



PRESENTS

EFX FILM FORUM

FRANCE
IN FOCUS

JAKARTA 27-30 MARCH 2015

PROGRAM GUIDE



DRAMATIC PLATE DANCE
MINANGKABAU TRADITIONAL DANCE, WEST SUMATRA



BATAVIA MASK DANCE
JAKARTA TRADITIONAL DANCE



SAJOJO DANCE
FOLK COURTSHIP DANCE FROM PAPUA

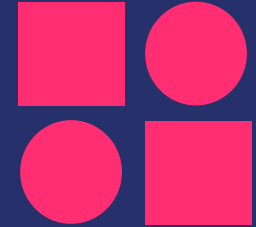
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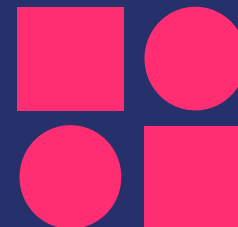
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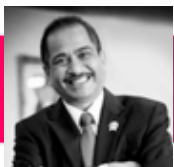
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FOREWORD



FROM THE MINISTER OF TOURISM, REPUBLIC OF INDONESIA

Today's thriving Indonesian film industry has grown out of the most challenging past. In the 2000s, the film *Ada Apa dengan Cinta (What's Up with Love?)* marked the revival of Indonesian cinema, in addition to the success of *Petualangan Sherina (Sherina's Adventure)* and *Laskar Pelangi (The Rainbow Troops)*; the latter being the highest-grossing Indonesian film of all time, with five million tickets sold. Amazingly, the commercial success of the film also relaunched the island of Belitung as a popular destination among local and international tourists.

A great number of travelers come to the island to visit the shooting location of their beloved film. In 2010-2014, there was a 700% increase in visitors to Belitung - from ten thousand in 2010 to 80 thousand in 2014 - prompting some airlines to introduce direct flights from Jakarta to Belitung. The most recent phenomenon was *Pendekar Tongkat Emas (The Golden Cane Warrior)*, which dazzled audiences with breathtaking sceneries of Sumbawa, East Nusa Tenggara.

France is a country with an advanced film industry, which also has a direct impact to its tourism industry. The country attracts 80 million tourists every year - the highest numbers in the world. Two factors are responsible for this: first, France is the world's second largest film exporter, second only to Hollywood, and second, France is a favourite shooting location for international film productions.

The Ministry of Tourism of the Republic of Indonesia is pleased to welcome "Equator Film Expo (EFX): France in Focus" to Jakarta. With a mission to create a stronger bond between Indonesia and France, we are sure the event will benefit both countries by interchanging knowledge and programs. In addition, we expect that it will also draw the world's attention to Indonesia as a promising shooting location, and help in improving the quality of human resources in the Indonesian film industry, so that we are equipped to compete on the global stage.

We hope that EFX will continue to grow, so that it can help take the Indonesian film industry to the international arena, open up many more opportunities for international collaborations, and, eventually, make Indonesia a leading force, not only in Southeast Asia, but also in Asia-Pacific.

To all participants, please make the most of this event to learn, work, and have fun. We would like to express our gratitude to France for sharing their expertise and experience, as well as extend our best wishes to all those in the Indonesian film industry. It is time to get to work!

Warmest regards from Wonderful Indonesia!

Arief Yahya
Minister of Tourism, Republic of Indonesia

SAMBUTAN MENTERI PARIWISATA REPUBLIK INDONESIA

Dalam keadaan sesulit apapun, perfilman Indonesia tak pernah kehilangan harapan. Diawali tahun 2000-an melalui film Ada Apa dengan Cinta?, kemudian Petualangan Sherina, hingga Laskar Pelangi yang mencetak penonton lima juta orang, terbanyak hingga hari ini. Yang fenomenal, kesuksesan Laskar Pelangi diikuti dengan kelahiran kembali pulau Belitung sebagai tujuan wisatawan dalam dan luar negeri.

Banyak orang memutuskan berlibur untuk melihat langsung lokasi suting film favorit mereka. Lonjakan pengunjung ini sangat signifikan terutama dilihat sejak hadirnya beberapa penerbangan langsung dari Jakarta ke Belitung dan meningkatkan jumlah kunjungan wisatawan ke Belitung sebesar 700% pada kurun waktu 2010-2014. Data statistik menunjukkan bahwa tahun 2010 jumlah kunjungan wisatawan hanya sebesar 10 ribu orang dan meningkat di tahun 2014 menjadi 80 ribu orang. Fenomena yang terakhir adalah Pendekar Tongkat Emas yang memaksa penontonnya untuk menikmati eksotisme alam Sumbawa, NTT.

Prancis adalah negara yang industri pariwisatanya mendapat manfaat langsung dari kemajuan industri perfilman. Sebanyak 80 juta turis mengunjungi Prancis dalam setahun dan merupakan kunjungan wisatawan tertinggi di dunia. Ada dua hal paling berpengaruh: pertama, Prancis adalah eksportir film kedua terbesar di dunia setelah Hollywood; kedua, Prancis merupakan tujuan lokasi suting bagi produksi film mancanegara.

Kementerian Pariwisata Republik Indonesia sangat gembira menyambut kehadiran "Equator Film Expo (EFX): France in Focus" untuk diselenggarakan di Jakarta. Dengan misi mempererat kerja sama antarnegara, khususnya Indonesia dan Prancis, kedua negara dapat berbagi ilmu dan program, khususnya menjadikan lokasi suting di Indonesia menarik produksi film dari berbagai negara. Selain meningkatkan SDM pekerja film Indonesia agar film yang dihasilkan mampu bersaing di dunia internasional.

Kami berharap EFX akan terus berkembang membawa industri film Indonesia ke kancah internasional dan membuka lebih banyak kerja sama antarnegara. Dengan tujuan menjadikan Indonesia sebagai negara terdepan di Asia-Pasifik selain di Asia Tenggara.

Selamat belajar, berkarya dan bergembira dalam EFX! Terima kasih Prancis dan sukses untuk perfilman Indonesia. Ayo kerja!

Salam Pesona Indonesia!

Arief Yahya
Menteri Pariwisata Republik Indonesia



FROM THE HEAD OF THE INDONESIAN CREATIVE ECONOMY AGENCY

Dear film enthusiasts,

In the Creative Economy industry, film is known to be a highly powerful and universal medium. It has the power to generate a huge amount of revenue (*Titanic* earned USD 3.4 billion, for instance). More importantly, it is also very effective in conveying cultural messages and bringing the world together.

Indonesia is an immense country, far bigger than South Korea, which, ironically, has a much more advanced film industry. At present, South Korea generates 20 times more revenue from their film industry than Indonesia. Moreover, this year's income of some KRW 2.03 trillion (USD 1.84 billion), represents a 7.6% increase in revenue over last year. With only 50 million in population, they managed to sell 215 million film tickets. Using the same ratio, Indonesia, with our population of 250 million, has the potential to sell 1 billion film tickets every year.

Therefore, it is our great pleasure to welcome the Equator Film Expo (EFX), and its mission to take the Indonesian film industry to another level. Their aims are in accordance with the National Film Day and their mission this year to enhance the quality of human resources in the film industry. To meet that objective, EFX is inviting an impressive group of international film experts to share their experience and knowledge, starting this year with France.

On behalf of the Indonesian Creative Economy Agency, I would like to express my appreciation for EFX's initiative to join forces with us to ensure a brighter future for the Indonesian film industry. We also would like to express our gratitude to the Ministry of Tourism and the Jakarta government for their support, and for recognizing that film is more than a medium of entertainment, but also an effective vehicle for promoting tourism.

Lastly, we hope that EFX FilmForum will bring many benefits to be enjoyed by Indonesian film enthusiasts and film community.

All the best from the Indonesian Creative Economy Agency!

Triawan Munaf
Head of the Indonesian Creative Economy Agency

SAMBUTAN KEPALA BADAN EKONOMI KREATIF INDONESIA

Salam Pecinta Film,

Film adalah salah satu industri dari Ekonomi Kreatif yang sangat berpengaruh di dunia. Tidak hanya dalam urusan pendapatan yang bisa mencapai angka yang fantastis (Titanic misalnya menghasilkan 3,4 milyar US dollar, kurang lebih setara dengan 40 triliun rupiah), lebih dari itu, film adalah pembawa pesan budaya dan menjadi media antar bangsa yang sangat ampuh. Inilah kekuatan film yang sangat dahsyat.

Indonesia adalah negara besar, jauh lebih besar dari Korea Selatan yang ironisnya memiliki industri perfilman yang jauh lebih maju dibanding industri film nasional kita. Pendapatan industri film Korea Selatan saat ini 20 kali lipat lebih besar dari Indonesia. Dengan capaian KRW 2,03 triliun (Rp 220 triliun) terjadi peningkatan sebesar 7,6% dibanding tahun sebelumnya. Mereka berhasil meraih 215 juta penonton, padahal populasinya hanya 50 juta penduduk. Harusnya, dengan perbandingan yang sama, Indonesia dengan populasi 250 juta manusia, berpotensi menghasilkan 1 miliar penonton film.

Karena itu kami menyambut gembira diselenggarakannya Equator Film Expo - EFX dengan misi memajukan perfilman Indonesia. Serta senafas dengan misi Hari Film Nasional yang utamanya menekankan peningkatan kualitas Sumber Daya Manusia di bidang perfilman. Untuk itulah EFX memboyong para ahli perfilman dari manca negara, kali ini diawali dari Prancis, untuk berbagi ilmu dengan Indonesia.

Kami dari BEKRAF (Badan Ekonomi Kreatif) berterima kasih dengan adanya inisiatif dari EFX untuk bersama-sama membangun industri film Indonesia ke arah yang lebih baik. Dan juga atas dukungan dari Kementerian Pariwisata dan pemerintah DKI Jakarta yang menyadari betapa film tidak hanya menjadi sarana hiburan tetapi merupakan promosi terbaik pariwisata.

Akhir kata kami ucapkan kepada seluruh penikmat dan pecinta film tanah air, selamat menikmati manfaat sebesar-besarnya dari EFX FilmForum kali ini.

Salam BEKRAF,

*Triawan Munaf
Kepala Badan Ekonomi Kreatif Indonesia*

printemps français 2015

15 MEI > 16 JUNI

FOTOGRAFI
BALI JAZZ
BANDUNG MUSIK KLASIK
JAKARTA MUSIK KONTEMPORER
MALANG SEMINAR
MEDAN SIRKUS KONTEMPORER
PONTIANAK TARI HIP-HOP
SEMARANG
SURABAYA
YOGYAKARTA

FROM THE AMBASSADOR OF FRANCE SAMBUTAN DUTA BESAR FRANCIS



France is the land of cinema. On March 22, 1895 the first cinema screening in history took place in Paris in front of an audience of 200 people. 120 years later, France is celebrating this anniversary while a new era in Indonesia's film industry is starting.

For some time now, the archipelago has shown the world that it has the talent to create pieces of art of international quality often screened during major festivals, most of which take place in France: Cannes, the most prestigious film festival in the world; Annecy, the biggest international market for animation or Clermont-Ferrand, the world's leading event dedicated to short films.

Every year, France, produces more than 250 feature films, making it the third most prolific producer after Hollywood and Bollywood. This performance is due to several assets and reflects the strength of our film schools combined with the experience of CNC (National Centre for Cinematography), the oldest film agency to regulate, support, protect and promote cinema and multimedia arts. As such, our system can be an inspiration for any country wishing to develop its potential.

EFX has the ambition to enhance the local industry through high-level masterclasses, workshops and meetings to reach new standards of global excellence. I am delighted to offer the full support of Institut Français Indonesia to this project by hosting the event, and to welcome some of the most prestigious French industry professionals to share their expertise.

For this great opportunity to create this bridge between France and Indonesia, I would like to thank EFX and wish everyone a successful event.

Corinne Breuzé
Ambassador of France in Indonesia
and Timor Leste

Prancis adalah negara perfilman. Pada 22 Maret 1895, pemutaran film pertama dalam sejarah terjadi di Paris dan ditonton oleh 200 orang. Seratus dua puluh tahun kemudian, Prancis memperingati peristiwa bersejarah itu, sedangkan Indonesia baru saja memulai industri perfilman.

Beberapa tahun belakangan ini, Nusantara telah menunjukkan kepada dunia bahwa dirinya memiliki orang-orang berbakat yang karyanya berkualitas internasional dan sering diputar di beberapa festival film bergengsi, yang kebanyakan berlangsung di Prancis: Cannes, festival film paling bergengsi di dunia; Annecy, pasar film animasi internasional terbesar di dunia; atau Clermont-Ferrand, festival film pendek bergengsi di dunia.

Setiap tahunnya, Prancis memproduksi lebih dari 250 judul film yang membuatnya berada di urutan ketiga dunia setelah Hollywood dan Bollywood. Prestasi itu dapat dicapai berkat aset-aset yang dimilikinya. Prestasi itu juga menjelaskan kualitas sekolah-sekolah film kami yang dikombinasikan dengan pengalaman CNC (Pusat Sinematografi Nasional Prancis) sebagai badan perfilman tertua yang meregulasi, mendukung, melindungi dan mempromosikan karya-karya perfilman dan multimedia Prancis. Sistem yang kami miliki tersebut dapat menjadi inspirasi bagi negara-negara lain yang ingin mengembangkan potensi perfilman.

EFX berambisi untuk mengembangkan industri perfilman lokal melalui penyelenggaraan berbagai masterclass yang berkualitas, workshop dan pertemuan untuk mencapai dimensi global yang baru. Saya merasa senang bahwa Institut Prancis di Indonesia mendukung program ini secara penuh dengan menjadi tuan rumah penyelenggaraan acara ini dan menjamu beberapa profesional Prancis untuk berbagi keahlian.

Saya mengucapkan terima kasih EFX karena telah memberikan kesempatan berharga ini, kesempatan yang menciptakan jembatan antara Prancis dan Indonesia. Saya sungguh berharap acara ini dapat mencapai kesuksesannya.

Corinne Breuzé
Duta Besar Prancis untuk Indonesia
dan Timor Leste

WELCOME

Welcome to the Equator Film Expo (EFX), Southeast Asia's newest and most exciting film industry rendezvous point, where we encourage, develop, foster and connect film businesses within the local industry and the rest of the world. EFX draws on the energy, warmth and creativity of the dynamic and flourishing Indonesian film industry to provide a series of international-scale events incorporating a Film Forum, Film Fair and Film Fest which bridge the gap between East and West.

The inaugural Film Forum, to be held in Indonesia's creative hub, Jakarta, from 27-30 March, 2015, comprises a conference series, master classes, workshops and panel discussions focusing on French know-how. Delegates will be able to draw on the expertise of film professionals from France, the world's second-largest exporter of film after Hollywood, gaining valuable insights into how a similarly creative, culturally rich and linguistically independent country can create a successful, profitable and sustainable international film industry.

Daring, edgy and always informative, the exciting suite of events at EFX is expected to draw film professionals, government, industry institutions and the wider general public to explore and celebrate the dynamic and creative world of film. It will be followed later in the year by a Film Fair and trade show and Film Fest with premieres, red carpet events and an Awards Night.

We extend a warm welcome to filmmakers and film lovers from the local region and around the world to join us in Jakarta in March to learn from international professionals from a wide cross-section of industry segments, and pick up their winning formulas and secrets to success.

EFX sincerely thanks the Indonesian government, Institut Français d'Indonésie (IFI), and the many institutions that have supported our endeavours, as well as all of our corporate and media partners for working with us to make this event a reality.

Enjoy,
The EFX Team

SELAMAT DATANG

Selamat datang di Equator Film Expo (EFX), forum industri film terbaru untuk wilayah Asia Tenggara yang sangat menarik. Melalui EFX kami mendukung, mengembangkan dan menghubungkan para pelaku bisnis film dalam negeri dan internasional. EFX mengangkat energi, kehangatan dan kreativitas industri film Indonesia yang dinamis dan bertumbuh untuk menghadirkan serangkaian acara berskala internasional meliputi Film Forum, Film Fair dan Film Fest untuk menjembatani kesenjangan antara Timur dan Barat.

EFX FilmForum merupakan acara tahunan di Jakarta, kota pusat kreatif Indonesia, 27-30 Maret 2015, yang berisi serangkaian konferensi, kelas master, lokakarya dan diskusi panel dengan tema utama mengenal lebih jauh industri film Prancis. Peserta bisa memetik manfaat dari keahlian para pelaku industri film Prancis, pengeksport film terbesar di dunia setelah Hollywood, mendapatkan pengetahuan berharga tentang bagaimana sebuah negara, yang karakteristiknya mirip dengan Indonesia yaitu memiliki kreativitas tinggi, kaya ragam budaya dan bahasanya sendiri, mampu membangun industri film yang kokoh, menguntungkan dan berkesinambungan.

Serangkaian kegiatan EFX yang mengupas topik dengan berani, terkini dan selalu informatif diharapkan mampu menarik para pelaku industri film, pemerintah dan institusi industri terkait serta masyarakat luas untuk menggali lebih dalam dan menikmati dinamika dan kreativitas dunia perfilman.

Kami menyambut hangat insan perfilman dan pecinta film dari daerah dan luar Indonesia untuk bergabung bersama kami di bulan Maret, dan belajar dari pelaku industri film internasional dari beragam segmen dan profesi industri tentang kunci keberhasilan dan rahasia sukses mereka.

EFX menyatakan terima kasih sebesar-besarnya pada pemerintah Indonesia, Institut Français d'Indonésie (IFI), serta semua institusi, mitra perusahaan dan media yang telah bekerjasama mendukung terselenggaranya kegiatan ini.

Selamat berpartisipasi,
Tim EFX



JULIE ESTELLE, ACTRESS

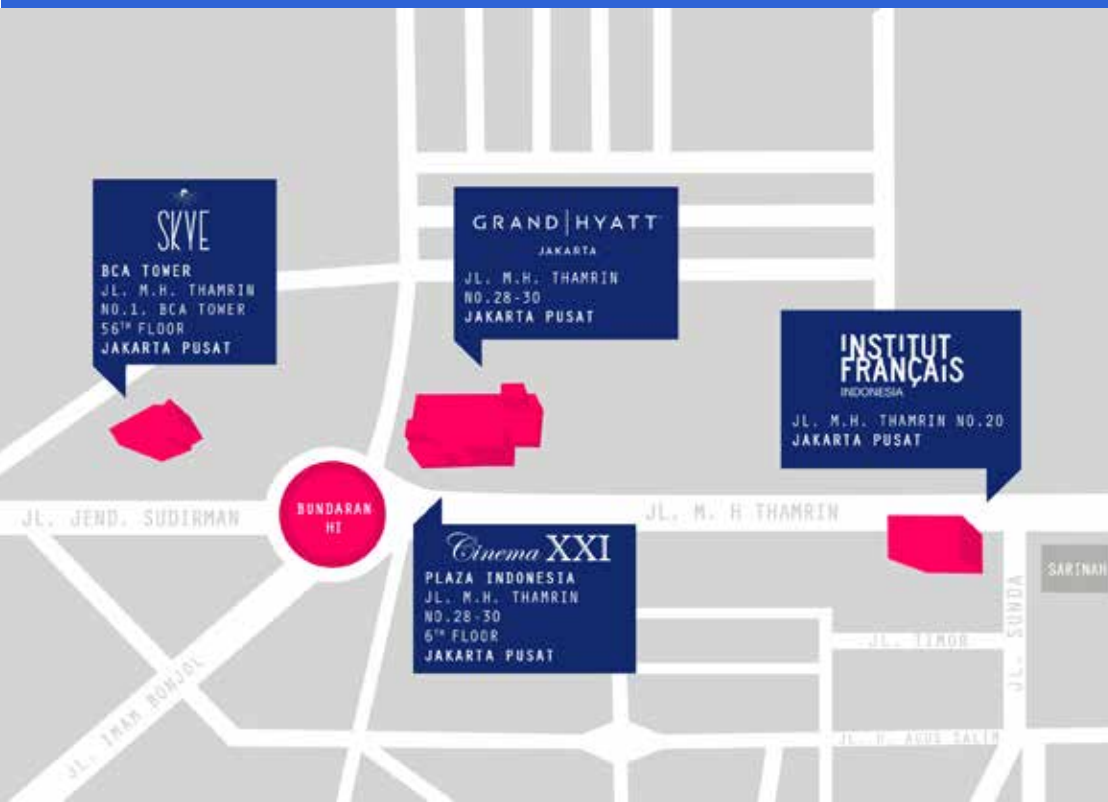
EFX FILMFORUM 2015 AMBASSADOR

ATTENDANCE & VENUES

PANDUAN PESERTA & LOKASI

- Accreditation badges are required for access to EFX FilmForum
- Register online for the session(s) of your choice (Conference, Workshop, Masterclass) at: www.equatorfilmexpo.com
- Seating for each session is subject to capacity.
- Tanda Masuk Peserta diperlukan untuk mengikuti EFX FilmForum
- Daftar secara online untuk mengikuti sesi pilihan Anda (Conference, Workshop, Masterclass) di: www.equatorfilmexpo.com
- Tempat terbatas di setiap sesi sesuai kapasitas.

CONFERENCES
MASTERCLASSES
WORKSHOPS
PANELS



CONFERENCE FILM MARKETING & RELEASE STRATEGY

Our panel of experts have between them released more than a thousand films in France, and are experts in designing and implementing marketing plans and release strategies. And, while each film is of course unique, they are ready to pass on the tricks of their trade in this informative session.

Just as an impressionist painting requires the careful placement of each dot to convey the vibrant ambience you can see from a distance, and every note from the orchestra must be played perfectly to result in a sublime sonata or magnificent opera performance, the film distributor must bring many elements and many performers into line to deliver the perfect film release.

With so many competing entertainment options, the marketing and release strategy must create the highest levels of excitement, anticipation and desire... and our panel of experts is ready to unveil their tool box and show you how to use each one to ensure your film's success.

27 March 2015
10.00 - 12.00

IFI Auditorium

Anne Sanchez
Olivier Doyen
Bruno Chatelin



27 March 2015
13.30 - 15.00

IFI Auditorium

Anne Sanchez
Olivier Doyen
Bruno Chatelin

CONFERENCE TIE-IN CONSUMER PROMOTIONS

Our panelists in this session are masterminds of tie-ins and promotions who, in their early days, were criticized for blatantly 'mixing art and commerce' by putting the logo of their media partners on a poster.

Once a shame, now a game – the ability to artfully tie in promotions and revenue generating opportunities through the promotion of your film is now not just desirable, but a necessity.

Media partnerships, tie-ins, merchandising and promotional strategies, contests and in-theatre promotions, screening strategies and the amount a great premiere can add to your bottom line – these are the things you'll be discussing in this thought-provoking session.

Are there limits to commercial visibility? How can you keep your positioning without compromising the partnering brands? The key word is optimisation and the rule is 'win-win'. Game on!

Bila digabungkan, para pembicara di sesi ini telah merilis lebih dari seribu film di Prancis. Mereka adalah pakar dalam merancang dan mengimplementasikan rencana pemasaran dan strategi rilis film. Walaupun tiap film membutuhkan pendekatan yang berbeda, mereka siap berbagi tips dan strategi dalam sesi yang informatif ini.

Tak ubahnya lukisan impresionisme yang tiap titiknya harus tepat terlukis untuk menghasilkan sebuah mahakarya, atau orkestra yang membutuhkan presisi nada untuk memainkan sonata yang indah, seorang distributor film harus mampu menyelaraskan banyak elemen dan pekerja untuk menghasilkan peluncuran film yang sempurna.

Dengan ketatnya persaingan dan banyaknya opsi di industri saat ini, sebuah strategi rilis dan pemasaran film harus mempunyai daya tarik yang tinggi untuk menarik perhatian dan menciptakanantisipasi. Para pembicara di sesi ini siap membuka rahasia mereka untuk memastikan kesuksesan film kita.

Panelis dalam sesi ini adalah para pakar di bidang promosi dan promosi gabungan (tie-in) yang, di awal karir mereka, pernah merasakan kritik pedas karena 'mencampuradukkan elemen seni dan komersial' dengan menampilkan logo media partner di poster film.

Dulu dikecam, sekarang dicari – kemampuan untuk melakukan promosi gabungan dan melihat kesempatan meraih penghasilan melalui promosi film sudah menjadi sebuah kebutuhan.

Kemitraan dengan media, promosi gabungan, merchandising dan strategi promosional, kontes, dan promosi dalam bioskop (in-theatre promotion), strategi pemutaran film dan bagaimana acara premiere film dapat membantu pemasaran – inilah yang akan kita diskusikan dalam sesi ini.

Apakah ada batas bagi visibilitas komersial? Bagaimana mempertahankan positioning tanpa mengorbankan brand yang bekerjasama dengan kita? Kata kuncinya adalah "optimisasi", dan solusinya harus 'win-win'.



CONFERENCE PUBLICITY & PR STRATEGY

27 March 2015
15.15 - 16.45

IFI Auditorium

Michel Burstein
Marc Esposito
Bruno Chatelin

We've gathered together legends in the annals of publicity and PR and, in this session, you'll learn from them exactly how they have built enviable reputations working with industry leaders on a wide range of local and international film projects.

You'll hear exciting inside stories from the Majors and entertaining tales that have turned into legend. Want to know how a film presentation at a major festival raised the profile of the film so much the Studio Chief was forced to lift box office estimates by millions? Interested in how to support respect, trust and faith in your work? Want to know the secrets to keeping things fresh and continuing to grow? Then this session is for you.

It will be exciting, sometimes extreme – and incredibly valuable for anyone who needs to know the 'dos and don'ts' of festivals, and how to hire and use a publicist.

Di sini, kami menghadirkan para legenda dalam industri humas dan publisitas. Di sesi ini, kita akan belajar bagaimana mereka membangun reputasi terbaik dengan bekerja untuk nama-nama papan atas di industri film dalam proyek-proyek berskala lokal dan internasional.

Kita akan mendengar cerita-cerita dan pengalaman menarik langsung dari para pelakunya, serta kasus-kasus yang sudah menjadi bahan pembicaraan di industri ini. Ingin dengar bagaimana presentasi di sebuah festival besar berhasil mengangkat profil sebuah film, sampai seorang kepala studio harus mendongkrak jutaan dollar dalam estimasi box office-nya? Bagaimana cara memenangkan respek dan kepercayaan pada karya kita? Ingin tahu rahasia agar strategi kita tetap segar dan terus berkembang? Dapatkan semua di sesi ini.

Hadiri diskusi yang menarik, kadang ekstrim, dan sangat berharga bagi siapa saja yang ingin belajar tips dan trik dunia humas di festival film, serta bagaimana mencari dan menggunakan publisitas film yang baik.

CONFERENCE THE FESTIVALS CIRCUIT

As most people involved in film know, there is an extensive international short and festival circuit, which adds vibrancy and a truly global nature to the film world. Submitting your film to thousands of individual festivals can be both painful and costly – so how can you access the power of this international audience and resource?

In this session, our experts explore how to make smart commercial decisions about which festivals deserve your films, where to invest your money, and how to submit using ten different digital global industry platforms. We look at what you should do when selected, how to leverage festival 'guerilla marketing' and identify your online allies.

This is your chance to learn from the head of the filmfestivals.com, a master with several hundred festivals under his belt and a network of several thousand festivals on his books. Learn from the master and start thinking BIG!

27 March 2015
17.00 - 18.30

IFI Auditorium

Bruno Chatelin
Morad Kertobi

CONFERENCE & WORKSHOP CINANDO

Cinando is the depository of the best and most comprehensive collection of film industry contacts, contracts, projects in development, films for sale, and schedules of upcoming festivals, and is partnered with a host of the very best major international film events including Cannes, Berlin, Toronto, Hong Kong, Busan AFM and Sundance.

28 March 2015
a) 09.00 - 10.00
b) 10.15 - 11.45

IFI Auditorium

Carole Joly

Its scope, quality and size make it one of the most crucial tools for any film maker who wants to optimise attendances and maximise the outcome of major film events – and this session will help you learn how to use it to your best advantage.

Our expert at this session will teach you more about what Cinando is and how you can leverage the contacts and information it contains, how to access it and why it might be useful, the best way to browse the Cinando database and utilise its online screeners and mobile viewer apps and, best of all, how to use Cinando to promote your content and network with your peers. Open the door to endless resources and opportunities – this session is the KEY!

Sebagian besar pekerja film paham bahwa ada begitu banyak festival film, yang membuat industri film menjadi sebuah arena global yang ramai. Mendaftarkan film kita ke festival yang jumlahnya ribuan bisa sangat repot dan mahal - jadi bagaimana caranya mengefektifkan penonton dan sumber daya internasional ini?

Dalam sesi ini, para pembicara akan berdiskusi tentang cara mengambil keputusan cerdas dalam memilih festival untuk film kita, ke mana kita harus menginvestasikan modal, dan bagaimana mendaftar film menggunakan sepuluh platform digital yang berbeda di industri global. Apa yang harus kita lakukan bila film kita terpilih dalam seleksi, bagaimana memaksimalkan guerilla marketing atau pemasaran non-konvensional dalam festival, dan bagaimana memilih mitra kerjasama online.

Inilah kesempatan kita untuk belajar dari ketua filmfestivals.com, dengan pengalaman di ratusan festival, dan ribuan festival dalam kontak jaringannya. Belajar langsung dari pakarnya dan mulailah berpikir dalam skala besar.

Cinando adalah basis data terbaik dan paling komprehensif di industri film berisi kontak, kontrak, proyek yang sedang berjalan, film yang dijual, dan jadwal festival yang akan berlangsung, bermitra dengan festival dan event film terbesar seperti Cannes, Berlin, Toronto, Hong Kong, Busan, AFM dan Sundance.

Cakupan, kualitas dan skalanya menjadikan Cinando sebagai sarana terpenting bagi pembuat film yang ingin memaksimalkan penonton dan efektivitas dari event film besar. Dalam sesi ini, kita akan belajar bagaimana mengoptimalkan fungsinya.

Para pembicara dalam sesi ini akan berbagi ilmu tentang apa itu Cinando, dan bagaimana kita dapat memanfaatkan kontak dan informasi di dalamnya, bagaimana mengaksesnya dan apa saja manfaatnya, bagaimana cara terbaik untuk mengeksplorasi basis data Cinando dan menggunakan online screener, aplikasi mobile viewer, dan yang paling penting, bagaimana menggunakan Cinando untuk mempromosikan konten dan memperluas jaringan. Sesi ini adalah kunci untuk membuka kesempatan dan sumber daya seluas-luasnya.

CONFERENCE & SHOWCASE SHOOTING OVERSEAS

The experience of shooting a film can vary as much as the locations in which they are filmed, and in this exciting, varied and fast moving session, our team of experts will share 'snapshots' of their experiences across the globe and share with you the secrets to getting the most out of every location, including permits and local support.

You will hear Marc Esposito share his experience shooting *All the Beauty of the World* in Bali and Lombok, enjoy some clips and behind the scenes footage from his film, learn about practical aspects of shooting abroad, including the challenges and benefits of co-production.

The CNC (Centre National du Cinéma) will present their special international fund "Aide aux Cinémas du Monde" which can be granted to filmmakers from Southeast Asia, outlining the processes on how best to access it.

28 March 2015
13.00 - 15.45

IFI Auditorium

Marc Esposito
Julien Ezanno
Franck Priot
Bruno Chatelin

CONFERENCE INTERNATIONAL SALES

The international film industry is made up of literally hundreds of sales companies and distributors, which provide the 'backbone and lungs' of the industry – the cash and distribution channels it relies on for success. Competition is tough and you will need all your skills and ingenuity to ensure your film can benefit from this worldwide network.

This session is your ticket into the world behind the industry's most prestigious festivals – because behind every Cannes or Berlinale, there is a market with a much larger and more significant impact than the festival itself – the market which conducts business transactions in the billions of dollars.

Learn from our experts as they share their experience on how to discover, identify and pitch to buyers, how to negotiate the best deal for your project, when and how to invest, how to identify and capitalise on your markets, the various distribution channels, how to recoup your investment through sales, and how to successfully juggle the many hats you will have to wear to make your project a success.

28 March 2015
16.00 - 17.30

IFI Auditorium

Nicolas
Brigaud-Robert
Bruno Chatelin

Pengambilan gambar film di lokasi yang bermacam-macam pasti mempunyai banyak cerita. Dalam sesi yang seru dan dinamis ini, para pembicara akan berbagi pengalaman shooting mereka di berbagai negara. Juga berbagi tips dan trik di tiap lokasi, termasuk soal perizinan dan dukungan pihak lokal.

Kita akan mendengar cerita Marc Esposito selama produksi All the Beauty of the World di Bali dan Lombok, dan menonton video behind-the-scenes dari film tersebut. Kita juga akan belajar aspek-aspek praktis dari shooting di luar negeri, termasuk tantangan dan keuntungan dari kerjasama produksi.

CNC (Centre National du Cinéma) akan mempresentasikan "Aide aux Cinémas du Monde", program pendanaan yang bisa didapatkan pembuat film Asia Tenggara, dan bagaimana cara terbaik untuk mengakses program tersebut.

Industri film internasional terdiri dari ratusan perusahaan penjualan dan distributor. Merekalah tulang punggung industri ini – modal dan jalur distribusi yang memegang kunci sukses sebuah film. Persaingan yang terjadi luar biasa ketat, dan kita harus memaksimalkan kemampuan dan strategi kita untuk memanfaatkan jaringan global ini demi kesuksesan film kita.

Melalui sesi ini, kita dapat mempelajari apa yang terjadi di balik festival-festival paling bergengsi di industri – karena di balik setiap perhelatan festival film Cannes atau Berlin, ada pasar dengan pengaruh yang jauh lebih besar dan signifikan daripada festival itu sendiri, pasar tempat terjadinya transaksi miliaran dollar.

Para pembicara di sesi ini akan berbagi pengalaman bagaimana mencari, menentukan dan melakukan pitch pada pihak pembeli, bagaimana bernegosiasi secara efektif untuk proyek kita, kapan dan bagaimana berinvestasi, bagaimana menentukan dan mengoptimalkan pasar, berbagai jalur distribusi, bagaimana cara efektif mengembalikan modal investasi melalui penjualan, dan bagaimana menjalankan berbagai peran untuk kesuksesan proyek kita.



ALL MOVIES ALL THE TIME

ALL MOVIES, ALL THE TIME
FILM

WORKSHOP SCRIPTWRITING

Led by Henri Debidour and with special guest Marc Esposito, you will take an in-depth look at the art of scriptwriting with a focus on developing and consolidating ideas, storyline and characters arc.

You'll be treated to a special screening of *Dreamers*, a documentary on scriptwriting by Noelle Deschamps, followed by a lively debate with your peers. This highly-regarded film, which itself was selected at the Venice Biennale, explores the mystery behind the birth of a film and the ideas of the masters, including Guillermo Ariaga, Jacques Audiard, James Gray, Emir Kusturica and Jaco von Doarmel.

You'll get up close and personal with Marc Esposito, discussing his writing methodology, strategic approach and artistic choices, and sharing his experiences in everything from scriptwriting and Journalism, to directing *All the Beauty of the World* shot in Bali.

Attend a lecture on Building Story & Character in French Films and participate in a workshop session centered around your chosen project, where you can pitch your story and work with our expert on refining the storyline and arc of the characters.

28 March 2015
09.00 - 17.00
29 March 2015
09.00 - 17.30

IFI Médiathèque

Henri Debidour
Marc Esposito

Sesi ini dipimpin Henri Debidour, dengan bintang tamu Marc Esposito. Kita akan mendalami seni menulis skenario dengan fokus pada pengembangan dan konsolidasi ide, alur cerita dan perkembangan karakter.

Akan ada pemutaran film dokumenter *Dreamers* karya Noelle Deschamps, disusul diskusi dengan para peserta. Film yang masuk seleksi Venice Biennale ini menyelami rahasia di balik pembuatan film dan pemikiran para maestro film seperti Guillermo Ariaga, Jacques Audiard, James Gray, Emir Kusturica dan Jaco von Doarmel.

Kita akan berdiskusi langsung dengan Marc Esposito tentang metodologi penulisan, pendekatan strategis dan pilihan artistiknya, serta mendengar pengalamannya sebagai penulis skenario, wartawan, hingga sutradara film *All the Beauty of the World* yang dibuat di Bali.

Pembicara akan berbagi proses membangun cerita dan karakter dalam sinema Prancis. Kita juga bisa berpartisipasi dan mengajukan pitch ide cerita, lalu dibimbing oleh para ahli dalam menyempurnakan alur dan perkembangan karakter kita.

Info Berlangganan: Telp. 021-83791595 (Iman), Fax. 021-8303656
atau email ke: langganan@allfilmmagz.co.id

MASTERCLASS ACTING COACHING FOR ACTORS

So what is an Acting Coach? You'll probably find as many definitions as there are coaches, many complicated and even contradictory. Our experts will cut through the confusion, explain how acting coaches work, what they can offer to the actor and the film production, and how you might benefit from their services.

In this session, you'll be taken through three important areas. First, how to efficiently prepare yourself to face the camera in today's fast-paced productions; secondly, what real acting 'presence' is and how to access and develop your personal potential and finally, how to respond to the requirements of the role with total freedom, bypassing your fears and accessing your emotions to thrill audiences.

Most importantly, our experts will show you how to get in touch with yourself – the artistic, creative and sensitive self – and work with others involved in the production of a film. It will be exciting, flexible and fun...and it could be the most important step you ever take towards becoming the actor you dream of being.

29 March 2015
09.00 - 17.30

IFI Auditorium

Pascal Luneau



30 March 2015
09.00 - 16.00

Cinema XXI -
Plaza Indonesia

Pascal Luneau

MASTERCLASS ACTING COACHING FOR DIRECTORS

So what is an Acting Coach? You'll probably find as many definitions as there are coaches, many complicated and even contradictory. Our expert will cut through the confusion and explain how acting coaches work and what they can offer to help Directors get the best out of their actors.

Far from taking over your role as Director, the Acting Coach assists by helping to prepare the actors and build their confidence before filming begins, and to work as a liaison between actors and Directors so that the expectations and requirements are not only clearly understood, but met or exceeded when the actor gets in front of the camera.

In this workshop, we'll explore what really goes on between actors and directors, the tools great coaches use to effectively improve acting performance, and how to avoid costly and time-consuming problems on set. The skills and insights you'll gain from this session could transform your next film production, so don't miss out!

Apa itu 'Pelatih Akting'? Mungkin definisinya bermacam-macam, rumit dan kontradiktif. Pembicara di sesi ini akan menjawab semua tanda tanya, menjelaskan bagaimana cara kerja pelatih akting, dan menunjukkan bagaimana pelatih akting membantu aktor dan produksi film, serta apa manfaatnya bagi kita.

Ada tiga bagian penting di sesi ini. Pertama, bagaimana persiapan efisien untuk tampil di depan kamera dalam ritme produksi yang cepat. Kedua, apa itu daya tarik atau 'presence' dalam berakting, serta bagaimana mengakses dan mengembangkan potensi pribadi. Ketiga, bagaimana memenuhi tuntutan peran dengan bebas, mengatasi rasa takut dan mengakses ruang emosi untuk menyentuh penonton.

Yang terpenting, kita akan diajarkan untuk terkoneksi dengan sisi artistik, kreatif dan sensitif kita, tak lupa juga dengan lawan main. Sebuah sesi yang seru, fleksibel, menyenangkan, dan bisa jadi langkah terbaik untuk berkembang menjadi seorang aktor ideal.

Apa itu 'Pelatih Akting'? Mungkin definisinya bermacam-macam, rumit dan kontradiktif. Pembicara di sesi ini akan menjawab semua tanda tanya, menjelaskan bagaimana cara kerja pelatih akting, dan bagaimana mereka bisa membantu sutradara menggali potensi para aktornya.

Pelatih akting sama sekali tidak mengambil alih peran sutradara, tapi membantu aktor mempersiapkan diri dan membangun kepercayaan diri mereka sebelum shooting dimulai. Ia juga menjadi penghubung antara aktor dan sutradara untuk menyamakan persepsi dan ekspektasi, lalu membantu aktor memenuhi (atau bahkan melampaui) ekspektasi tersebut di depan kamera.

Dalam lokakarya ini, kita akan mengeksplorasi hubungan antara aktor dan sutradara, metode yang dipakai pelatih yang baik untuk memperbaiki kualitas akting pemain, dan bagaimana menghindari masalah di lokasi shooting agar tak ada waktu dan biaya yang terbuang. Keahlian dan pemahaman yang kita dapatkan dari sesi ini dapat meningkatkan kualitas film kita selanjutnya secara drastis. Jadi jangan lewatkan!

WORKSHOP PITCHING LAB

Do you have a script or a great idea for a film? That's fantastic – but what should you call it, and how can you get the green light to get it into production?

Choosing the right title for your film is not always as simple as it seems, but we can help! Learn the rules and when to break them, find out how to craft your words and avoid common pitfalls like direct translations, and explore all the mysterious elements that contribute to an effective, engaging and enticing title that is a perfect match for your film.

Once you have the title, it's time to put together a pitch to convey your concept and your passion to the people who can help you make it – the busy producers, distributors and financiers. Daunting it may be, but with the right tips you can put together a pitch that concisely and precisely sells your idea and gets the right people excited about being involved. This is the session for filmmakers who need to know what to say and how to say it – and who yearn to learn the secrets to engaging with the audience and, more importantly, making people want to invest their time and money in your project.

30 March 2015
09.00 - 10.30

IFI Auditorium

Anne Sanchez
Olivier Doyen
Bruno Chatelin

CONFERENCE FOCUS ON SHORTS

If you have short films and big ambitions, this session is for you! Short films are challenging to make but an excellent way to engage the international entertainment market.

Our experts will demystify the industry and put it in perspective, outline the role of the CNC and key industry figures and discuss co-production platforms. Most importantly, you'll know how to sell, price and monetise your short film and pick up specific strategies for designing your festival circuit.

Think smart and network to make the most of your short film opportunities!

30 March 2015
10.45 - 12.15

IFI Auditorium

Morad Kertobi
Patrice Carré
Bruno Chatelin

Punya skenario atau ide yang menarik untuk dijadikan film? Tapi bagaimana bila kita belum punya judul, atau bagaimana mewujudkan ide menjadi sebuah produksi?

Memilih judul ternyata tidak mudah, tapi kami siap membantu. Di sesi ini, kita akan belajar kapan harus mengikuti pakem-pakem yang ada, dan kapan harus melanggarnya. Pelajari juga bagaimana mengemas kata-kata yang menarik, dan tidak terjebak dalam terjemahan yang terlalu harafiah. Kita juga akan mengeksplorasi elemen-elemen yang membuat sebuah judul film menjadi efektif, menarik dan membuat penasaran.

Setelah mendapatkan judul, saatnya membuat pitch yang merangkum konsep untuk meyakinkan pihak-pihak yang bisa mewujudkan ide kita - produser, distributor dan penyandang dana. Proses ini memang menantang, tapi dengan tips yang tepat, kita bisa menyusun sebuah pitch yang merangkum ide kita dengan padat dan tepat, dan membuat pihak-pihak ini ingin terlibat. Sesi ini ditujukan untuk para pembuat film yang ingin belajar tentang isi pesan dan cara menyampaikannya, bagaimana menarik perhatian penonton, dan, yang terpenting, bagaimana membuat pihak-pihak penting mau menginvestasikan waktu dan dana mereka pada proyek kita.

Inilah sesi untuk para pembuat film pendek yang ingin mewujudkan ambisi mereka. Membuat film pendek punya tantangannya sendiri, tapi bisa jadi cara efektif menarik perhatian pasar dunia.

Para pembicara akan menjawab semua pertanyaan seputar industri film pendek, membahas peran dari CNC dan tokoh-tokoh industri penting, serta platform produksi kerjasama. Yang terpenting, kita akan belajar bagaimana menjual, menentukan harga, dan menyusun taktik penjualan film kita, juga bagaimana berstrategi di arena festival.

Waktunya berpikir cerdas, mengembangkan jaringan, dan membuka kesempatan bagi film pendek kita.

CONFERENCE THE ART OF POSTERS

A great poster captures the essence of the film using artistic expression to create something which is fun and colourful as life..but also a finely-tuned commercial vehicle. Getting the mix just right can, quite literally, make or break your film.

Promotional posters take many forms, shapes and sizes, with images and words blended in a variety of ways, but the principles for success remain remarkably simple. In this session, we will look at some classic poster examples, walk through a range of genres and explore different approaches to suit different actors or different target markets to see how good posters work.

You'll learn how to select and brief an agency or graphic designer, how to choose elements like images, teasers, catch lines and quotes, and how to participate in the creative process to get the best results. You'll even learn how to break the rules to create extra impact and visibility.

30 March 2015
13.15 - 14.45

IFI Auditorium

Anne Sanchez
Olivier Doyen
Bruno Chatelin

CONFERENCE THE SCIENCE BEHIND TRAILERS AND TEASERS

Making the trailer or 'teaser' is almost as complex as film making itself. Short – but not too short. Long enough to excite and entice – but not too long. Visual, yes – but should you take a graphic, subliminal, narrative, or perhaps a different approach? At this session, you'll learn how and why you make trailers and teasers, who you make them for and which media is the best choice for their release.

We'll unpick the science behind classic teasers like *This is Spinal Tap* by Rob Reiner and Oliver Stone's *The Doors*, look at how *Detective* by Godard selected images that didn't even belong to the music he used, and examine how to use music, like in the classic *Apocalypse Now* trailer.

Importantly, we'll also talk about your release strategy – where and when your trailer will be shown. Today's teasers are not limited to the theatre, but can be launched across a range of channels including the exciting possibilities of social media, where you may just achieve the holy grail of going from trailer, to buzz, to a viral sensation screening to millions... at no charge. It's all ahead of you in this session!

30 March 2015
15.00 - 16.30

IFI Auditorium

Sonia Mariaulle
Bruno Chatelin

Poster yang baik dapat menangkap esensi sebuah film dengan menggunakan ekspresi-ekspresi artistik. Ia berlaku sebagai sebuah karya seni sekaligus sarana pemasaran yang jitu. Keberhasilan sebuah film dapat bergantung dari seberapa lihai kita menggabungkan kedua fungsi poster ini.

Poster promosi film bisa bermacam-macam bentuk dan ukurannya, juga ada banyak cara bermain dengan gambar dan kata-kata, tapi kunci suksesnya sebetulnya sangat sederhana. Dalam sesi ini, kita akan belajar dari contoh poster-poster film yang klasik, menilik genre film dan mengeksplorasi berbagai pendekatan yang sesuai dengan aktor atau target penonton tertentu.

Kita akan belajar bagaimana cara memilih dan memberi brief pada desainer grafis, bagaimana bermain dengan elemen-elemen seperti gambar, teaser, kata-kata atau kutipan, dan bagaimana ikut terlibat dalam proses kreatif untuk hasil optimal. Bahkan, kita juga akan belajar bagaimana "melanggar aturan" untuk mendapatkan efek dan visibilitas yang lebih kuat.

Membuat trailer atau teaser film hampir sama rumitnya dengan membuat film itu sendiri. Singkat – tapi jangan terlalu singkat. Cukup panjang untuk membuat tertarik – tapi jangan terlalu panjang. Visual penting, tapi bagaimana pendekatannya – apakah naratif yang grafis dan subliminal, atau cara lain? Dalam sesi ini, kita akan belajar bagaimana dan mengapa kita membuat trailer dan teaser film, untuk siapa kita membuatnya, dan media apa yang paling cocok untuknya.

*Kita akan menganalisa ilmu di balik teaser-teaser film klasik seperti teaser film *This is Spinal Tap* karya Rob Reiner, dan *The Doors* karya Oliver Stone, bagaimana *Detective* karya Godard menampilkan gambar-gambar yang tidak selaras dengan musik yang digunakan, dan juga bagaimana memilih musik, seperti dalam trailer klasik *Apocalypse Now*.*

Penting juga untuk membahas strategi rilis – di mana dan kapan trailer kita akan diputar. Saat ini, teaser film tak hanya bisa diputar di bioskop saja, tapi lewat berbagai jalur, termasuk media sosial yang sangat menjanjikan, di mana kita bisa mencapai apa yang selama ini diidam-idamkan para pembuat trailer film: dari trailer, menjadi buzz yang diperbincangkan, lalu menjadi sensasi viral yang ditonton jutaan orang...tanpa biaya sepeserpun. Temukan semuanya di sesi ini!



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SPEAKERS

Digital pioneer and entrepreneur, Bruno has unmatched experience in the industry, spanning filmmaking, production, training, studio management, distribution, marketing and online resources.

After graduating business school, Bruno joined the advertising industry and rose to the position of Director with leading international agencies including Intermarco – Publicis, DMM Masius and JWT. In 1985, he became a film distributor working in France for Sony and, over the past 30 years, has launched more than 200 films as a distributor for that company and, later, as Marketing Director and Managing Director of UGC 20th Century Fox.

During his career, he has also run a film school and film studio in Cherbourg. Bruno is a co-founder of the filmfestivals.com web portal and social network, which connects films to festivals and boasts one of the largest databases in the world, with 192.000 subscribers and 830.000 unique visitors across the globe each year. He also runs a consulting boutique, which specialises in online and festival marketing for film.



BRUNO CHATELIN CONFERENCE CHAIR

Sebagai pelaku bisnis dan pelopor di dunia digital, pengalaman Bruno di industri perfilman sulit ditandingi: mulai dari menjadi sutradara, produser, pengajar, hingga di bidang manajemen studio, distribusi, pemasaran dan online resources.

Setelah menyelesaikan sekolah bisnis, Bruno terjun ke dunia periklanan dan meniti karir hingga menjabat posisi Director di berbagai biro iklan papan atas seperti Intermarco-Publicis, DMM Masius dan JWT. Tahun 1985, ia menjadi distributor film untuk Sony di Prancis. Selama 30 tahun terakhir, sudah lebih dari 200 film yang diluncurkan Bruno selaku distributor di Sony, dan kemudian selaku Marketing Director dan Managing Director untuk UGC 20th Century Fox.

Selama karirnya, Bruno juga pernah mengepalai sekolah film dan studio film di Cherbourg.

Bruno adalah salah satu pendiri filmfestivals.com, portal dan jaringan sosial yang menghubungkan film dengan berbagai festival internasional. Situs ini mempunyai salah satu basis data terbesar di dunia, 192 ribu anggota, dan dikunjungi oleh 830 ribu orang dari seluruh penjuru dunia setiap tahunnya. Bruno juga memimpin sebuah perusahaan konsultan, dengan fokus pada pemasaran ke festival film dan pemasaran film secara online.

After graduating from ESCP business school in 1991, Anne's career began at Direction du Courrier International de La Poste. In 1999, she joined renowned producer, filmmaker and marketer Arnaud Rouvillois at Mercredi agency in Paris. Today, as an Associate Director of Mercredi, Anne brings unrivalled expertise and experience in buying, marketing and promoting films to the Equator Film Expo.

Mercredi, which was founded in 1993, is dedicated to the theatrical marketing of films in France, specialising in media partnerships and brand tie-ins. It is now widely regarded as France's leading agency for film.

During her time there, Anne has been involved in more than 800 film launches including all the films for the Metropolitan Film Export. These include such leading titles as the epic *Lord of the Rings* trilogy, *Le Fabuleux Destin d'Amélie Poulain*, *Sex and the City*, *Avatar* and *The Hunger Games*, children's films such as *Le Petit Nicolas* and *Hugo Cabret*, and many animation features like *Kirikou*, *Chicken Run*, *Azur et Asmar*, *Mia et le Migou*, *U*, *Planet 51*, *Zarafa* and *Ernest et Celestine*.



ANNE SANCHEZ FILM PROMOTION & MARKETING

Lulusan sekolah bisnis ESCP tahun 1991 ini memulai karirnya di Direction du Courrier International de La Poste. Tahun 1999, Anne bergabung dengan Mercredi sebagai Associate Director dan bekerja bersama Arnaud Rouvillois, seorang produser, sutradara, dan pelaku pemasaran film ternama. Saat ini, sebagai Associate Director di Mercredi, Anne akan berbagi keahlian dan pengalamannya di bidang pembelian, pemasaran dan promosi film di Equator Film Expo.

Berdiri tahun 1993, Mercredi memfokuskan diri pada pemasaran film di bioskop Prancis, khususnya pada kemitraan media dan kerjasama dengan brand. Saat ini, Mercredi diakui sebagai salah satu perusahaan pemasaran film terbaik di Prancis.

*Di Mercredi, Anne terlibat dalam peluncuran lebih dari 800 film, termasuk film-film untuk Metropolitan Film Export, antara lain trilogi *The Lord of the Rings*, *Le Fabuleux Destin d'Amélie Poulain*, *Sex and the City*, *Avatar* dan *The Hunger Games*; film anak-anak *Le Petit Nicolas* dan *Hugo Cabret*, serta film animasi *Kirikou*, *Chicken Run*, *Azur et Asmar*, *Mia et le Migou*, *U*, *Planet 51*, *Zarafa* dan *Ernest et Celestine*.*

BERNARD

BORIS

CINÉMA DES ANTIPODES, PRESIDENT

Lahir di Paris, ketertarikan Bernard pada perfilman Australia berawal saat menonton Picnic at Hanging Rock karya Peter Weir, tahun 1977. Karena film ini, Bernard jadi mencari tahu tentang film-film Antipodes (Australia, Selandia Baru dan sekitarnya). Dengan kelahiran kembali industri film lokal di belahan dunia tersebut, ia menemukan banyak film lagi yang membuatnya jatuh cinta.

Tahun 1995, Bernard mendirikan Association Cinéma des Antipodes. Empat tahun kemudian, ia mendirikan Saint-Tropez Antipodes Film Festival. Selagi mengembangkan kegiatannya, ia memperluas wawasan ke Selandia Baru, lalu menambahkan negara-negara tetangga Australia, yaitu Vanuatu, New Caledonia, Samoa, dan yang terbaru, Indonesia, sebagai destinasi film favoritnya.

Bernard secara teratur berkeliling wilayah Oceania dan mencari film-film Antipodes untuk disertakan ke festival seperti Cannes Cinephiles - di mana ia berperan penting dalam mengembangkan jumlah film Antipodean, dari satu film di 1995 menjadi 27 film di 2014 - Rochefort (Festival du Cinéma des Pays du Pacifique Sud), Ales, Toulouse, Locarno, L'Etrange dan FIFE (Environment International Film Festival) di Paris.

Di EFX, Bernard juga akan menjadi juri untuk EFX Antipodes Awards. Pemenangnya berkesempatan dikirim ke Cannes untuk menghadiri pemutaran filmnya di seksi Antipodes dalam Cannes Cinephile, dan pemutaran untuk media dan calon pembeli film.



Born in Paris, Bernard has a passion for Australian film ignited when he first saw Peter Weir's classic, *Picnic at Hanging Rock* in 1977. The film set Bernard looking for more Antipodean film and, with the renaissance of the local industry underway, Bernard soon found many more films to love.

In 1995, he established the Association Cinéma des Antipodes and four years later, founded the Saint-Tropez Antipodes Film Festival. While expanding his activities he also broadened his horizons to New Zealand. Since then, he has added other Australian neighbours, Vanuatu, New Caledonia, Samoa and most recently, Indonesia to his favourite filmmaking destinations.

Bernard travels regularly around Oceania to sources Antipodean content for many festivals including Cannes Cinephiles, where he has made Antipodean content grow from one film in 1995 to 27 screenings in 2014 - Rochefort (Festival du Cinéma des Pays du Pacifique Sud), Ales, Toulouse, Locarno, L'Etrange and FIFE (Environment International Film Festival) in Paris.

At EFX, Bernard will also judge the EFX Antipodes Awards, giving the winner a chance to travel to Cannes to see their film screened in the Antipodes section of Cannes Cinephiles and also at a free Market screening in front of media and potential buyers.



CAROLE JOLY CINANDO, PROJECT MANAGER

After achieving her Master's Degree in Cultural Management, specialising in the cinema industry, from *École d'Art et de Culture* in Paris, Carole gained extensive professional experience in a variety of positions related to film and the arts.

These included including trainee Production Assistant with *La Huit*, Project Development Consultant for a cultural centre with the city of Greater Paris on behalf of the City of Sevran, working with sales company *Wild Bunch* on international festivals and markets, and marketing and sales with *Universal Pictures Video*.

In 2011, Carole joined *Cinando*, where she is a Project Manager, handling partnerships with festivals and film markets, communications and customer relations, and coordinating web projects and mobile applications.

Setelah meraih gelar magister di bidang Manajemen Kebudayaan dengan fokus pada industri sinema dari École d'Art et de Culture di Paris, Carole mengasah pengalamannya dengan berbagai posisi di bidang film dan seni.

Posisi yang dipegangnya antara lain Trainee Production Assistant di La Huit dan Project Development Consultant untuk pusat kebudayaan di Paris dan wilayah sekitarnya, mewakili area Sevran. Ia juga pernah menangani pasar film dan festival internasional di perusahaan penjualan Wild Bunch, serta pemasaran dan penjualan di Universal Pictures Video.

Tahun 2011, Carole bergabung dengan Cinando sebagai Project Manager, menangani kemitraan dengan festival dan pasar film, komunikasi dan customer relations, serta koordinasi proyek web dan aplikasi mobile.



Sebagai konsultan senior, Franck memiliki 25 tahun pengalaman di industri perfilman. Ia memulai karirnya sebagai kritikus film, serta menjadi presenter dan produser program TV bertema film untuk saluran Vivendi.

Sebagai seorang inovator, Franck memperkenalkan konsep film bisu yang diputar dengan iringan musik yang dimainkan musisi digital secara live, serta menggagas Extrême Cinéma Festival. Kemudian, ia bekerja dengan komisi film dan surat kabar, dan memegang peran kunci dalam penganggaran dan implementasi sejumlah proyek insentif untuk produksi film asing di Prancis.

Franck menulis sebuah buku tentang pembiayaan produksi dan kerjasama produksi film Prancis, serta dua buku terbitan French Tourism Board yang membahas sinergi antara film dan sektor pariwisata – sebuah topik yang merupakan keahliannya.

Ia juga sering diundang ke berbagai acara film internasional sebagai panellis atau moderator, di antaranya HK Filmart, Beijing Film Market, FICCI Frames di Mumbai, Cannes, Berlin dan Toronto.

FRANCK PRIOT FILM INDUSTRY SENIOR CONSULTANT

Franck is a senior consultant who has more than 25 years' experience in the film industry. He commenced his career as a film critic, and hosted and produced a television show about movie for a Vivendi channel.

An innovator, Franck was responsible for introducing to France the concept of silent movies, screened with a live score performed by digital musicians, and also created the Extrême Cinéma Festival. Since that time, he has worked with industry paper and film commissions and was a key player in the conception and implementation of new incentives for foreign film productions in France.

Franck has authored a book about the financing of French film productions and co-productions, as well as two books published by the French Tourism Board which outline the synergies between the film and tourism sector – a subject on which he is considered an expert.

As such, he has been invited to many film events around the world to act as a panellist or moderator, including HK Filmart, Beijing Film Market, FICCI Frames in Mumbai, Cannes, Berlin and Toronto.



After achieving his MFA in Screenwriting at UCLA, Henri worked for Rob Fried Entertainment/ Sony Pictures as a script consultant on films including *The Scarlet Letter* and *The Boondock Saints*. During this time, he wrote his first feature film, *A Grain of Sand* and a thriller, *Little Red Riding Hood* (selected for UCLA Screenwriting Competition Award, Sundance Film Festival, 1999).

He has since worked on dramas, comedies, thrillers, two and 3D animations, TV episodes and documentaries and recently published a novel, *If Trees Could Fly*. Today, Henri is a script doctor for Initiative Films and also works on his own projects.

HENRI DEBIDOUR SCRIPT DOCTOR

Setelah meraih gelar Master of Fine Arts di UCLA, Henri bekerja di Rob Fried Entertainment/Sony Pictures sebagai konsultan skenario untuk film-film seperti *The Scarlet Letter* dan *The Boondock Saints*. Saat bekerja di sana, ia menulis skenario pertamanya, *A Grain of Sand*, serta thriller berjudul *Little Red Riding Hood* (terpilih mengikuti UCLA Screenwriting Competition Award, Sundance Film Festival, 1999).

Henri juga telah menangani sejumlah film drama, komedi, thriller, animasi 2D dan 3D, serial TV dan dokumenter, serta baru saja menerbitkan novelnya, *If Trees Could Fly*. Saat ini, Henri menjabat konsultan skenario di Initiative Films dan mengerjakan beberapa proyek pribadi.

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JULIEN EZANNO

CNC, COMMUNICATION
DIRECTOR

Julien bergabung di CNC (Centre National du Cinéma) tahun 2001, setelah sebelumnya berkarir di industri penerbangan. Awalnya, ia berada di bawah CEO, menangani bisnis umum yang berhubungan dengan produksi film.

CNC bertanggung jawab atas pengaturan dan inisiatif dukungan di industri film. Organisasi ini didanai oleh pendapatan tiket bioskop, dan pemasukan dari penyiar dan editor video, dan, sejak 2011, juga pendapatan dari pajak penyedia Internet. Saat ini, sebagian besar dana digunakan untuk mendukung produksi film dan televisi. Tahun 2012, CNC memiliki anggaran 667 juta euro dan memproduksi 279 film melalui proses sertifikasi.

Tahun 2007, Julien memegang posisi baru dan bertanggung jawab mengelola kerjasama produksi internasional. Tugasnya adalah mengembangkan relasi bilateral dengan semua negara yang memiliki perjanjian resmi dengan Prancis. Ia juga bertanggung jawab atas negosiasi perjanjian baru dengan negara-negara yang ingin menjalin kerjasama film dengan Prancis. Di saat yang sama, ia menjadi wakil Prancis di Eurimages, yang menangani pendanaan ko-produksi Eropa.

Akhir tahun lalu, Julien ditunjuk sebagai Communications Director CNC, di mana ia bertanggung jawab atas komunikasi internal dan eksternal, kecuali relasi dengan pers. Hal ini semakin memperkaya pengalamannya di industri film.

Julien joined the CNC (Centre National du Cinéma) in 2001 after a career in the airline industry and was initially a part of the CEO's team dealing with general business issues relating to film productions.

The CNC, the French national film fund, is in charge of both regulatory issues and support initiatives for the industry. It has been financed by self-administered levies on cinema admissions and the turnover of broadcasters and video editors and, since 2011, also the revenue from a new tax on the turnover of Internet providers. Today, most of that money is used to support the production of cinema and television content. In 2012, the CNC had a budget of 667 million euros and officially produced 279 films through its certification process.

In 2007, Julien was appointed to a new position where he was responsible for managing international co-productions. His task was to develop bilateral relations with all the countries France has official Agreements with, encouraging foreign producers to work with French partners. He was also in charge of negotiating new Agreements with countries identified as willing to establish a privileged relation with France in the field of films, and at this time was also the French delegate to the European co-production fund, Eurimages.

Late last year, Julien was made Communications Director of the CNC, a role which places him in charge of both internal and external communications issues, except press relations, further expanding his extensive experience in the industry.





Lahir di Aljir, Aljazair, tahun 1952, Marc pindah ke Prancis sepuluh tahun kemudian, dan meraih gelar Bachelor of Literature dari Paris Journalists' Training Centre tahun 1974.

Mengawali karirnya sebagai jurnalis, kritikus film, dan manajer pers, nama Marc tak bisa dipisahkan dari kesuksesan dua majalah film Prancis - *Première*, di mana ia menjadi editor tahun 1976 hingga 1987, dan *Studio*, yang didirikannya tahun 1987, dan beroperasi selama enam tahun.

Saat menjadi redaksi majalah *Studio*, Marc menyutradarai film panjang pertamanya, *Patrick Dewaere*, dokumenter tentang aktor Prancis terkenal yang bunuh diri di usia 35 tahun. Film ini berhasil masuk Official Selection di Festival Film Cannes 1992, dan menjadi titik transisi Marc dari jurnanisme ke penulisan skenario dan penyutradaraan film.

Setelah beberapa tahun menulis skenario, ia menyutradarai film fiksi panjang pertamanya, *Le Coeur des Hommes* (The Heart of Men) tahun 2003. Film ini melambungkan namanya, disusul film-film berikut yang ditulisnya, antara lain *Toute la Beauté du Monde* (All the Beauty of the World - 2006), yang berlokasi di Bali dan Lombok, *Le Coeur des Hommes 2* (2007), *My Buddy* (2010) dan *Le Coeur des Hommes 3* (2013).

MARC
ESPOSITO
WRITER & DIRECTOR

Born in Algiers, Algeria, in 1952, Marc moved to France a decade later, where he completed his education achieving a Bachelor of Literature as a graduate of the Paris Journalists' Training Centre in 1974.

First a journalist, critic and press manager, Marc's name is inextricably linked to the success of two French film magazines - *Première*, which he edited from 1976 to 1987, and *Studio Magazine* which he founded in 1987 and ran for six years.

While editing *Studio*, Marc directed his first feature film, *Patrick Dewaere*, a documentary about a famous French actor who tragically committed suicide at the age of just 35. The film received Official Selection at the 1992 Cannes Film Festival, and marked the start of Marc's transition from journalism into screen writing and film direction.

After some years devoted to writing, he directed his first feature film, *Le Coeur des Hommes* (The Heart of Men) in 2003 and is well known for this and other projects for which he has also written both the screenplay and dialogue. These include *Toute la Beauté du Monde* (All the Beauty of the World - 2006), shot mainly in Bali and Lombok, *Le Coeur des Hommes 2* (2007), *My Buddy* (2010) and *Le Coeur des Hommes 3* (2013).



MICHEL
BURSTEIN
FILM PUBLICIST

Tahun 1992, Michel mendirikan Bossa Nova, perusahaan di bidang komunikasi, pemasaran dan humas. Sebelumnya, ia berpengalaman di bidang produksi, distribusi dan pemasaran film. Saat ini, perusahaannya bekerja dengan banyak pembuat film, produser, distributor, festival dan asosiasi film lokal dan internasional. Selama 25 tahun, Bossa Nova juga bekerjasama dengan The European Film Awards.

Dalam 30 tahun terakhir, Michel telah meluncurkan ratusan film. Perusahaannya telah bekerjasama dengan nama-nama besar seperti Darren Aronofsky, Malik Benjelloul, Ken Burns, Michael Cimino, David Cronenberg, Brian de Palma, Shoen Imamura, James Ivory, Emir Kusturica, Guillermo del Toro, Jonathan Demme, Atom Egoyan, Peter Greenaway, Tom Hooper, Spike Lee, Barry Levinson, Alan Parker, Park Chan Wook, Sam Raimi, Robert Rodriguez, George Romero, Volker Schlöndorff, Julian Schnabel, Quentin Tarantino, Julien Temple, Ridley Scott, Jean Marc Vallée, Gus Van Sant, Paul Verhoeven, Andrzej Wajda, Bruce Weber, John Woo dan Wong Kar Wai.

Bossa Nova juga bergerak di bidang kehumasan untuk industri musik, video, televisi dan internet. Nama-nama yang pernah ditanganinya di Prancis antara lain Roberto Benigni, Vincent Cassel, Maggie Cheung, Russell Crowe, Colin Firth, Tony Leung, Madonna, Diego Maradona, Nicole Kidman, Natalie Portman, Mickey Rourke, The Rolling Stones, Bruce Springsteen, Uma Thurman dan Rachel Weisz.

Michel founded his communication, marketing and PR agency Bossa Nova in 1992, after various experiences in film production, distribution & marketing. Today, the agency works with an eclectic range of local and international film creators, producers and distributors, festivals and associations, and for 25 years, The European Film Awards.

Michel has launched hundreds of films over the past 30 years. The company has worked with gifted filmmakers including Darren Aronofsky, Malik Benjelloul, Ken Burns, Michael Cimino, David Cronenberg, Brian de Palma, Shoen Imamura, James Ivory, Emir Kusturica, Guillermo del Toro, Jonathan Demme, Atom Egoyan, Peter Greenaway, Tom Hooper, Spike Lee, Barry Levinson, Alan Parker, Park Chan Wook, Sam Raimi, Robert Rodriguez, George Romero, Volker Schlöndorff, Julian Schnabel, Quentin Tarantino, Julien Temple, Ridley Scott, Jean Marc Vallée, Gus Van Sant, Paul Verhoeven, Andrzej Wajda, Bruce Weber, John Woo and Wong Kar Wai.

The company has developed skills in other PR sectors such as music, video, television and internet. Among major international names they have worked with in France are Roberto Benigni, Vincent Cassel, Maggie Cheung, Russell Crowe, Colin Firth, Tony Leung, Madonna, Diego Maradona, Nicole Kidman, Natalie Portman, Mickey Rourke, The Rolling Stones, Bruce Springsteen, Uma Thurman and Rachel Weisz.

MORAD KERTOBI

CNC, HEAD OF THE
SHORT FILM DEPT.

Morad bergelar Master of Law and Administration of Audiovisual Communications dari Paris I Panthéon Sorbonne. Berbagai posisi telah dipegangnya selama 20 tahun berkarir di CNC (Centre National du Cinéma), Direction de la Création, des Territoires et des Publics, di Prancis.

Saat ini, Morad mengapai Short Film Department. Tugas utamanya adalah mengelola berbagai dana subsidi yang diberikan pada produser film pendek, dan mengoordinasi aplikasi untuk dana dengan berbagai pihak di industri.

Dalam menjalankan tugasnya, Morad banyak bekerja dengan penulis, produser, sindikasi, sekolah, lembaga penyiaran, bioskop, festival, jaringan dan distributor, sehingga wawasannya dalam aspek industri ini begitu luas dan komprehensif.



Morad graduated with a Master of Law and Administration of Audiovisual Communications from the Paris I Pantheon Sorbonne and has held a variety of different positions over his 20-year career at the CNC (Centre National du Cinéma), Direction de la Création, des Territoires et des Publics.

Today, Morad is the Head of the Short Film Department at the CNC, where his main role is to manage the various subsidies granted to short film producers, and to coordinate the application of these grants with the various players involved in the industry.

To do this, Morad works closely with authors, producers, syndicates, schools, broadcasters, theatres, festivals, networks and distributors - in fact, there are few people who have a broader and more comprehensive knowledge of this aspect of the industry.



NICOLAS BRIGAUD- ROBERT

INTERNATIONAL
SALES AGENT

Nicolas is the CEO and a member of the Board for Films Distribution, an independent Paris-based film export company which has sold more than 300 movies across the globe since its inception in 1997. As well as the many awards it has received for its films at leading festivals including Cannes, Berlin and Venice, Film Distributions has been nominated seven times at the Oscars.

In addition, Nicolas has founded a number of other companies including Films Boutique, a film export company based in Berlin, Be For Films, a similar organisation running out of Brussels, and Film Talents, a leading talent agency which represents writers and directors in France.

Complementing his business endeavours, Nicolas is a graduate of the Institute of Political Studies in France (IEP de Paris) and has a PhD in Sociology, specialising in the study of cultural industries. He lectures in socio-economics at two of the leading universities in Paris - the Sorbonne and the University of Saint-Denis.

Nicolas adalah CEO dan board member di Films Distribution, perusahaan ekspor film independen di Paris, yang telah menjual lebih dari 300 film ke pasar internasional sejak didirikan tahun 1997. Film-film yang ditanganinya memenangkan banyak penghargaan di festival seperti Cannes, Berlin dan Venice, serta mendapatkan tujuh nominasi Oscar.

Nicolas juga mendirikan Films Boutique, perusahaan ekspor film di Berlin, Be For Films, perusahaan serupa di Brussels, dan Film Talents, talent agency terkenal yang mewakili penulis dan sutradara di Prancis.

Keahlian Nicolas didukung pendidikannya di Institute of Political Studies (IEP de Paris) di Prancis, dengan gelar PhD dalam Sosiologi, spesialisasi studi industri kebudayaan. Ia juga mengajar mata kuliah Sosial-Ekonomi di dua universitas ternama di Paris - Sorbonne dan University of Saint-Denis.

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Olivier's career in film started in 1994, when he joined Gaumont Buena Vista International in France, where he was in charge of the marketing department handling all the films produced and distributed by Gaumont. These included *The Fifth Element* by Luc Besson, *Le Diner de Cons* from François Veber, Jean-Marie Poiré's *Visitors II* and *Elisa* by Jean Becker.

He then became Marketing Director of Europacorp, taking on a wide range of strategic marketing, PR, media management and talent relationships, and was also Director of that company's integrated YDEO agency.

In July 2010, Olivier founded Full Frame, an independent promotional agency for film distributors in France. Full Frame provides consultancy services in marketing, advertising, promotion and media buying and has worked on titles including Walt Disney's *On the way to School*, Maurice Barthelemy's *Not Very Normal Activities* from Paramount Pictures, and KWET's *Symphony of Disney Classics*.

OLIVIER DOYEN FILM COMMUNICATION

Olivier memulai karirnya di dunia film tahun 1994, ketika bergabung dengan Gaumont Buena Vista International di Prancis, mengepaldi bagian pemasaran dan menangani semua film yang diproduksi dan didistribusikan oleh Gaumont, di antaranya The Fifth Element karya Luc Besson, Le Diner de Cons karya Francis Veber, Visitors II karya Jean Marie Poiré dan Elisa karya Jean Becker.

Kemudian Olivier menjabat Marketing Director di Europacorp, di mana ia bertanggung jawab atas strategi pemasaran, humas, manajemen media dan relasi dengan aktor. Ia juga memegang posisi Director di YDEO, anak perusahaan terintegrasi yang bernaung di bawah Europacorp.

Juli 2010, Olivier mendirikan Full Frame, perusahaan promosi independen untuk distributor film di Prancis. Full Frame menyediakan layanan konsultasi di bidang pemasaran, iklan, dan pembelian media. Film-film yang ditanganinya antara lain On the Way to School produksi Walt Disney, Not Very Normal Activities karya Maurice Barthelemy produksi Paramount Pictures, dan Symphony of Disney Classics produksi KWET.





PASCAL LUNEAU ACTING COACH

Pascal adalah pelatih akting, sutradara, manajer panggung, penulis naskah dan penata musik kawakan. Deretan pengalamannya ini sangat berguna ketika bekerja dengan para aktor untuk mendalami peran mereka.

Ia telah melatih dan membantu persiapan aktor untuk lebih dari 60 film, baik produksi Prancis maupun internasional. Selain menulis naskah bagi berbagai film bioskop dan televisi, Pascal juga berpengalaman di bidang teater, penyutradaraan dan penataan musik untuk film.

Sepanjang karirnya, Pascal telah bekerja dengan banyak aktor peraih penghargaan, termasuk Marion Cotillard yang memenangkan Oscar untuk perannya dalam La Vie en Rose karya Olivier Dahan, Anne Parillaud dalam Nikita karya Luc Besson, Stephano Dionisi dalam Farinelli karya Gerard Corbiau, dan Jérémie Renier dalam Cloco karya Florent Emilio.

Pascal is an acting coach, director, stage manager, script writer and composer who draws on his vast experience to bring the best out of actors as they pursue their roles.

He has coached and prepared actors for more than 60 feature films in his native France and internationally, and has also written scripts for numerous feature films and telemovies. His varied career also includes staging, directing and composing musical scores.

During his illustrious career, Pascal has worked with many award winning actors, including Oscar winner Marion Cotillard for her role in *La Vie en Rose* from Olivier Dahan, Anne Parillaud in Luc Besson's *Nikita*, Stephano Dionisi in Gerard Corbiau's *Farinelli* and Jeremie Renier in Florent Emilio Siri's *Cloco*.

PATRICE CARRÉ FILM JOURNALIST, SHORT FILMS BUYER

Patrice is a director, journalist and TV columnist, working within his company, *Le Retour en Avant*.

His early career saw him writing regularly for the leading weekly industry journal *Le Film Français* in the late 1990s, where he was in charge of the sections relating to short films, Benelux and the technical industries.

From 1999 until June 2013, he was editor-in-chief and presenter of the weekly *Cinécourt* show, which was broadcasted on *Ciné+ Club* (Canal+ Group), a channel dedicated to international short movies. In this role, he presented some 80 short films a year and addressed numerous subjects including a diverse selection of films and festivals. Patrice has also been a member of the selection committee of the *Critic's Week* (Cannes Film Festival) from 2004 till 2007.

He produced and completed ten documentaries on the developing cinema industry internationally, focusing on locations including Belgium, Quebec, Greece, Turkey and Arabic countries. Today, he is working on a collection of documentaries on the theme of international borders and is putting together two extensive works of fiction - *La Réserve* and *Captain Touré*, a police series which takes place on the Ivory Coast.



Patrice adalah sutradara, jurnalis dan kolumnis TV, juga pemilik perusahaan Le Retour en Avant.

Di awal karirnya, ia menulis untuk jurnal Le Film Français di akhir tahun 90-an, mengasuh rubrik tentang film pendek, serta industri film Benelux (Belgia, Belanda dan Luxembourg), dan industri teknis.

Tahun 1999 hingga Juni 2013, Patrice menjabat Editor-in-Chief dan presenter acara mingguan Cinécourt di Ciné+ Club (Canal+ Group), saluran khusus yang menayangkan film pendek internasional. Di acara ini, ia menampilkan 80 film setiap tahun dan mendiskusikan berbagai topik, film dan festival. Patrice juga menjadi anggota komite seleksi Critic's Week di Festival Film Cannes tahun 2004 hingga 2007.

Patrice memproduksi 10 film dokumenter tentang perkembangan industri film internasional, dengan lokasi pembuatan di Belgia, Quebec, Yunani, Turki dan negara-negara Arab. Saat ini, ia sedang mengerjakan sejumlah film dokumenter bertema perbatasan internasional, serta dua karya fiksi - La Réserve dan Captain Touré, serial bertema kepolisian di Pantai Gading.



SONIA MARIAULLE TRAILER EXPERT

Sonia adalah salah satu pakar pembuatan trailer film terbaik di Prancis. Ia bergelar Master dan Doktor dari Le Panthéon La Sorbonne, salah satu universitas terbaik di Paris, dengan tesis yang membahas trailer film. Sejak lulus, ia mendedikasikan karirnya pada komunikasi dan trailer film, dimulai dari Bonne Question, sebuah perusahaan promosi yang kemudian bergabung dengan perusahaan besar FKGB. Sonia lalu mendirikan perusahaannya sendiri, Sonia Tout Court, di tahun 2001.

Sonia Tout Court memfokuskan diri pada kreasi, konseptualisasi dan produksi proyek-proyek audiovisual untuk industri komunikasi, periklanan, dan konsultasi di bidang film dan produksi audiovisual. Perusahaan ini mengembangkan, merancang dan memproduksi konten untuk proyek, target pasar dan media yang spesifik, termasuk TV, teater, Internet, B2B, radio dan saluran internasional. Tiap proyek dikerjakan secara unik, untuk memastikan pendekatan pemasaran yang efektif dan hasil yang diinginkan.

Sonia memegang peran penting dalam berbagai proyek, dari pembuatan trailer hingga teaser, promo spot di bioskop dan TV, konten Internet, radio, video musik dan film pendek. Sepanjang karirnya, ia telah memimpin produksi lebih dari 600 trailer, bekerja dengan lebih dari 140 produser dan mewakili lebih dari 400 film.

Sonia is one of France's leading experts in the creation of film trailers. She graduated from le Panthéon la Sorbonne, a leading Parisian University, with a Masters and a Doctorate earned for her thesis on film trailers. Since then, she has dedicated her career to film communication and trailers, starting at Bonne Question, a promotional agency which later merged with market leader FKGB, and later founding her own company, Sonia Tout Court, in 2001.

Sonia Tout Court specialises in the creation, conceptualisation and production of audiovisual projects for the film communications, advertising, consulting and audiovisual production industries. The agency develops, design and produces content tailored to specific projects, target markets and media, including TV, theatre, the internet, B2B, radio and international channels. Each project is customised to ensure the correct marketing approach and results.

Sonia's role has seen her work on a wide range of projects from trailers and teasers, to theatrical and TV spots, Internet content, radio grabs, music videos and short films. She has overseen the production of nearly 600 trailers in her career so far, working with more than 140 producers representing well over 400 films.

SNEAK
PREVIEWS

GURU BANGSA: TJOKROAMINOTO



2015, 160 minutes
Director : Garin Nugroho
Producer : Christine Hakim, Didi Petet, Dewi Umaya, Sabrang Mowo Damar Panuluh, & Ari Syarif
Cast : Reza Rahadian, Christoffer Nelwan, Putri Ayunda, Maia Estianty, Christine Hakim, Sudjiwo Tedjo, Alex Komang, Ibnu Jamil, Deva Mahendra and Chelsea Isian

Plaza Indonesia XXI, 27 March 2015, 20.00-22.40
(by invitation only)

Synopsis:

Oemar Said Tjokroaminoto (Tjokro) was born into a Javanese blue blood family with a strong Islamic background. He started Sarekat Islam, the first and largest all-Indonesian organization, and gained two million members.

He strove for equality for Indonesians in the early 1900s.

Tjokro's residence, on Gang Peneleh in Surabaya, hosted many of his young students, who would later go on to become revolutionaries in their own right. They would become Tjokro's successors in fighting for a dignified, educated, and prosperous nation. One of these young students was Indonesia's future first president and independence proclaimer, Soekarno.

Sinopsis:

Oemar Said Tjokroaminoto (Tjokro) lahir dari kaum bangsawan Jawa dengan latar belakang keislaman yang kuat.

Ia berjuang dengan membangun organisasi Sarekat Islam, organisasi resmi bumiputera pertama yang terbesar, sehingga bisa mencapai dua juta anggota, untuk menyamakan hak dan martabat masyarakat bumiputera di awal 1900 yang terjajah.

Rumahnya di Gang Peneleh, Surabaya, terkenal sebagai tempat bertemunya tokoh-tokoh muda bangsa Indonesia yang kelak mempunyai jalan perjuangannya masing-masing, meneruskan cita-cita Tjokro yang mulia untuk mempunyai bangsa yang bermartabat, terdidik, dan sejahtera. Salah satu tokoh muda tersebut adalah Bapak Proklamator Indonesia, Soekarno.

Director's Bio:

Garin Nugroho is one of the visionaries in Indonesian contemporary cinema. In 1991, Garin's first feature film *Cinta dalam Sepotong Roti (Love in a Slice of Bread)* won Best Film at the Indonesian Film Festival. In 2006, in celebration of the 250th anniversary of Mozart, Garin was commissioned to make *Opera Jawa (Requiem from Java)*. The film was screened at the Venice Film Festival, Italy, in 2006. Later that year, he co-founded the Jogja-NETPAC Asian Film Festival.

Guru Bangsa: Tjokroaminoto (The Nation's Teacher: Tjokroaminoto) is his 16th feature film.

Profil Sutradara:

Garin Nugroho adalah salah satu sutradara pelopor film Indonesia kontemporer. Film cerita panjang pertamanya, Cinta dalam Sepotong Roti mendapat penghargaan Film Terbaik di Festival Film Indonesia tahun 1991. Pada perayaan 250 tahun Mozart (2006), Garin melahirkan Opera Jawa yang turut dalam Venice Film Festival 2006, Italia. Di akhir tahun tersebut, ia ikut mendirikan Jogja-NETPAC Asian Film Festival.

Guru Bangsa: Tjokroaminoto adalah film panjangnya yang ke-16.

FILOSOFI KOPI



2015, 117 minutes
Director : Angga Dwimas Sasongko
Producer : Angga Dwimas Sasongko, Anggia Kharisma, Handoko Hendroyono, Adi S. Nagara, Glenn Fredly, Chicco Jerikho
Cast : Chicco Jerikho, Rio Dewanto, Julie Estelle, Slamet Rahardjo and Jajang C. Noer

Plaza Indonesia XXI, 29 March 2015, 19.00-21.00
(by invitation only)

Synopsis:

Filosofi Kopi: The Movie is a tale about soul-searching and making peace with the past through coffee. Ben and Jody are two friends and owners of 'Filosofi Kopi', a sophisticated coffee shop known for only serving the best coffee in the country. When a businessman challenges them to make "the perfect cup", Ben and Jody embark on an adventure

that forces them to revisit their troubled pasts and reexamine their relationships with their parents.

It is a film that not only tells a captivating story, but one that will make us look at Indonesian coffee with a whole new, passionate perspective.

Sinopsis:

Filosofi Kopi: The Movie bercerita tentang pencarian jiwa dan perjalanan berdamai dengan masa lalu melalui kopi. Ben dan Jody adalah sahabat yang membangun kedai 'Filosofi Kopi', sebuah kedai kopi terkemuka di Jakarta yang hanya menyediakan kopi terbaik Indonesia. Sebuah tantangan untuk membuat kopi yang sempurna dari seorang pengusaha membawa Ben dan Jody pada petualangan menyusun serpihan masa lalu mereka yang penuh getir dengan orang tua mereka masing-masing.

Sebuah film yang tidak hanya bercerita, tapi juga membuka wawasan baru untuk melihat kopi Indonesia dalam bingkai yang penuh gairah dan cinta.

Director's Bio:

Angga Dwimas Sasongko directed his first feature film, *Foto, Kotak dan Jendela (Photographs, Boxes and Windows)*, when he was only 21 years old. Two years later, he founded Visinema Pictures, which has produced over 100 music videos, tens of TV commercials and TV movies, and two feature films; *Hari Untuk Amanda (A Day for Amanda)* and *Cahaya Dari Timur: Beta Maluku (Lights from the East: I Am Maluku)* which won Citra Awards for Best Film at Indonesian Film Festival 2014.

Profil Sutradara:

Angga Dwimas Sasongko menyutradarai film panjang pertamanya Foto, Kotak dan Jendela saat masih berusia 21 tahun. Dua tahun kemudian, Angga mendirikan Visinema Pictures dan sampai saat ini telah memproduksi lebih dari 100 video klip, puluhan iklan TV, belasan judul FTV dan dua film layar lebar: Hari Untuk Amanda dan Cahaya Dari Timur: Beta Maluku yang meraih penghargaan Piala Citra Utama untuk Film Terbaik Festival Film Indonesia 2014.



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presented by



Sunday, 29 March 2015
21.00 onwards (by invitation only)



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Jl. M.H. Thamrin No.1, Jakarta

Celebrating the launch of the **EFX FilmForum 2015**
and announcing the **EFX Antipodes Awards 2015**
for Best Indonesian Film

The winning film will be screened at
the Cinéma des Antipodes, Cannes Cinéphiles and at
Marché du Film 2015 during the 68th Cannes Film Festival.



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NATIONAL FILM DAY
HARI FILM NASIONAL

The Official Ceremony of The 65th National Film Day 2015

Alongside the EFX FilmForum, Equator Film Expo (EFX) is proud to participate in the 65th National Film Day 2015 series of programs, and to be the major contributor to the program to preserve the Indonesian film archives.

The National Film Day Official Ceremony will be held at the Presidential Palace on 30 March 2015 and will include:

1. Video Presentation on the challenges, future and hopes for the Indonesian Film Industry
2. Live Streaming across four cities of conversations between President Joko Widodo and some of the industry's leading filmmakers, film communities and students.
3. Launch of the Indonesian Film Preservation initiative, the Film Text-Book Publication and the 'Let's Watch Indonesian Film' campaign by President Widodo.
4. Screening of *Cahaya Dari Timur: Beta Maluku* - Best Film, Indonesian Film Festival (FFI) 2014.

Malam Puncak Hari Film Nasional ke-65 Tahun 2015

Selain menyelenggarakan EFX FilmForum 2015, sebagai bentuk dukungan dan bagian dari rangkaian acara Hari Film Nasional (HFN) ke-65, Equator Film Expo (EFX) juga mendonasikan sejumlah dana untuk perawatan arsip film Indonesia.

Malam Puncak Hari Film Nasional ke-65 akan dilaksanakan di Istana Negara pada tanggal 30 Maret 2015 dengan agenda utama:

1. Pemutaran video kilas balik permasalahan, solusi dan harapan insan film Indonesia.
2. Live streaming 'Blusukan Film Indonesia': dialog Presiden Joko Widodo dengan pembuat film, pelajar, dan komunitas film di empat kota.
3. Peluncuran Program Adopsi Preservasi Film Indonesia, penerbitan buku film, dan gerakan 'Ayo Nonton Film Indonesia' oleh Presiden.
4. Pemutaran *Cahaya Dari Timur: Beta Maluku* - Film Terbaik, Festival Film Indonesia (FFI) 2014.



Hari Film Nasional.

Meningkatkan Apresiasi Film Indonesia

PROGRAM

09.00 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00									
OPENTING		MARKETING & RELEASE STRATEGY		TIE-IN CONSUMER PROMOTION		PUBLICITY & PR. STRATEGY		THE FESTIVALS CIRCUIT	
09.00	10.00-12.00	10.00-12.00	10.00-12.00	13.30-15.00	15.15-16.45	17.00-18.30			
	Conference The Service of the Audience Bruno Chatelain	Conference The Service of the Audience Bruno Chatelain	Conference The Service of the Audience Bruno Chatelain	Conference Nicolas Bastien Marc Esposito Bruno Chatelain	Conference Nicolas Bastien Marc Esposito Bruno Chatelain	Conference Nicolas Bastien Marc Esposito Bruno Chatelain			
<p>COCKTAIL</p> <p>19.00-20.00 Plaza Indonesia</p> <p>SNEAK PREVIEW</p> <p>SURP BANGSA, TJOKROAMINOTO 20.00-22.30 Cinema XXI Plaza, Indonesia</p>									

MARCH 27

09.00 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00									
CINANDO		CINANDO		SHOOTING OVERSEAS		INTERNATIONAL SALES		COCKTAIL	
09.00-10.00	10.15-11.45	13.00-15.45	16.00-17.30	16.00-17.30	16.00-17.30	16.00-17.30	16.00-20.00	20.00-22.00	22.00-23.00
Conference Carole Joly	Workshop Carole Joly	Conference & Showcase Marc Esposito Julie Frenay Frédéric Priot Bruno Chatelain	Conference Nicolas Brigaud-Robert Bruno Chatelain	Conference Nicolas Brigaud-Robert Bruno Chatelain	Conference Nicolas Brigaud-Robert Bruno Chatelain	Conference Nicolas Brigaud-Robert Bruno Chatelain	IFFI	IFFI Auditorium	
<p>SCRIPTWRITING</p> <p>09.00-17.00 Workshop Henri Debidaur Marc Esposito</p>									

MARCH 28

09.00 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00									
ACTING COACHING									
09.00-17.30 Masterclass for Actors Pascol Luneau									
SCRIPTWRITING									
09.00-17.30 Workshop Henri Debidaur Marc Esposito									
<p>COCKTAIL DINNER & AWARDS NIGHT</p> <p>21.00-00.00 Skye BCA Tower</p>									

MARCH 29

09.00 10.00 11.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00									
PITCHING LAB		FOCUS ON SHORTS		THE ART OF POSTERS		SCIENCE OF TRAILERS		JAKARTA CITY TOUR	
09.00-10.30	10.45-12.30	13.15-14.45	14.45-16.30	13.15-14.45	13.15-14.45	14.45-16.30	17.00-22.00	22.00-23.45	
Workshop Anne Sanchez Olivier Doyen Bruno Chatelain	Conference Nicolas Vertool Patrice Carré Bruno Chatelain	Conference Anne Sanchez Olivier Doyen Bruno Chatelain	Conference Anne Sanchez Olivier Doyen Bruno Chatelain	Conference Anne Sanchez Olivier Doyen Bruno Chatelain	Conference Anne Sanchez Olivier Doyen Bruno Chatelain	Conference Anne Sanchez Olivier Doyen Bruno Chatelain	NATIONAL FILM DAY CELEBRATION 17.00-22.00 Presidential Palace	JAKARTA CITY TOUR 22.00-23.45	
<p>ACTING COACHING</p> <p>09.00-16.00 Masterclass for Directors Pascol Luneau</p>									

MARCH 30

*Program is subject to change

Cinema XXI Plaza Indonesia

IFI Médiathèque

IFI Auditorium

Special Events
(By Invitation Only)

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