



NEW REALITIES

Lessons from the Covid crisis

EXECUTIVE SUMMARY

This report brings together the thinking and conclusions of an ambitious two-month series of online workshops, organised by French international film agency UniFrance.

A range of participants from across the film industry value chain, public bodies and innovators took part in the sessions, looking at how, and how far, the Covid crisis had created new realities for business and culture.

This report based on those discussions has been written by Michael Gubbins, of SampoMedia, who also chaired each session. The video sessions can be seen in full on the UniFrance Facebook page and on YouTube.

The series and report make the case for seven key lessons.

Participants

Florence Almozini, Associate Director of Programming, Film at Lincoln Center (USA)

Carole Baraton, co-founder of sales and co-production company, Charades (France)

Simone Baumann, Managing Director, German Films (Germany)

Benoit Berthe Siward, The Animation Showcase (UK)

Adolfo Blanco, Executive Director of distributor A Contracorriente Films (Spain)

Charlotte Boucon, SND (France)

Nicolas Brigaud-Robert, Founder and Partner, Playtime (France)

Annemie Degryse, Lunamine & Lumière (Belgium)

Louise Dent, Managing Director, Curzon (UK)

Liza Diño-Seguerra, CEO, Film Development Council (Philippines)

Daniela Elstner, Managing Director, UniFrance (France)

Mathieu Fournet, Head of European and International Affairs, CNC (France)

Kristina Frajtic, Blitz (Croatia)

Ariane Giroux-Dallaire, Managing Director and Head of Distribution, MK2 (France)

Dawn Hudson, CEO AMPAS (USA)

Chance Huskey, of distributor GKids and the Animation is Film Festival (USA)

Vanja Kaludjeric, Director, International Film Festival Rotterdam (Netherlands)

Eugene Kim, Bucheon International Animation Festival (South Korea)

Nathanaël Karmitz, CEO, MK2 (France)

Radu Mihăileanu, Film director and screenwriter, President L'ARP (Romania/France)

Ted Mundorff, President and COO, Arlight (USA)

Lorenza Muñoz, Managing Director, Member Relations and Awards, AMPAS (USA)

Tom Quinn, co-founder of sales and co-production company Neon (USA)

Rajendra Roy, The Celeste Bartos Chief Curator of Film, MOMA (USA)

David Rubin, President AMPAS (USA)

Jane Shao, President, Lumière Pavilions (China)

Meredith Shea, Associate Director, Member Relations and Awards, AMPAS (USA)

Anne Thompson, Editor at Large, IndieWire

Claudia Triana de Vargas, Director, Proimágenes (Colombia)

Bérénice Vincent, Co-founder, Totem Films (France)

Kim Van Der Werff, Focus Arnhem, member of Europa Cinemas (Netherlands)

Francois Yon, founding partner, Playtime Group (France)

INTRODUCTION

The UniFrance New Realities series of Zoom workshops ran throughout the first wave of the Covid epidemic, roughly coinciding in most of Europe with the closure of cinemas and ending with their tentative reopening.

The initial ‘lockdown’ delivered a major shock and caused huge disruption. As workshop participant Claudia Triana de Vargas, of Colombian agency Proimágenes aptly put it: “It was like 30 years in two months.”

But the support of government and public institutions and a spirit of collaboration and innovation helped ensure that industry survived those dangerous opening months.

The UniFrance workshops reflected a growing sense optimism at the time that the worst was over and that the industry was on a path to recovery. The mood was heightened later in the summer as productions restarted, cinemas opened their doors and some festivals, including Venice and Rome, welcomed international visitors again.

The New Normal was beginning to look a lot like the old one.

The depth of the second wave of infections now gripping Europe has perhaps knocked some of that confidence. Cinemas, already operating on restricted numbers, have now closed their doors again in some countries.

The industry is now facing a new and threatening period of unpredictability and that makes exploration of new realities still more important.

For many of the workshop participants, the first Covid crisis became a rare opportunity research and development, where there was both the time and motivation to explore new ideas.

It was also a chance to develop strategies for trends that were in place when no one had heard of coronavirus.

Perhaps the most important conclusion of the workshops was that the first wave of the crisis had *not* turned the world upside down, or even led to the creation of any significant new technological, social or business developments.

Rather the crisis had **exposed, accentuated and accelerated** existing trends.

What changed was that a famously fragmented industry united to formulate strategies to manage those trends.

Those same attributes may become still more essential in the coming months.

Phase One of the crisis was about survival.

Daniela Elstner, Managing Director of UniFrance said businesses, public institutions and industry bodies could initially only react and adapt to unprecedented events. “At the start, the pandemic was a rolling stone and we just had to keep up with it.”

“We have been acting opportunistically, not trying to reinvent the wheel.”
Nicolas Brigaud-Robert, Playtime

Innovation was a practical necessity as businesses along the value chain sought ways to recoup already committed investments and to find ways to adapt their businesses to a changed environment.

Participants in the New Realities series generously shared their experiences of that turbulent period.

Now we are in Phase Two of the Covid response, where ideas and approaches based on short-term need become sustainable strategies for building a diverse and dynamic ecosystem.

The lessons of this report will hopefully help in that task:

1. KNOW YOUR AUDIENCE

If there are new realities for film they are essentially about shifts in the way audiences engage with, and watch, movies.

With cinemas closed, there was a clear switch to online viewing of film.

It is important to recognise that the rapid rise of VOD (Video On Demand) was also helped by the disappearance of competitors for audience time, such as sport, theatre, shopping and eating out. The temporary luxury of a captive audience did not last long and future film strategy needs to understand that it is in a fierce battle for consumer minutes with a wide range of entertainment and cultural alternatives.

But whatever the long-term trends, VOD made major advances during lockdown and that was not a given: While the rise of US streaming giants, and particularly Netflix, enjoyed considerable hype and early market dominance, the on-demand sector was still in its infancy in much of Europe, with exceptions, such as the UK and Scandinavia.

The great strength of the streaming majors has been as much about the ability to develop and engage audiences as its content.

In a Knowledge Economy, data is power and streaming giants, such as Netflix and Amazon, now hold the most valuable assets which they are reluctant to share. Data is not a bi-product of their work, it *is* their business model.

The ability to turn millions of transactions and interactions into Big Data, which can then be transformed into value through algorithms cannot realistically be replicated by independent services. And the streamers won't share.

Anne Thompson, editor-at-large of IndieWire said the established industry had to come to terms with online facts of life: "Streaming is a different world. There is no transparency. That's not going to change."

Tom Quinn, of distribution and production outfit Neon, said it was possible for producers, sales agents and distributors to build strong business relationships with streamers despite the data deficit and he made the point that the established theatrical industry in Europe was hardly a model of openness.

But Big Data is only one component of a Knowledge Economy. The opportunity – and necessity – for the European film industry is to take control of its own data.

Some of the participants felt that there were systemic weaknesses across the industry, lacking the resources and skills to capture, analyse and respond to audience demand. But a long, linear European film value chain means content development and production can be far removed from engagement with, or knowledge of, its intended audience.

Some in the workshops argued for audience development to play a much bigger role in content development, with greater emphasis on producers understanding their potential audiences. Sales agents and distributors on the panels had sometimes become more involved in the production of films.

But the systematic flow of knowledge through a connected ecosystem still seems some way off.

Some participants felt a fresh approach to data in audience development should become a priority for the public institutions, whose importance to the film industry has only been reiterated and enhanced by the crisis.

The Covid crisis was also an opportunity to experiment with new forms of audience engagement, much of which came at the customer-racing end off the business.

2. PHYSICAL AND ONLINE BRING MUTUAL BENEFITS

Francois Yon, of French film group Playtime, argued: "If during Covid the cinemas had really known their audiences, I can assure you they would have been able to monetise them."

Some of those participants with theatrical interests argued that cinemas actually used closure to increase their audience engagement.

The UniFrance series offered examples from the lockdown that seem to suggest great potential. Under pressure in the crisis, cinemas worked closely with virtual services, cooperating, adapting, and innovating.

- Some exhibitors, such as Curzon in the UK had significant advantages in a strong online service to complement its growing network of theatres and shifted the balance online.
- Lucky Red also launched its own online VOD service MioCinema during the shutdown, in partnership with Circuito Cinema. He said the company may buy films directly for the platform and said there were advantages to VOD, particularly in attracting younger audiences.
- Some exhibitors partnered with existing online services soon after shutting their doors. Film at the Lincoln Center in New York, for example, which was forced to close in the middle of its prestigious Rendez-Vous with French Cinema Festival in mid-March was able to speedily move the event online in partnership with FestivalScope.
- Others collaborated on creating new services altogether, strongly built on the brand identity and curatorial strengths of participating cinemas.
- Ted Mundorff, President and COO of US cinema chain Arclight created partnerships offered a range of approaches, from online Q&As, supporting curated online programmes to drive-in cinemas, sometimes selling out 700-car venues.

In the US, some cinemas embraced the pioneering Kino Lorber ‘virtual cinema’ approach as a means of actively engaging their existing customers and using their established brands to sell virtual tickets to films. MK2/Mile End in Canada led a similar initiative, again with some success.

“We have got to win our audiences back.”
Kim van der Werff, Focus Arnhem

For many exhibitors, closure was an opportunity to think about audience development and to experiment with new options for engagement.

Nathaneal Karmitz, CEO of MK2 Films, which runs a network of leading French cinemas, said: “Our point was not just to stay in touch, it was to make sure we were in the daily life of our customers and cinema lovers.”

MK2 launched a ‘Festival de maison’ offering daily advice on what to watch online during the lockdown. It also launched lovingly-curated VOD services, including MK2 Curiosity, which highlighted rare library works (an initiative that will be carried on after the reopening.)

Another facet of its dynamic response was a short movie festival, encouraging audiences to send in their own lockdown work, attracting 650 entries – 10 of which were selected to be shown online and in reopened cinemas.

“The audience could see the films on other platforms, but they were excited to see them under our umbrella and in our name. It was like they were discovering a new theatre.”
Ariane Giraud-Dallaire, MK2

Jane Shao, President of Chinese chain Lumiere Pavilion, with more than 40 cinemas and more than 330 screens 26 cities, spent was focused on staying engaged with 1.5 million registered members. “We proactively reached out to them through social media and partnered with online festival.”

Such initiatives helped build and cement audience relationships that will continue after reopening.

3. AGILITY AND FLEXIBILITY ARE KEY TO GROWTH

The shock of closures forced some to embrace approaches to the business that broke the norms of industry practice.

In most cases, it was simply a matter of necessity. Films already in distribution when cinemas closed, for example, had to be hurriedly shifted online.

Release windows were put aside with some in the US studios deciding to release films on Premium VOD, with platforms as the primary mechanism for reaching audiences.

Others have been challenging the norms of sales and distribution with some sales agents sold global rights to work directly to streamers.

There have been growing voices calling for serious debate about industry reform to deal with economic realities that have not been addressed for years. Francois Yon, of Playtime, said: “What we already knew is that it was getting tougher and tougher to get meaningful admissions theatrically for arthouse films worldwide. Anyone who says that it’s not true is lying, We knew it was coming and Covid accelerated it.”

His Playtime Group colleague Nicolas Brigaud-Robert said diminishing returns from traditional releases, had been impacting the ability of sales agents to support production.

For some, the crisis represented an opportunity to move beyond the traditions and rules of the established industry. The argument made by Yon and others was that there were opportunities to win in agility and flexibility.

Some short-term opportunities did emerge directly from the downturn and they are largely about taking advantage of the problems facing Hollywood. An agile European industry might be able to fill gaps left by disrupted US production in international markets, suggested some participants.

Anne Thompson, of Indiewire, said: “There are opportunities here to change the model and innovate and that is what the industry should be doing.”

The flash points when talking about flexibility tend to be media chronology and territorial rights.

Media chronology is an emotive issue but some of the workshop participants argued that it was possible to take a pragmatic approach that took a pragmatic approach that did not require the complete elimination of windows.

“It’s a matter of identifying where most of the audience is, and trying to get them access to the film as quickly as possible, or in a way that allows you to strike while the iron is hot.”

Chance Huskey, GKids

Carole Baraton, co-founder of international sales and co-production company Charades, said reform was not about replacing traditional releases but recognising that the market was changing and that some kinds of film had very little chance to make an impact in the theatrical market.

Baraton said the industry needed to “keep the door open” to “360” models of releasing and marketing, that pragmatically recognise where a film can best make an impact.

Louise Dent, whose Curzon group has been a pioneer in simultaneous release said the danger to cinema from even day-and-date and Premium VOD release is overstated, and she claimed there was ample evidence that day-and-date theatrical release does not ‘cannibalise’ audiences. People who want to go to the cinema in places where a film is showing on a big screen will do so, but everyone should have a choice. There may be a mainstream that remains but we need a new model for “wonderful smaller films where the cost of releasing is so high.”

Territorial rights may be a still more difficult issue for some. Territoriality is at the heart of the European film business model.

Some sales agents have taken the opportunity to bypass the usual channels of distribution and to work directly with streamers.

“What is a world sales agent today?” asked Francois Yon, of Playtime. “Back in the day it was someone who was taking a movie like a big sausage and cutting it into small pieces and selling it to countries one by one. But that is the old days.”

That role needed to be more expansive, he suggests, working with production and development at one end of the chain and dealing directly in global rights with exhibitors and distributors at the other.

Such thinking worries distributors, who see their role diminishing in such a scenario. Adolfo Blanco, of Spanish distributor A Contracorriente warned cutting out the distributor was an existential threat to an essential, and often underestimated part of the value chain, which for him represents the critical link between production and rights sales and the customer.

But Yon is convinced distributors could make a good living in national markets, built on core skills of “great taste and great marketing capability” but accepting that the modern sales company will take on more of the rights and more of the risk.

“The world sales agent today is someone at the crossroads of talent, institutions, producers, streamers, distributors. It is the only function in the whole industry that has the capability of bringing together people and creating bridges between talent, producers investors,” said Yon.

Such thinking is a reminder that it will be difficult to move forward with the complete industrial consensus. The unity achieved during the lockdown may not last long into a period of perhaps necessary reform.

4. DIVERSE CONTENT CAN WIN DIVERSE AUDIENCES

Before the coronavirus, the big issue under scrutiny across the film industry was diversity and inclusion.

The momentum for change had been strong before the lockdown. The Unifrance series heard from the Academy (AMPAS) about ambitious and so far successful initiatives to fundamentally change the make-up of the academy, which was still smarting from the Oscarssowhite campaign.

A wide range of initiatives had been introduced to encourage more women, people from ethnic minorities and other under-represented talent were fully represented in key creative roles.

The fact that a non-English language film had won the best picture Oscar in January offered a symbol of change and public bodies had been pushed into action. In some ways, the voices for change were amplified during the months of lockdown, as Black Lives Matter protests took to the streets all over the world.

“They (the major streaming platforms) are doing everything right as far as I am concerned. They are more diverse, they are more global and are willing to shift and change and move with demand.”

Anne Thompson, IndieWire

The good news from the New Realities series was some evidence that demands for greater diversity of voices, stories and ideas from the industry side were being matched by promising shifts in audience habits, exploring a wider diversity and range of film and content choices available online.

Subscribers to SVOD services, including European independent platforms, had an unusually large amount of time and inclination to seek out interesting content. Bertrand Berthe Siward, of The Animation Showcase said: “When you are purchasing a virtual ticket, or renting a film at home, I think you are more inclined to be adventurous. In cinemas you might be more lured by accolades and reviews before actually going out and buying tickets.”

But perhaps a key lockdown lesson may be that audiences are much less conservative than some executives might imagine.

“Before the lockdown, we had preconceived ideas about what kinds of film were more VOD friendly,” said Playtime’s Nicolas Brigaud-Robert.

“The question for us is whether VOD consumption has changed because audiences were offered something new and opened up new kinds of diversity.”

Louis Dent, of Artificial Eye/Curzon said “During the lockdown we have been taking risks that perhaps the cost of theatrical would have prohibited, with much lower P&A and audiences are hungry to see these films.”

Some participants felt that the data-rich global streaming services had already learned the lesson that audiences want diverse and challenging content that maybe outside their perceived comfort zone.

“I would argue they (the streamers) are the least conservative of the options out there,” said Anne Thompson, of IndieWire. She said the established theatrical industry needed to look and learn from those services.

There is recognition of the value of VOD in building diversity and even established film-makers committed to the art form recognise the need for change. Radu Mihaelanu said, as a director, theatrical release remained the gold standard and the only way that the art form could be seen as the auteur intended.

And yet, he recognised that only a percentage of people could be realistically see a film on the big screen and it was difficult for emerging talent to get a meaningful theatrical release that could drive economic and career success.

“The good thing that has come out of this situation is the awareness of highly-curated, more specialised streaming services. That is good for diversity and my impression is that it has opened up film to new audiences.”

Vanya Kaludjercic, IFFR

Building online resources to allow new and diverse talent to find audiences has been important to the diversity debate. KINO Lorber had already been working on a transactional VOD service that Richard Lorber calls an ‘arthouse iTunes.’

Lorber is sceptical about ‘micro-subscription’ services in a crowded market and focused on downloads and rentals. TVOD offered advantages in positioning, marketing and establishing a stronger price point (\$12 in the case of Kino Lorber)

The signs of diverse demand ought to be seized, it was suggested. There was some concern that as cinemas reopen, the pressure on finances in a depressed economy may put pressure on distributors and exhibitors to make conservative choices and seek quick wins in established genres and talent, rather than investing in potential and untested voices.

A commitment to diversity needs and deserves a serious, wide-ranging discussion, it was suggested.

5. THINK GLOBAL/ACT LOCAL

The film world rapidly contracted during the early phases of the crisis. The global focus of an international industry became suddenly domestic. “We had never been more national,” said Daniela Elstner, managing director of UniFrance.

For most countries, small domestic markets cannot sustain a viable film industry.

The driver of public and private investment in film in recent years has been based on export, inward investment and ‘soft power’ cultural benefits.

The economic rewards of major international shoots has encouraged governments to introduce attractive tax breaks, and huge public/private investments in studio building.

International festivals and markets have been essential to the flow of content, talent and audience engagement but that global momentum came to a shuddering halt with coronavirus and restarting will not be easy.

Liza Diño-Seguerra, CEO of the Philippines Film Development Council said the country was preparing the launch of an ambitious new strategy, centred on international production, when the virus stuck. It was a big shift in a country where 80% of revenues came from domestic production and films catering to the local market.

“It was an uphill battle to convince government of the importance of this direction of globalisation and engaging with international stakeholders. We do hope that support will continue,” she said.

“It is not that government doesn’t support film, it is that in the Philippines as a developing country, the first priority is to alleviate poverty and arts and culture takes a back seat for the most part.”

The same issues will apply in a number of the emerging film countries of recent years. The series also heard how Colombia had been forced to halt progress on a more expansive approach to the audiovisual sector and fresh incentives. “We had to reorganise everything,” said Claudia Triana de Vargas, of Colombian agency Proimágenes.

The value of co-productions had been one of the great stories of film in recent years and those international partnerships will not only be crucial to the recovery and revival of some developing film territories, it might also open up opportunities for export and partnership from major co-productions countries, such as France.

France is one of the world’s great co-producing nations with 58 international co-pro treaties.

Matthieu Fournet, head of European and International Affairs the French national film agency the CNC said restarting co-production was a post-Covid priority.

“It is essential creatively and artistically and also for the industry to be connected with the best talent.”

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“The world is looking for, and needs, diversity in terms of films, series and content and coproduction is one answer.”
Matthieu Fournet, CNC

France has put measures into place to support the restarting of film production as efficiently as possible, including a warranty fund to support producers if another wave of infection hits.

But there is concern that not every country will share the prioritisation of co-productions, given a host of local and national issues across the value chain.

Simone Baumann, of German Films, said the economic pressure on business was likely to be serious and governments would have to deal with urgent national concerns. She said there was a chance that the crisis would lead to a smaller number of theatrical films being made in many countries, and potentially with lower budgets.

Restarting the global film economy was essential, panellists suggested and may offer opportunities for Europe, given the disruption to Hollywood production.

There might be particular opportunities in certain genres where Europe is strong, such as documentary and animation. Animation was the focus of one of the New Realities panels and there was a sense of opportunity. Its production was less disrupted by the lockdown than live action drama.

“Streamers are looking for talent. They are talent obsessed like we are.”
 Francois Yon, Playtime

In reality, of opportunistic gaps comes down to the fundamental question of who is going to pay.

With the theatrical market and Hollywood so deeply disrupted, the deep pockets of the global streaming giants, are key.

Francois Yon, of Playtime said there was a tremendous opportunity for Europe right now. The increase in the subscription base in Europe will bring more money to Europe and legislation is in place to ensure that a percentage of turnover will go into production

“Streamers have discovered that local content can travel as well as perform well domestically. It’s double good news.”

6. VIRTUAL HAS VIRTUES BUT CONTACT STILL COUNTS

International festivals have been the embodiment of global cultural exchange but during the crisis most were forced to cancel or postpone. In their place have been virtual events, connected by Wi-fi and software.

There were some immediate benefits to the rise of the online event, beginning with a smaller carbon footprint and reduced pollution. The lockdown has raised legitimate questions about whether *all* flights to festivals and markets are necessary.

Some panellists also point to higher levels of participation in some events with far more people able to watch a conference on Zoom, YouTube or Facebook than could have physically attended a festival (or afforded the costs). “The best part was being able to communicate with people who were not in your time zone but who could not travel,” said Florence Almozini, of Film at the Lincoln Center in New York.

Sales companies reported a degree of satisfaction with the virtual Cannes market. Playtime made a strategic decision to only offer finished films that could be watched and sold for domestic markets at the virtual market and found opportunities, particularly in markets where coronavirus was under control.

But there is an overwhelming sense that festivals and physical markets are irreplaceable.

Berenice Vincent, co-founder of Totem Films said the virtual market at Cannes ended up heavily focused on a small number of titles, with little room, or indeed mechanism, for new films to make their mark.

“Things need to change. We don’t have to travel all over the planet every three weeks in order to meet each other but it is still fundamental that you need to see each other in order to trust each other. Maybe there is a new way of doing things – a mix of both.”
 Matthieu Fonet, CNC

While she said her company had picked up a lot of interest for its film *Gagarin* during the virtual Cannes, “Nothing can beat the buzz of the Croisette, or the Lido or Potsdamerplatz.

“The physical festival premiere is still super important,” said Vincent “for the team, for the film but we have to bear in mind that the world will be changing and see how we can organise step by step and case by case basis.

Most agreed that from a business perspective, life without a physical market would require a huge, and possibly unsustainable shift in culture.

7. OLD REALITIES STILL COUNT

Richard Lorber, President and CEO of Kino Lorber and a ‘virtual cinema’ pioneer said there was already an ongoing paradigm shift in the marketplace towards virtual screenings, online and home viewing...but the paradigm shift became a paradigm shove.”

That sense of the inevitability of change underpinned the UniFrance series.

The danger in focusing on the new is that it is easy to miss the value of the old. That peril seems all the more real from the perspective of a second wave of the virus.

The cultural and economic position of cinema and film faces potentially existential threats.

And the workshops recognised that those old realities still mattered. Tom Quinn, of innovative US distributor Neon said: “I would say more now than ever it is clear that cinema and movies in cinemas are all powerful in the ways that we want to exist as distributors. There is no such thing as ‘virtual cinema.’” I would not like to release wonderful films like *Parasite*, *Portrait Of A Lady On Fire*, or *Honeyland* any other way.”

Those facts of life do not preclude change and the overwhelming argument of the workshops is that the industry needed to embrace new ideas and make the flexibility and adaptability shown in the crisis a permanent part of business. No one argued for standing still.

Distribution, for example, was deeply disrupted by the crisis but many distributors took the time to experiment and enhance their brand with consumers.

US distributor Neon launched an inventive multi-platform/multi-venue physical and online release partnership on three films and the lead was followed in Europe. But most distributors have embraced new ways to engage audiences. (One of the interesting Covid discussions has been whether distributors should begin to describe themselves as ‘publishers’ to remove the image of the ‘middle man.’)

The workshops showed a broad willingness to embrace innovation across the value chain

Arguably these opportunities look more achievable because of the experience of lockdown. The crisis saw the best of the business and industry bodies, cooperating and collaborating to stave off disaster and innovating and experimenting to keep the market relatively buoyant.

The next few months will be extremely challenging and there will be tough decisions to be made in balancing support for existing businesses, facing crises that were not of their making, or how far to direct money and energy towards research, innovation and reform.

“It is absolutely imperative that we do not become sentimental, nostalgic or paralysed about where we were going as an industry.”
Tom Quinn, Neon

The very real threat to their businesses will naturally lead some to protect their own part of the value chain.

What the UniFrance series showed was the value of collaboration and cooperation and how it was possible to create an interconnected ecosystem where value could be increased to the benefit of all.

It shouldn’t take a crisis but the UniFrance series showed that a broad and open dialogue about a shared future can have considerable value, revealing opportunities, building a shared vision and offering a sustainable, dynamic and diverse future.

Watch On YouTube

#1 The new challenge for sales and distribution

<https://www.youtube.com/watch?v=gagouJJSQWg&t=41s>

#2 Innovative strategies and business models

<https://www.youtube.com/watch?v=uzpkjNQGpRs>

#3 The role of public institutions

<https://www.youtube.com/watch?v=aX29UdZ8EpY>

#4 Successful strategies to promote French animation worldwide

<https://www.youtube.com/watch?v=op3j1twBnok>

#5 Inclusion and the Oscars

<https://www.youtube.com/watch?v=BXompsxiBe8>

#6 The future of exhibition

https://www.youtube.com/watch?v=_SVujJruSLA

#7 New Realities?

<https://www.youtube.com/watch?v=8mik2mG2wzo>