where it would benefit a certain title. TrustNordisk is based in Copenhagen and is one of the leading sales agent in Northern Europe.

Notetaker:

Mathias Noschis

Alphapanda | Film Marketing Strategist

Mathias Noschis is a film marketing strategist specialised in social media. He is the founder of Alphapanda, a film marketing agency with team members in Berlin, Warsaw and Geneva. Alphapanda's client list includes 20th Century Fox, Warner Bros., the European Film Awards, Festival Scope and several independent producers, distributors and sales agents. Alphapanda's recent projects span from fiction films



'A Colony' (Berlinale '19), 'The Guest' (Locarno '18), 'Another Day of Life' (Cannes '18), 'Touch Me Not' (Berlinale '18 Golden Bear) and 'God's Own Country' (Sundance '17) to documentaries 'Lemebel' (Berlinale '19), 'Hamada' (IDFA '18), 'Heartbound' (TIFF '18) or Hollywood titles 'Bohemian Rhapsody', 'Isle of Dogs' (Berlinale '18) and 'The Shape of Water' (Academy Award '18). Mathias is also a consultant for Creative Europe MEDIA and a marketing expert and tutor for organisations such as FOCAL, Locarno Industry Academy, Dok.Incubator and IFFR.

TABLE 4:

The Role Of Talent Agencies: The Ultimate Gatekeepers

They are both feared and revered, but there's no doubt that they represent the best opportunity to get a film made. In the US in particular, talent agents are perhaps the most powerful link in the complex chain of the film industry. And this is not only because of the importance of stardom and access to talents – which is nowadays even more crucial, with TV series that often keep talents busy for months. Within the past 10 years, talent agencies have also become sales agents and financiers, and they often take care of a film's packaging. We find a very different situation in Europe, where, on the other hand, talent agents sometimes are also the actors/directors/screenwriters managers - and even their lawyers are often in-house. How come European agents, while tending to all their clients' needs, don't usually get involved in the overall picture? Are they considering going towards that direction? How is the landscape changing worldwide, now that more and more European filmmakers are working on international projects overseas (Yorgos Lanthimos, Paolo Sorrentino, Joachim Trier and Baltasar Kormakur, to name a few), and non-American actors and actresses are more and more requested, so much so that transatlantic collaborations between agencies are becoming a frequent standard, with each one getting a slice of the talent's fee? In this roundtable we aim to explore more in depth the role of one of the most important branches of the film industry.

Moderator:

Vanessa Henneman

Henneman Agency | CEO & Talent Manager/Agent

Vanessa Henneman (Amsterdam, 1968) studied Drama and Film and Television Sciences in London before working for several years as a director and producer. She also graduated in law at the University of Amsterdam in 2000, specialized in Entertainment Law. In 2005 Vanessa Henneman started her own company Henneman Agency. One of the leading talent agency's in The Netherlands, representing over 150 prominent actors, writers, directors and composers, Henneman Agency plays a key strategic role in the Dutch entertainment industry, and initiates and sometimes co-produces his clients' TV, film and theatre projects. In 2015 Vanessa Henneman initiated The European Talent Network (ETN) to broaden the scope of European talent and to advise and facilitate international producers and casting-directors on talent packaging. Vanessa is a EAVE and Inside Pictures alumni, a Screen Leaders participant, a board member of the European Film Academy representing the Benelux, and was listed as a Future Leader by Screen International in 2016.

Notetaker:

Datta Dave

Tulsea | Co-Founder & CEO

Datta Dave is the co-founder of Tulsea, a strategic talent and content management company which represents and advises India's leading content creators. Tulsea's clients work across platforms including motion pictures, television, new media, and publishing. The company is dedicated to identifying emerging creative talent that will be tomorrow's premier storytellers. Tulsea's approach to its advisory services and talent management focuses on ensuring stakeholders across the value chain benefit equitably. Datta works with individual talent and corporate clients from a strategic perspective. He has deep relationships within the Indian and global entertainment industries, and advises several media and entertainment companies



during various stages of their growth. Prior to starting Tulsea, Datta was business manager to international filmmaker Shekhar Kapur. Previously, Datta was also a management and sales strategy consultant to various domestic and international corporations. He holds a Bachelor of Arts in Economics-Accounting from Claremont McKenna College in Los Angeles, California.



PART III – WRAP-UP SESSION

From 5:00 PM to 6:00 PM

Open to all Press, Professional and Industry accredited

During this conclusive session, moderated by Variety correspondent Nick Vivarelli, all participants gather together once again, as the four notetakers from the previous session present a brief summary of what's been discussed during the round-tables, answer questions from the audience, and offer conclusions and proposals for further discussion.

Wrap-up Speakers:

Joyce Pierpoline

Pierpoline Films | Founder & Producer

Allison Gardner

Glasgow Film Theatre | Programme Director & Festival Co-Director

Mathias Noschis

Alphapanda | Film Marketing Strategist

Datta Dave

Tulsea | Co-Founder & CEO

Wrap-up Moderator:

Nick Vivarelli

Variety | Italy and Middle East correspondent

TABLE 1

**The Shape of Independent Cinema:
Facing Changes in Formats and Financing**

[Hotel Belvedere, Sala Camelia]

Moderator	Notetaker		
<p>Jean des Forêts</p> <p>Petit Film CEO & Producer</p> <p>France</p>	<p>Joyce Pierpoline</p> <p>Pierpoline Films Founder & Producer</p> <p>USA / France</p>	<p>Bob Berney</p> <p>Marketing and Distribution Executive</p> <p>USA</p>	<p>Matthias Bürcher</p> <p>Federal Office of Culture PICS / Minority Co-Productions</p> <p>Switzerland</p>
<p>Rita Dagher</p> <p>Senorita Films CEO & Producer</p> <p>France</p>	<p>Jonas Dornbach</p> <p>Komplizen Film GMBH Managing Director & Producer</p> <p>Germany</p>	<p>Carlo Dusi</p> <p>Red Arrow Studios International EVP Commercial Strategy, Scripted</p> <p>UK</p>	<p>Matthijs Wouter Knol</p> <p>European Film Market Director</p> <p>Germany</p>
<p>Arfi Lamba</p> <p>Bombay Berlin CEO & Producer</p> <p>India</p>	<p>Corinna Marschall</p> <p>Mediadesk Managing Director</p> <p>Switzerland</p>	<p>Roberto Olla</p> <p>Eurimages Executive Director</p> <p>France</p>	

TABLE 2

**The Box-Office Puzzle:
Is The Theatrical Experience Struggling or Thriving?**

[Hotel Belvedere, Sala Lounge]

Moderator	Notetaker		
<p>Laura Houlgatte</p> <p>UNIC - International Union of Cinemas CEO</p> <p>Belgium</p>	<p>Allison Gardner</p> <p>Glasgow Film Theater Programme Director and Festival Co-Director</p> <p>UK</p>	<p>Andrea Ciria</p> <p>Fil Rouge Media General Manager</p> <p>Italy</p>	<p>Giovanna Fulvi</p> <p>Toronto Film Festival Rome Film Festival Macao Film Festival Programmer</p> <p>Canada / Italy / China</p>
<p>Eve Gabereau</p> <p>Modern Films Managing Director</p> <p>UK</p>	<p>Mattia Giannone</p> <p>Cinélux Programming & Communication</p> <p>Switzerland</p>	<p>Michael Graf</p> <p>Bankside Acquisitions Manager</p> <p>UK</p>	<p>Hermelinde Grondard</p> <p>Cinema Galeries Project Manager</p> <p>Belgium</p>
<p>Tiina Lökk</p> <p>Tallin Black Nights Film Festival Festival Director</p> <p>Estonia</p>	<p>Elisa Rosi</p> <p>Lichtblick Kino Cinema Manager</p> <p>Germany</p>	<p>Jela Skerlak</p> <p>Federal Office of Culture Head of Distribution and Diversity</p> <p>Switzerland</p>	

TABLE 3

**European Film Promotion
Strategies and Ideas on How to Promote Foreign Language Films Worldwide**

[Hotel Belvedere, Sala Granda]

Moderator	Notetaker		
<p>Susan Wendt</p> <p>TrustNordisk Managing Director</p> <p>Denmark</p>	<p>Mathias Noschis</p> <p>Alphapanda Film Marketing Strategist</p> <p>UK</p>	<p>Simone Baumann</p> <p>German Films Managing Director</p> <p>Germany</p>	<p>Margherita Chiti</p> <p>Teodora Film Head of Acquisitions & TV Sales</p> <p>Italy</p>
<p>Susanne Davis</p> <p>European Film Promotion Film Sales Support</p> <p>Germany</p>	<p>Thania Dimitrakopoulou</p> <p>Match Factory Head of Sales</p> <p>Germany</p>	<p>Sonja Heinen</p> <p>European Film Promotion Managing Director</p> <p>Germany</p>	<p>John Nein</p> <p>Sundance Film Festival Senior Programmer</p> <p>USA</p>
<p>Tom Ooms</p> <p>LAB111 Programmer</p> <p>The Netherlands</p>	<p>Vincent Quek</p> <p>Anticipate Pictures CEO</p> <p>Singapore</p>	<p>Thorsten Ritter</p> <p>Beta Cinema EVP Acquisitions, Sales and Marketing</p> <p>Germany</p>	<p>Tito Rodríguez</p> <p>ICAA - Instituto de la Cinematografía y de las Artes Audiovisuales Deputy Director of Marketing</p> <p>Spain</p>
<p>Miroљjub Vučković</p> <p>Film Center Serbia Head of Int'l Relations & Promotion</p> <p>Serbia</p>	<p>Ryan Werner</p> <p>Cinetic Media Senior Executive</p> <p>USA</p>		

TABLE 4

**The Role Of Talent Agencies:
The Ultimate Gatekeepers**

[Hotel Belvedere, Sala Magnolia]

Moderator	Notetaker		
<p>Vanessa Henneman</p> <p>Henneman Agency CEO & Talent Agent</p> <p>Netherland</p>	<p>Datta Dave</p> <p>Tulsea Co-Founder & CEO</p> <p>India</p>	<p>Carole Baraton</p> <p>Charades Co-Founder</p> <p>France</p>	<p>Diane Ferrandez</p> <p>Rocket Science International Sales</p> <p>UK</p>
<p>Mike Goodridge</p> <p>International Film Festival Macao Artistic Director</p> <p>China / UK</p>	<p>Christopher Granier-Deferre</p> <p>Poisson Rouge Pictures Producer</p> <p>UK</p>	<p>Rose Kuo</p> <p>Festworks President</p> <p>USA</p>	<p>Laura Munsterhjelm</p> <p>Actors in Scandinavia Talent Agent</p> <p>Finland</p>
<p>Sigrid Narjes</p> <p>Above the Line Talent Agent</p> <p>Germany</p>	<p>Maren Olson</p> <p>CAA Agent in the Media Finance Department</p> <p>USA</p>		



Locarno Film Festival
StepIn

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Event Location:

Belvedere Hotel

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