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The Department
for Culture
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AT
THE ZAGREB FILM
FESTIVAL

crescine

15th Annual International
Small Cinemas Conference:
Changing Policies, Transforming
Audiences and Work Practices
In-flux

5.11.24-
7.11.24

F22 Hall,
Frankopanska 22,
ZAGREB, CROATIA

BOOK OF ABSTRACTS

EDITED BY:



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IRMO



LUCIJA GEGIĆ
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smallcinemas2024.irmo.hr



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Welcome

Welcome to the 15th Annual International Small Cinemas Conference, in Zagreb, Croatia! We are very excited to be welcoming you to this year's conference entitled 'Changing Policies, Transforming Audiences and Work Practices In-flux', which aims to discuss the pertinent questions of current challenges in film production, distribution, and consumption. This interdisciplinary conference seeks to bring together insights from various fields of film research, while also providing inputs from different stakeholders in the film sector. The conference takes stock of the work from the previous Small Cinemas conferences whose aim was to open up dialogue on the challenges faced by film cultures and the film sector in small countries. Presentations as part of this conference will delve into various dimensions of these challenges including the effects of streaming services on production, distribution, and consumption, the impact of the COVID-19 pandemic on the film sector, changes in audience habits, how public policies are adapting to the challenges faced by small film markets, etc.

We have prepared a very rich three-day conference programme that promises to be a dynamic platform for interaction, offering a diverse range of panel discussions, round tables, keynote lectures and individual presentations by more than forty international and domestic experts in the field of film, media, and audiovisual policies. We are certain that there will be plenty of time and opportunities to exchange knowledge, open up discussions, network, create partnerships and, hopefully, also foster friendships.

The 15th Annual International Small Cinemas Conference is organized by the Department for Culture and Communication of the Institute for Development and International Relations (IRMO), Zagreb, Croatia, in partnership with the Zagreb Film Festival (ZFF) and the Academy of Dramatic Art (ADU). The conference will be part of ZFF's Industry Program, a platform designed to encourage knowledge exchange among film professionals and open dialogue between the film sector and the academic community. The conference is a part of the Horizon Europe CresCine project, aimed at increasing the international competitiveness of the film industry in small European markets. We would like to thank our partners for their help in preparing this conference.

We hope that you will find this conference intellectually stimulating and socially inspiring. Welcome to Zagreb and to the 15th Small Cinemas Conference!

The Organisational Team of the Conference

Conference Theme

In recent years, the film industry has globally faced a series of transformations at the level of production, distribution, and consumption. The rise of streaming services caused the most significant changes. Additionally, the audio-visual industry faced a crisis due to restrictions brought on by the COVID-19 pandemic. In North America, as well as in India, we have seen screenwriters and actors strikes to oppose changes. But what are the implications of present changes on film industries and what is their impact on big production markets compared to small cinemas? This edition of the Small Cinemas conference will discuss the main challenges of film production and distribution in so-called 'small countries' compared to 'big markets.' It will focus on public policy responses to dynamic changes in the audio-visual field, examine viable and sustainable business models, and consider how to ensure cultural diversity at global and local levels. What is the available research data revealing about patterns in audio-visual content consumption and how are small markets reaching local and international audiences? What public policy instruments are at our disposal to initiate a dialogue between controversial production practices by worldwide corporate streaming services and local audio-visual industries? How does this affect small markets in comparison to larger ones? How are the working conditions of small-market film workers changing when entering global service productions? What are the economic and aesthetic pressures on local productions in small film industries? Among all the mentioned issues, which ones foster or impede the success of films from small-market countries? And what is the meaning of success in the given context: does popularity equal quality?

Topics of this year's conference include: film audience consumption habits in small markets; small market distribution patterns and means of reaching local and global audiences; film festival ecosystems and their role in enhancing diversity; the relationship between public policy instruments and production practices of global corporate streaming services in small countries; the impact of investment obligations for streamers in small and larger markets; the influence of AI on film production and distribution; the unionization and working conditions of film workers in national markets; the economic pressures on local productions in small film industries; the impact of COVID-19 on different film ecosystems: production, distribution, consumption and reception, etc. These topics are covered by keynote lectures, twenty-four individual presentations, several panels and round tables by scholars from different research fields. This interdisciplinary conference brings contributions from film, media and cultural studies, media economics, sociology of media and communication, sociology of culture, cultural sociology, and cultural and media policy research. We hope that such an interdisciplinary approach will enable the conference theme to be covered in-depth and that, on the one hand, it will open discussions on the development of future policy instruments and on further research endeavours on the other.

Programme

5th of November

09:00

Registration

09:45-10:00

Opening remarks

JAKA PRIMORAC, President of the Programme Board of the Conference,
IRMO, Zagreb, Croatia

SELMA MEHADŽIĆ, Zagreb Film Festival, Croatia

DAVOR ŠVAIĆ, Dean of the Academy of Dramatic Art, Zagreb, Croatia

ALEKSANDRA UZELAC, Head of the Department for Culture and
Communication, IRMO, Zagreb, Croatia

10:00-11:00

Keynote lecture

"Four Avenues for Small Film Ecosystems"

JAKOB ISAK NIELSEN, Aarhus University, Denmark

Moderator: JAKA PRIMORAC, IRMO, Zagreb, Croatia

11:00-11:30

Break

11:30-12:30

Roundtable discussion

"Evidence-based Policy-making for Small Film Industries"

IVANA KOSTOVSKA, imec-SMIT-VUB, Vrije University Brussel, Belgium

CHRISTOPHER PETER MARCICH, Director, HAVC, Croatia; President of
EFAD

JAKOB ISAK NIELSEN, Aarhus University, Denmark

KREŠIMIR PARTL, State Secretary, Ministry of Culture and Media of the
Republic of Croatia

Moderator: JAKA PRIMORAC, IRMO, Zagreb, Croatia

12:30-14:00

Lunch break

14:00-15:30

Single paper session 1

"Internationalisation and Production Challenges"

Moderator: JAKOB ISAK NIELSEN, Aarhus University, Denmark

**"Small Nations in a Big Market: The International Reach of Film from
Smaller European Countries"**

HUW D. JONES, University of Southampton, UK

**"Small but Mighty: Fringes Empowering European Filmmaking in Small
Markets"**

KATHARINE SARIKAKIS and ANGELIKI CHATZIEFRAIMIDOU, University
of Vienna, Austria

**"Spreading the Net: The Path of Small Film Market Players to the
International Scene"**

BILYANA TOMOVA, DIANA ANDREEVA-POPYORDANOVA, TSVETA
ANDREEVA; Observatory of Cultural Economics, Sofia, Bulgaria

”Challenges Faced by Small Film Industries: The Case of the Labour Conditions in the Portuguese Film Sector“

MANUEL JOSÉ DAMÁSIO, ANDRÉ RUI GRAÇA and RITA GRÁCIO, CICANT, Lusófona University, FilmEU European University, Lisbon, Portugal

15:30-16:00

Break

16:00-17:00

Panel

”Minoritised Languages, Independent Production, and Gender: An Analysis of the Implications of the Spanish General Law on Audiovisual Media for Small Cinemas“

Moderator: MARTA PÉREZ-PEREIRO, University of Santiago de Compostela, Spain

”Digital Exclusions and Inclusions of Co-official Languages in the Spanish Audiovisual Sector: Repercussions and Alternatives to Law 13/2022“

ENRIQUE CASTELLÓ-MAYO, ANTÍA LÓPEZ-GÓMEZ, ÓSCAR LÓPEZ-IGLESIAS, University of Santiago de Compostela, Spain

”Compliance Analysis of the Spanish General Law 13/2022 of Audiovisual Communication on VOD platforms: Language Diversity and Accessibility“

ROI MÉNDEZ-FERNÁNDEZ, INÉS ARIAS-IGLESIAS, MANUEL BARREIRO-ROZADOS, University of Santiago de Compostela, Spain

”Impact Assessment of the Spanish General Law 13/2022 on Audiovisual Communication: Effects on Low-budget and Minority Language Independent Audiovisual Production in Relation to Gender Equality“

CIBRÁN TENREIRO-UZAL, PABLO CALVIÑO-TATO, SILVIA ROCA-BAAMONDE, SARA CALVETE-LORENZO, University of Santiago de Compostela, Spain

17:00-17:15

Break

17:15- 18:00

Panel

”Clusters as the Best Cooperative Alliance in Small Film Industries“

ROMANAS MATULIS, Baltic Film & Creative Tech Cluster, Vilnius, Lithuania
KĘSTUTIS DRAZDAUSKAS, Artbox production house, Founder and Board member of Baltic Film & Creative Tech Cluster, Vilnius, Lithuania

DANIJEL PEK, Antitalent, Zagreb, Croatia

ZORAN VUJIĆ, Poster, Zagreb, Croatia

Moderator: ANDRÉ RUI GRAÇA, CICANT, Lusófona University, FilmEU European University, Lisbon, Portugal

From 19:30

Dinner

Programme

6th of November

09:30-10:30

Panel

"Approaches to Competitiveness in Small Film Industries"

Moderator: PETR SCZEPANIK, Charles University, Prague, Czechia
ANTONIOS VLASSIS, University of Liège, Belgium (Reboot project)
ANASTASIOS DROSOU, Information Technologies Institute, Centre for Research and Technology Hellas- CERTH, Thessaloniki, Greece (SCENE project), ANDRÉ RUI GRAÇA, CICANT, Lusófona University, FilmEU European University, Lisbon, Portugal (CresCine project)

Break

10:30-11:00

Single paper session 2

11:00-12:30

"Past, Present and the Future(s) of Distribution and Cinema Infrastructures"

Moderator: MARIUS ØFSTI, Aarhus University, Denmark

"Film Distribution in Czechia Before and After 1989. From One Hegemony to Another"

MARIE BAREŠOVÁ, The National Film Archive, Prague, Czechia

"The Future of Cinemas as Cultural Institutions. Cinema 4.0 Concept Based on Polish Arthouse and Local Cinemas"

MARTA MATERSKA-SAMEK, Jagiellonian University, Krakow, Poland,
JOANNA SANETRA-SZELIGA, University of Economics in Krakow, Poland

"Ripple Effects of Cinema Infrastructure in Small Film Eco Systems"

JAKOB ISAK NIELSEN, Aarhus University, Denmark

"Cinematic Alchemy: Public Service Media and Youth Engagement in Filmmaking"

KATHARINE SARIKAKIS and GENTIANA RAMADANI, University of Vienna, Austria

12:30-14:00

Lunch break

14:00-15:30

Single paper session 3

"Global Streamers' Impact and Local Responses"

Moderator: PAŠKO BILIĆ, IRMO, Zagreb, Croatia

"Global Streamers' Investments in Films: A Comparative Study of Small and Large European Markets"

IVANA KOSTOVSKA, imec-SMIT-VUB, Vrije University Brussel, Belgium

"Market Ideology and Critical Humanism in the Understanding of the East-Central European VOD Phenomenon"

CONSTANTIN PARVULESCU, Babeş-Bolyai University, Cluj Napoca, Romania

"Cinema Audience Research in Latvia: More Netflix, Less Cinema?"

LĪGA VINOGRADOVA, The Institute of Arts and Cultural Studies of the Latvian Academy of Culture, Riga, Latvia

"The Conflict Between Film Distribution and Nationalistic Ideologies in Global Markets"

LENUTA GIUKIN, SUNY Oswego, USA

15:30-16:00

Break

16:00-17:30

Single paper session 4

"Production Practices and Reception Strategies"

Moderator: LENUTA GIUKIN, SUNY Oswego, USA

"Negative Production Aesthetics in the Latvian Film Industry of the 90s"

ELĪNA REITERE, Institute of Literature, Folklore and Art at the University of Latvia, Riga, Latvia

"From Corruption to Connection: The Relation Between Romanian Documentary Filmmakers and their Subjects during the 2010s"

DAN SĂRĂCUȚ, Babeş-Bolyai University, Cluj Napoca, Romania

"Reception of Zielona Granica (The Green Border, 2023) by Agnieszka Holland in Poland and Elsewhere. Political Controversy as Fuel for Distribution of Small Controversial Films"

JANINA FALKOWSKA, The University of Western Ontario, Canada/The University of Economics and Humanities, Bielsko-Biala, Poland

"Contradictions and Paradoxes of the Media Landscape in Ukraine Since the Start of the Russian Full-Scale Invasion"

DOROTA OSTROWSKA, Birkbeck University of London, UK

17:30-17:45

Break

17:45-18:45

Roundtable discussion

"Challenges of the Independent Cinema Network in Croatia"

Moderator: MARTINA PETROVIĆ, Head of CED - MEDIA Office Croatia
MAJA HOLEK, Open University Koprivnica/Cinema Velebit, Member of the Executive Committee of the Independent Cinema Network (Kino mreža)
RENATA KIRŠIĆ VESELICA, Open University Labin/Cinema Labin
GORAN PLANTAK, Open University Varaždin/Cinema Gaj
ALEN MUNITIĆ, Mediterranean Film Festival Split

*This session is supported by the CED-MEDIA Office Croatia.

From 21:00h

ZFF and Small Cinemas party (by invitation only)

Address: Tvornica kulture, Mali pogon, Šubićeva 2/Ljudevita Posavskog 1, Zagreb

Programme

7th of November

09:30-10:30

Keynote lecture

"Geography of the Streaming Economy: East-Central Europe as a Digital Periphery"

PETR SZCZEPANIK, Charles University, Prague, Czechia

Moderator: IVANA KOSTOVSKA, imec-SMIT-VUB, Vrije University Brussel, Belgium

10:30-11:00

Break

11:00-12:30

Single paper session 5

"Technological Innovations and Policy Instruments in/for Film"

Moderator: ALEKSANDRA UZELAC, IRMO, Zagreb, Croatia

"International Promotion of the European Film Industry: National Institutional Practices in an Evolving Policy and Technological Architecture"

ANTONIOS VLASSIS, University of Liège, Belgium, EIRINI ANDRIOPOULOU, ELIAMEP, Greece, MAFALDA DAMASO, Erasmus University, Netherlands, KAISA HILTUNEN, University of Jyväskylä, Finland

"Harnessing AI for Filmmaking: Enhancing Cultural Heritage Site Narratives"

MARIA TSOURMA, ALEXANDROS ZAMICHOS, KOSTAS GEORGIADIS, ARGYRIS KETSETIS, EVANGELOS BISTOLAKIS, ANASTASIOS DROSOU and DIMITRIOS TZOVARAS, Information Technologies Institute, Centre for Research and Technology Hellas (CERTH), Thessaloniki, Greece

"Cultural Colonialism and Film Exhibition in Uganda: The Case of the Video Joker in Wakaliwood's Cinema"

ADRIÁN SÁNCHEZ-MARTÍNEZ, Pompeu Fabra University, Barcelona, Spain

12:30-14:00

Lunch break

14:00-15:30

Single paper session 6

"How Much Is Too Much? Production Incentives within Small Countries"

Moderator: JAKA PRIMORAC, IRMO, Zagreb, Croatia

"Marble of the Senate, Sand of the Coliseum: Foreign Location Production, Government Intervention and the Impact on Maltese Filmmakers"

CHARLIE CAUCHI, Independent Artist and Scholar, Malta

"Big Risks in Small Markets: Use and Non-use of Established Risk Reduction Strategies in Small Culture Industries?"

MARIUS ØFSTI, Aarhus University, Denmark

"To Have or Not to Have Production Incentives? Danish Debates on (the Lack of) Production Incentives"

ANDERS GRØNLUND, Film Studies, Centre for Languages and Literature,
Lund University, Sweden

"Economic Incentive Policies Impact on the Development of the National Film Industries in the Low Audiovisual Capacity Countries: The Hollywood Effect in Central and East Europe"

MILICA BOŽANIĆ, Center for Innovation Management Research, Birkbeck,
University of London, UK

15:30-16:00

Break

16:00-17:00

Panel

"How to Emancipate the Screen?"

Moderator: BORIS RUŽIĆ, University of Rijeka, Croatia

MARTA BARADIĆ, Central European University, Vienna, Austria

KARLA CRNČEVIĆ, Independent scholar, Croatia

DINA POKRAJAC, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

17:00

Closing of the Conference

Abstracts

5th of November

9:00	Registration
9:45 - 10:00	Opening remarks
10:00 - 11:00	Keynote Lecture "Four Avenues for Small Film Ecosystems" JAKOB ISAK NIELSEN, Aarhus University, Denmark Moderator: JAKA PRIMORAC, IRMO, Zagreb, Croatia Small film industries in Europe share a common challenge: their domestic audiences are often too small to sustain a local film industry. However, the strategies to address this challenge vary significantly. In this keynote, Jakob Isak Nielsen presents research from the new CresCine report 'Small European Film Markets: Portraits and Comparisons'. The research focuses on seven small film 'ecosystems' in Europe, highlighting four main avenues as essential orientation points.
11:00 - 11:30	Break
11:30 - 12:30	Roundtable discussion "Evidence-Based Policy-Making for Small Film Industries" IVANA KOSTOVSKA, imec-SMIT-VUB, Vrije University Brussel, Belgium CHRISTOPHER PETER MARCICH, Director, HAVC, Croatia; President of EFAD, JAKOB ISAK NIELSEN, Aarhus University, Denmark KREŠIMIR PARTL, State Secretary, Ministry of Culture and Media of the Republic of Croatia Moderator: JAKA PRIMORAC, IRMO, Zagreb, Croatia Recent comparative research on small film industries executed by the CresCine project showed that in the case of seven small European countries (Denmark, Estonia, Croatia, Ireland, Lithuania, Portugal and Flanders), none of the ecosystems have a home market strong enough to sustain a film industry on its terms. At the same time, most of the markets depend primarily on their domestic audience to achieve admissions. All the researched ecosystems also heavily rely on public funding and/or investment schemes and struggle with securing or upholding private investment. Distributors active in these small markets do not, in most cases, continuously feature domestic titles in their repertoire while exports are not a strategic focus for most of the small markets studied. Volatility in funding options, production volume, admissions and market shares is a notable feature in most studied markets – exacerbated by the COVID-19 pandemic. These are some conclusions from the CresCine comparative report: how do they resonate with policy and industry actors? How can such research data contribute to better policy-making? What can be done to enable better communication between research and policy? To answer these questions, and open up the discussion on the specificities of the small film industries in the policy context, we bring researchers and policymakers into conversation.

12:30 - 14:00

Lunch break

14:00 - 15:30

Single paper session 1

"Internationalisation and Production Challenges"

Moderator: JAKOB ISAK NIELSEN, Aarhus University, Denmark

"Small Nations in a Big Market: The International Reach of Film from Smaller European Countries"

HUW D. JONES, University of Southampton, UK

Films from smaller European countries often struggle to reach international audiences due to limited budgets and cultural barriers. Between 2005 and 2015, non-national European films—those produced in one European country but consumed in another—from smaller countries accounted for less than 1% of European cinema admissions. However, some of these films do manage to travel. According to the MeCETES film database, 26 films from smaller European countries attracted over 1 million cinemagoers outside their country of origin during this period. This paper profiles these "Euro-million" films, exploring their production, distribution, themes, and genres. Using surveys and focus groups from across Europe, it also examines who watches these films and why. The analysis identifies four main types of Euro-million films from smaller countries:

- Auteur dramas – produced by Belgian, Danish or Eastern European indies with multiple partners and public funders, appealing to graduates through awards, talent, and thought-provoking themes.
- Family animations – produced by specialist Belgian or Finnish studios with larger European or US co-producers, attracting young children with Pixar-style animal adventures.
- Comedy dramas – produced entirely in smaller Western European countries with support from national screen agencies and broadcasters, appealing to a wide audience with feel-good stories about overcoming obstacles.
- Dramatic thrillers – produced by Scandinavian and German partners with TV funding, resonating with young male graduates through dark, intriguing plots based on bestselling novels.
- The paper discusses what these findings mean for understanding how films from smaller countries can travel and how Europe is represented through cinema.

"Small but Mighty: Fringes Empowering European Filmmaking in Small Markets"

KATHARINE SARIKAKIS and ANGELIKI CHATZIEFRAIMIDOU, University of Vienna, Austria

The European film industry (EFI) is characterised by diversity and cultural pluralism. Film industries, large and small, compete with national giants on the international scene. The 'fringes' of the film industry, including experimental and alternative cinema, are often overlooked within the landscape, and they are even labelled as 'difficult works' by the European Commission. However, beneath the fringes' experimental nature exists a richness of innovative attributes, artistic liberty, and the bravery to confront failure. In light of

this, the small markets offer substantial space in the tapestry of the film industry by encouraging creativity and giving voice to alternative filmmaking that expresses unconventional ideas, non-commercial productions, and extraordinary and uncomfortable topics. Additionally, film festivals in EFI create opportunities to display unique and unconventional films, creating a beneficial connection between ‘alternative’ filmmakers and the industries. Film festivals, especially those in smaller markets, are crucial for supporting alternative cinema. More specifically, this study explores the film industries of Austria, Belgium, and Greece as small EFIs and investigates the extent of ‘fringes’ that are mainly produced by young people. Furthermore, the research addresses the supporting mechanisms, such as film festivals for ‘alternative’ filmmakers in the industry, and how national policies recognise their character as roots to flourish the EFI. Additionally, we examine European policies and the ways they deal with promoting, if so, Member States with small audiovisual industries in Europe. Preliminary results from the literature review indicate that larger industries secure better funding and investments, while independent and small industries receive inferior resources.

”Spreading the Net: The Path of Small Film Market Players to the International Scene“

BILYANA TOMOVA, DIANA ANDREEVA-POPYORDANOVA, TSVETA ANDREEVA; Observatory of Cultural Economics, Sofia, Bulgaria

The Bulgarian film industry is a small but fast-growing sector in Europe over the past decade (EAO 2020/2021) in dynamic political and economic contexts. Between 2008 and 2018, the number of enterprises and turnover doubled, and employment tripled (OCE 2022, Cicerone 2023). However, the Bulgarian film market remains unknown in international cultural policy research. This paper uses the Global Production Network (GPN) approach (Coe & Yeung, 2015), elaborated in the CICERONE project (funded by the Horizon 2020 Programme) research by Kloosterman, D’Ovidio et al. (2019) for the first time for the CCIs in Europe. We applied the GPN approach to a case study of a Bulgarian film production company (a micro-enterprise KLAS Film) and looked into the phases of creation, production, distribution, exchange, and archiving. The main questions are how a private micro-enterprise (KLAS film) in the small and under-financed Bulgarian market relates to the international production networks? What types of actors, activities, and relations are at play at each of the production network phases? How to use the GPN approach to better understand the audiovisual industries’ value chains in Europe, in order to benefit the film industry ecosystem. The research has revealed a complex network, centered around KLAS Film, an abundance of local and international partners, suppliers, stakeholders, and gatekeepers. It provides insights of the network dynamics and power relations locally and internationally. The findings aim to contribute to effective strategies and policies for film and audiovisual industries in Bulgaria and Europe.

”Challenges Faced by Small Film Industries: The Case of the Labour Conditions in the Portuguese Film Sector“

MANUEL JOSÉ DAMÁSIO, ANDRÉ RUI GRAÇA and RITA GRÁCIO, CIGANT, Lusófona University, FilmEU European University, Lisbon, Portugal

This presentation aims to highlight the need to address and better understand labour conditions in the film and audiovisual sectors of small European countries. Using Portugal as a case study, we will argue that alongside the challenges related to competitiveness, examining the workforce and the issues it faces is crucial for devising evidence-based policies and improving current paradigms. Building on the results of the EU-funded project CresCine - Increasing the international competitiveness of the film industry in small European markets (HE; ref: 101094988), this presentation seeks to give visibility to often-overlooked areas such as labour conditions, workforce dynamics, and the impact of technology on cultural and artistic diversity.

We will start with an overview of the current situation in Portugal, identifying major problems in its film and audiovisual sectors. We will then resort to statistical data and recent insights on the competitiveness of film industries in small European countries to offer angles of approach to workforce issues, drawing from labour studies and production studies. This analysis is particularly relevant at a time when AI is influencing both the filmmaking process and consumption patterns, posing challenges to maintaining artistic and cultural diversity.

Finally, we will propose approaches to effectively incorporate labour conditions into the discussion on small cinemas. By addressing these critical issues, we intend to contribute to integrated studies and solutions to foster the growth and sustainability of small European film industries.

15:30 - 16:00

Break

16:00 - 17:00

Panel

“Minoritised Languages, Independent Production, and Gender: An Analysis of the Implications of the Spanish General Law on Audiovisual Media for Small Cinemas”

Moderator: MARTA PÉREZ-PEREIRO, University of Santiago de Compostela, Spain

The Spanish General Law 13/2022 of Audiovisual Communication has established a new framework for the whole audiovisual sector in Spain, particularly for the regulation of Video on Demand (VOD) platforms and other online players and agents. This law, which is a transposition of the European Audiovisual Media Services Directive of 2018, has important implications for language diversity, gender, child protection, accessibility and transparency. The adaption of the law generated a heated social and professional debate around some relevant topics as the survival of small and independent films produced in the Spanish co-official languages –Galician, Catalan and Basque– due to the low levels of demand to include them in the catalogues of the international VOD players.

This panel will present the first findings of the project LEXCAV. The impact of the current Law 13/2022 on the audiovisual sector: towards a proposal for modification to combat the digital exclusion of the co-official languages, financed by the Ministry of Science, Innovation and Universities (ref. PID2022-142353OB-I00). These preliminary results are organized in three

papers, each for a particular aspect of the complex implications of this regulation for Spanish small cinemas:

"Digital Exclusions and Inclusions of Co-official Languages in the Spanish Audiovisual Sector: Repercussions and Alternatives to Law 13/2022"

ENRIQUE CASTELLÓ-MAYO, ANTÍA LÓPEZ-GÓMEZ, ÓSCAR LÓPEZ-IGLESIAS, University of Santiago de Compostela, Spain

This paper introduces the transdisciplinary research project focusing on two aspects: firstly, the digital exclusion of co-official languages such as Galician, Basque and Catalan, which are often minoritised in relation to Spanish; secondly, the impact of this new law on independent audiovisual production in those territories with co-official languages. One of the main objectives of the project LEXCAV is to propose a series of improvements to promote progress towards a linguistically and socioculturally diverse and digitally inclusive society and respond to one of the omnipresent challenges of our times: how to reconcile the unstoppable globalization of current OTTs with territorial cultural identities?

"Compliance Analysis of the Spanish General Law 13/2022 of Audiovisual Communication on VOD platforms: Language Diversity and Accessibility."

ROI MÉNDEZ-FERNÁNDEZ, INÉS ARIAS-IGLESIAS, MANUEL BARREIRO-ROZADOS, University of Santiago de Compostela, Spain

The second paper highlights the consequences for linguistic diversity, particularly for the minoritised languages within Spain, and the accessibility proposed by the legal text. The process followed to perform this analysis has included four main phases. First, an in-depth study of the law has been carried out to determine the main analysis points. Then, the main stakeholders have been contacted to gather data to verify the degree of compliance with the law in each aspect studied. In parallel, each VOD platform's user interface has been analysed to determine whether it includes all the requirements established by law to obtain the necessary information to define the degree of compliance of these players. Finally, the information relative to the four studied aspects accessible from the platforms themselves has been obtained and compared with the requirements established by the law.

"Impact Assessment of the Spanish General Law 13/2022 on Audiovisual Communication: Effects on Low-Budget and Minority Language Independent Audiovisual Production in Relation to Gender Equality"

CIBRÁN TENREIRO-UZAL, PABLO CALVIÑO-TATO, SILVIA ROCA-BAAMONDE, SARA CALVETE-LORENZO, University of Santiago de Compostela, Spain

In this paper, we assess the impact of the current regulation on independent audiovisual production taking into account budget, language and gender variables to look for the most vulnerable productions within the audiovisual market. In a five-year period (2019-2023) we analyze the results of state and regional (Galicia, Euskadi and Catalonia) grants, examining the data of productions in which low budget, minority language and gender intersect.

17:15 - 18:00

Panel

"Clusters as the Best Cooperative Alliance in Small Film Industries"

ROMANAS MATULIS, Baltic Film & Creative Tech Cluster, Vilnius, Lithuania
KĘSTUTIS DRAZDAUSKAS, Artbox production house, Founder and Board member of Baltic Film & Creative Tech Cluster, Vilnius, Lithuania, DANIJEL PEK, Antitalent, Zagreb, Croatia, ZORAN VUJIĆ, Poster, Zagreb, Croatia
Moderator: ANDRÉ RUI GRAÇA, CICANT, Lusófona University, FilmEU European University, Lisbon, Portugal

During this panel Baltic Film & Creative Tech Cluster CEO Romanas Matulis and one of the founders – Producer Kestutis Drasdauskas will present how cluster as a new cooperation form helped Lithuanian film industry to grow and how this could and should be multiplied. Together with Croatian film industry professionals Danijel Pek and Zoran Vujić they will discuss how Lithuanian experience can be beneficial for Croatia and other small film industries, what conditions should be met and how this success story for Lithuanian can become success story for Croatia.

19:30

Dinner

Abstracts

6th of November

09:30 - 10:30

Panel

"Approaches to Competitiveness in Small Film Industries"

Moderator: PETR SZCZEPANIK, Charles University, Prague, Czechia, ANTONIOS VLASSIS, University of Liège, Belgium (Reboot project) ANASTASIOS DROSOU, Information Technologies Institute, Centre for Research and Technology Hellas- CERTH, Thessaloniki, Greece (SCENE project), ANDRÉ RUI GRAÇA, CICANT, Lusófona University, FilmEU European University, Lisbon, Portugal (CresCine project)

How do small film industries in Europe approach competitiveness? What can competitiveness in the film sector mean in the context of small countries? To answer these questions, we have invited representatives of three European research and innovation projects funded by the EU Horizon Europe programme for the 2023-2026 period, which are currently working to answer the question of how to increase the potential for international competitiveness in the European filmmaking industry. Katharine Sarikakis from the University of Vienna is the project coordinator of 'Reviving, Boosting, Optimising and Transforming European Film Competitiveness' (Reboot), which draws together 11 universities and institutions. Anastasios Drosou from the Information Technologies Institute, Centre for Research and Technology Hellas (CERTH) in Thessaloniki coordinates the SCENE project - 'Searchable multi-dimensional Data Lakes supporting Cognitive Film Production and Distribution for the Promotion of the European Cultural Heritage', which includes thirteen European partners. André Graça from CICANT, Lusófona University and FilmEU European University is the representative of the CresCine project 'Increasing the International Competitiveness of the Film Industry in Small European Markets', which unites 18 partners and ten associated partners from academia and industry.

10:30 - 11:00

Break

11:00 - 12:30

Single paper session 2

"Past, Present and the Future(s) of Distribution and Cinema Infrastructures"

Moderator: MARIUS ØFSTI, Aarhus University, Denmark

"Film Distribution in Czechia Before and After 1989. From One Hegemony to Another"

MARIE BAREŠOVÁ, The National Film Archive, Prague, Czechia

Czechia, as a part of former Czechoslovakia, was an area with perhaps the highest number of small cinemas per capita in the world at the time. Cinemagoing was the most favourite leisure-time activity and it was extremely important, especially in small towns and rural areas, where public means of cultural enjoyment were limited. However, the situation changed drastically after the fall of the communist regime, followed by the fall of state socialism and the planned economy in 1989. The goal of this presentation

is to compare film distribution during state socialism and parliamentary democracy in Czechia. Whereas the first period was influenced by the country's orientation towards the USSR (and subsequently other areas with socialist establishment), the second is characterised by an inclination to Western countries and, specifically the world dominance of the USA in film distribution. Two very different regimes and economies thus share one crucial variable: The hegemony of one politically and ideologically strong country. What are the consequences of such dominance? How does it influence the operation of film distribution? What is the position of local film production in such a setting? How does it define audience preferences?

"The Future of Cinemas as Cultural Institutions. Cinema 4.0 Concept Based on Polish Arthouse and Local Cinemas"

MARTA MATERSKA-SAMEK, Jagiellonian University, Poland, JOANNA SANETRA-SZELIGA, University of Economics in Krakow, Poland

Over the past decade, the number of cinemas, auditoriums, and seats has been steadily declining, a trend accelerated by the COVID-19 pandemic. Pandemic restrictions, including the closure of cultural institutions and social distancing measures, have expedited changes driven by technological progress, significantly altering cultural consumption, especially for films and series. Streaming platforms like Netflix, HBO Max, and Amazon Prime have emerged as dominant market players, enabling content viewing anytime, anywhere, on any device (ATAWAD). Consequently, the release windows for films have been revised, shortening the cinema release period. Some cinemas have also adopted VOD (Video on Demand) platforms. The article aims to analyze the future of cinema in the post-pandemic world, where new technologies necessitate different operational methods and business models, presenting possible scenarios for cinemas as cultural institutions. The empirical part includes a case study of cinemas in the Polish Arthouse Cinema Association (SKS), utilizing desk research, individual interviews (IDI), and group interviews (FGI). It will explore the tension between traditional cinemas' logic of involvement and streaming platforms' logic of convenience (Hahida et al. 2020). Additionally, it examines the conflict between market logic and cultural logic (Hensel 2015) in local and arthouse cinemas, which focus on providing public and socially desirable goods beyond economic impacts. Based on SKS activities and interviews, potential development strategies for cinemas will be outlined. These include cinemas focusing on entertainment and viewer experience with cutting-edge technology or cinemas as social spaces for cultural events (Eskilsson 2021).

"Ripple Effects of Cinema Infrastructure in Small Film Eco Systems"

JAKOB ISAK NIELSEN, Aarhus University, Denmark

This paper focuses on under-explored interrelationships of cinema infrastructure (number of cinemas and screens, types of cinema, ownership and operational characteristics, their geographical distribution) and the policy agendas and strategic ambitions of key domestic stakeholders in small film eco systems. The paper considers the cultural-historical reasons for why cinema infrastructures are so different across eco systems that the CresCine-research project (DOI: 10.3030/101094988) focuses on (Croatia, Denmark, Estonia, Flanders, Ireland, Lithuania and Portugal) before addressing the main research question: To what extent can cinema

infrastructure be seen to facilitate or work against funding and production agendas as well as the ambition of reaching domestic audiences? It highlights the importance of cinema infrastructure to the over-all "health condition" (DFI 2013, DFI 2014) or sustainability of a domestic film eco system. The focus areas will be domestic market shares, funding scheme logics and domestic film repertoire (i.e. the types of domestic films actually being produced). Is there a disconnect or alignment between cinema infrastructure and the domestic repertoire of films? Are the public funding logics (not just production funding) key to resolving such issues? The paper will discuss Denmark as a case but also bring in other CresCine eco systems into the discussion.

"Cinematic Alchemy: Public Service Media and Youth Engagement in Filmmaking"

KATHARINE SARIKAKIS and GENTIANA RAMADANI, University of Vienna, Austria

Public Media has evolved from traditional broadcasting to a broader concept of public service media (PSM), reflecting the changing media landscape and the need for multi-platform content delivery. Different European countries have their own PSM models, all committed to serving the public interest. Another aspect of the relationship is empowering emerging voices where PSM-backed film festivals and competitions serve as dynamic platforms, particularly for emerging talent and young filmmakers. These events amplify new perspectives, fostering innovation in the industry. The third aspect is PSM's commitment extending beyond traditional broadcasting to educational initiatives and collaborations with other public institutions, as evident in the case of Austria through an agreement between the Austrian Film Institute and the Austrian Broadcasting Service (ORF). This agreement promotes cooperation between film and television, benefiting Austrian cinema productions. In this context, the main question raised here is how different models of Public Service Media (PSM) in European and candidate countries contribute to the diversity of cinematic content and address societal challenges, particularly focusing on youth-oriented films? This is a question that allows us to investigate and compare various PSM models across three countries (Austria -small market, Greece-long history in FI and Albania-as candidate country), emphasizing their strategies for supporting film productions that champion diversity and tackle societal issues, especially those appealing to younger audiences. The work outlines a methodological approach to analyzing the current state of the film industry in Europe. This will be achieved through a comprehensive examination of policies and experts' interviews conducted in selected countries.

12:30 - 14:00

Lunch break

14:00 - 15:30

Single paper session 3

"Global Streamers' Impact and Local Responses"

Moderator: PAŠKO BILIĆ, IRMO, Croatia

"Global Streamers' Investments in Films: A Comparative Study of Small and Large European Markets"

IVANA KOSTOVSKA, imec-SMIT-VUB, Vrije University Brussel, Belgium

Despite the growing presence of global streamers as commissioners in Europe, little is known about their investments in films from small markets and the implications for local film production ecologies. This article provides a comparative analysis on the availability and circulation of films from small markets on streaming services, focusing on seven ecosystems: Croatia, Estonia, Lithuania, Denmark, Flanders, Ireland, and Portugal. It compares the availability of films from these seven markets with those from six larger markets: the European Big Five (Germany, France, the UK, Spain, Italy) and Poland.

The study relies on extensive data analysis of titles from these 13 markets on global streaming services, conducted as part of the CresCine project (DOI: 10.3030/101094988), which includes an analysis of the viewing patterns based on the Netflix Engagement Report. Based on the library analysis on titles availability and circulation, as well as the prevalence of genres and talent, the article discusses the implications for the film industries in these markets. This research provides further insight into the implications of investment obligations for streamers, focusing on how these requirements affect commissioning dynamics, particularly in contexts where streamers are mandated to invest in film production (Kostovska et al., 2023). Thus, this paper aims to extend a currently limited body of work focused on streamers' content strategies for financing films (Cuelenaere, 2024; Smits and Nikdel, 2019).

"Market Ideology and Critical Humanism in the Understanding of East-Central European VOD Phenomenon"

CONSTANTIN PARVULESCU, Babeş-Bolyai University, Cluj Napoca, Romania

This paper provides a thorough analysis of the academic literature in English on VOD (Video on Demand) digital distribution in East-Central Europe and the parameters these studies use to envision digital distribution in the region. Special critical attention is given to how this literature conceptualizes performance, competitiveness, and sustainability, often advocating for market fundamentalism.

Two main concerns are at stake. The first is the bias these concepts generate, which increases the peripheral position of East-Central European providers. The second, more significant concern is to highlight the degree to which academic representation of digital distribution of scripted entertainment links performance to consumption, while paying less attention to alternative discourses. These alternative discourses employ the concepts of performance, competitiveness, and sustainability differently, particularly in ecological and public health contexts.

While some studies mention the carbon footprint of online distribution and, in some cases, praise the social dimension of human curation, this paper is primarily concerned with the fact that digital economic activity is not approached in terms of de-growth and neo-humanism. As a consequence, the digital realm is perceived as an anti-ecological space where market performance is the only factor that matters, with limited environmental consideration. Of particular interest are perspectives that promote mindful consumption and show awareness of the pernicious effects of non-human practices (robotic, algorithmic, etc.) in the digital realm.

Our critical approach targets books and articles focused exclusively on East-Central Europe, such as Petr Szczepanik et al.'s 'Digital Peripheries: The Online Circulation of Audiovisual Content from the Small Market'.

"Cinema Audience Research in Latvia: More Netflix, Less Cinema?"

LĪGA VINOGRADOVA, The Institute of Arts and Cultural Studies of the Latvian Academy of Culture, Riga, Latvia

The research on cultural consumption in Latvia (2022) revealed a rapid growth in digital consumption. The most widely engaged digital cultural activity was watching foreign films online (55% of the population), with watching Latvian films online being the third most popular (45%). However, between 2018 and 2022, cinema attendance significantly declined, dropping from 29% to 18%. This decline is attributed not only to the COVID-19 pandemic but also to the rapidly growing role of digital platforms. Scholars suggest that our everyday taste practices are becoming "platformized" (Airoldi, 2019), with online and offline lives increasingly interwoven, as people embrace the convenience brought by technology (Dey, Yen and Samuel, 2019). What does this mean for cinema audiences, and how has their behaviour changed with the rise of digital platforms? In 2023, the first comprehensive audience research in Latvian cinemas was conducted by the research team from the Institute of Arts and Cultural Studies at the Latvian Academy of Culture. The aim was to determine audience consumption practices and how digital technologies have influenced cinema attendance habits, including the shift from cinemas and TV channels to digital platforms. A quantitative survey (n=650) was conducted in 2023 across nine cinemas in Latvia, including both the capital city and regions. The results reveal the correlation between watching films in cinemas and at home on various platforms for heavy and light cinemagoers. This research was part of the project "Cultural and creative ecosystem of Latvia as a resource for resilience and sustainability"/CERS (No. VPP-MM-LKRVA-2023/1-0001).

"The Conflict Between Film Distribution and Nationalistic Ideologies in Global Markets"

LENUTA GIUKIN, SUNY Oswego, USA

The present-day elusive markets for cultural products bring to attention the ways in which socialist cinemas often managed to attract a significant national audience despite Hollywood's massive presence. How was the socialist appeal to audiences more effective than contemporary advertising practices that benefit in the digital era of many more communication tools?

While a significant drop in audience for national productions relates to ideological shifts, it is also the relationship between politics of representation, advertisement and the access to the cultural product that widely influences the success and understanding of the cultural product.

This research focuses on the significant changes in national politics regarding film policies, especially distribution and audience attraction/retention. It discusses some of the landmarks of Romanian socialist film (especially the films of Sergiu Nicolaescu, Dinu Cocea, Mircea Dagan, Gherghe Vitanidis and Mircea Moldovan) in comparison to several worldwide successes of the Romanian New Wave (Cristian Mungiu, 4 months, 3 Weeks and 2 Days, the

Palme d'Or, 2007.; Cristi Puiu, *The Death of Mr. Lazarescu*, 30 awards and 14 nominations; Sieranevada, 22 awards, 19 nominations; Radu Jude, *Bad Luck Banging or Loony Porn* (Golden Bear, Berlin, 2021, etc.) the changes in the perception of local productions, and how distribution strongly relates to representation and national imagery.

15:30 - 16:00

Break

16:00 - 17:30

Single paper session 4

"Production Practices and Reception Strategies"

Moderator: LENUTA GIUKIN, SUNY Oswego, USA

"Negative Production Aesthetics in Latvian Film Industry of the 90s"

ELĪNA REITERE, Institute of Literature, Folklore and Art at the University of Latvia, Riga, Latvia

When Latvia regained its independence in 1990, the Latvian film industry had to learn to function in the new country under very different economic and organisational conditions than during the Soviet occupation. This period coincided with the introduction of the neo-liberal economic order in the Baltic states. State support for the film industry in the 1990s was very low, but filmmakers continued to write projects even when there was no realistic hope that they could be made. Unmade film projects are usually tackled with an emphasis on the productive aspects - that the effort put into them will later be reused in other, successful projects. This line of thinking follows the neoliberal discourse of value. I prefer to use the concept of "work-for-labour" (Guy Standing) because it allows for a shift in perspective from the work of art to the life and work histories of film professionals. The aim of this paper is to present a case study that shows how unfinished film projects can be analysed within a specific historical and geographical context, and thus shed light on a more nuanced understanding of how the film industry has tried to cope with the economic crisis in a small, post-Soviet and Eastern European country, and what consequences this has had on the careers of film professionals.

"From Corruption to Connection: The Relation Between Romanian Documentary Filmmakers and their Subjects during the 2010s"

DAN SĂRĂCUȚ, Babeș-Bolyai University, Cluj Napoca, Romania

This paper investigates the relationship between documentary filmmakers and their subjects (hence their characters) in Romania during 2010s, the third post-communist decade, focusing on both production and storytelling dynamics. The social profiles of these subjects and their willingness to participate as actors, integrated in a storytelling apparatus, are crucial elements that influence directors, compelling them to adapt in addressing broader societal issues.

Processing secondary sources and conducting interviews with directors and producers, this paper highlights the varying directorial approaches across different cases. Using qualitative analysis of notable works by Romanian documentary filmmakers, such as Alexandru Solomon's *Kapitalism: Our Improved Formula* (2010), Monica Lăzurean-Gorgan's *Wood* (2020), and

Claudiu Mitcu's *The Trial* (2017), this presentation systematizes how their techniques of filming and crafting the story allow them to adapt to their subjects' needs.

The common ground of these documentaries is the exploration of corruption, seen as a local and systemic feature. This thematic cluster enables a more fluent categorization of the relationship between the directors and the characters but it also legitimizes and facilitates a comparative approach. The diverse social statuses of the subjects (a lower-class man suspected for a murder, an NGO director and some multimillionaires) create different expectations and levels of involvement, necessitating innovative production practices and storytelling mechanisms from the directors.

"Reception of *Zielona Granica* (*The Green Border*, 2023) by Agnieszka Holland in Poland and Elsewhere. Political Controversy as Fuel for Distribution of Small Controversial Films"

JANINA FALKOWSKA, The University of Western Ontario, Canada/The University of Economics and Humanities, Bielsko-Biala, Poland

In this paper, I want to examine the relationship between the political controversy the film raises and the subsequent distribution and reception patterns it reveals in the country of film's production, in countries belonging to a similar political orientation versus elsewhere in the world. Additionally, I would like to examine the massive role European Film Festivals play in the additional promotion of the film, a fact which provokes hateful reactions among the viewers critical of the film.

I would like to introduce and discuss this film and later follow with the analysis of press reviews, essays in scholarly journals and viewers' blogs. All the powerful reactions this particular film has provoked create an environment for revealing often suppressed feelings of guilt and uncertainty about how to react to the unprecedented events of the war in Ukraine, the appearance of thousands of migrants at the Polish border, and, on how to negotiate Christian feelings of pity and love for the migrants with the openly expressed hatred for the filmmaker articulated by both the Polish government representatives and Polish viewers. Based on this analysis, I would like to assert probably an apparent idea: that controversy is what makes small cinemas meaningful and powerful, however cynical and heart-breaking it sounds.

"Contradictions and Paradoxes of the Media Landscape in Ukraine Since the Start of the Russian Full-Scale Invasion"

DOROTA OSTROWSKA, Birkbeck University of London, UK

In this paper, I focus on cultures of film exhibition which have emerged in Ukraine following the 2022 Russian full-scale invasion. I will first explore the evolution undertaken by film festivals in Ukraine which became containers for experimental curatorial projects, platforms for documentary film co-productions, repositories of war archives, and vehicles for cultural diplomacy abroad. Docudays UA will be my main case study with some references to the Odessa International Film Festival. This festival activity centred on documentary films and involved in civic and human rights activism will be contrasted with another fascinating media phenomenon - the local and global

box office success of an animation film *Mavka: The Forest Song* (2023) – and the plans of the producers from The Film.UA Group to release a slate of horror films whose narratives are framed by the experience of the Russian invasion. Whilst the horror films are in production or pending a release later this year (*The Witch. Revenge* August 2024), *Mavka* provides an important counterpoint to the festival activity and complicates our understanding and perception of the Ukrainian media landscape. It challenges our assumptions as to the character and preferences of Ukrainian audiences in Ukraine, which are broader than any festival audiences, and of audiences for the Ukrainian content abroad. It raises an uncomfortable question as to whether we might be faced here with an Eastern European version of what Miriam Ross (2013) called “the poverty porn” in her discussion of Latin American films dominating the film festival circuit – “the warporn”.

17:30 - 17:45

Break

17:45 - 18:45

Roundtable discussion

“Challenges of the Independent Cinema Network in Croatia”

Moderator: MARTINA PETROVIĆ, Head of CED - MEDIA Office Croatia,
MAJA HOLEK, Open University Koprivnica/Cinema Velebit, Member of the
Executive Committee of the Independent Cinema Network (Kino mreža)
RENATA KIRŠIĆ VESELICA, Open University Labin/Cinema Labin
GORAN PLANTAK, Open University Varaždin/Cinema Gaj
ALEN MUNITIĆ, Mediterranean Film Festival Split

Prompted by the project of the digitalisation of independent cinemas and the need and wish for networking and collaboration in terms of programme training and promotion, in 2014 the Croatian Independent Cinemas Network (Kino mreža) was founded by 27 cinema exhibitors from 24 cities and towns. The main aim was to strengthen the position of independent cinemas within the film industry and launch and develop film culture in all its forms across Croatia. After ten years of its establishment, what can be highlighted as the main successes of the Network? Furthermore, what are the main challenges for its members regarding the development of cinema infrastructure, programming, film literacy, and audience development? What are the good practices that have been established and what are the lessons learned that can be used for other small European cinemas? To answer these questions and open up the discussion on the crucial role independent cinemas have for the cultural lives of the cities, we have invited members of the network from different parts of Croatia to share their knowledge and experience.

*This session is supported by the CED-MEDIA Office Croatia.

21:00

ZFF and Small Cinemas party (by invitation only)

Address: Tvornica kulture, Mali pogon, Šubićeva 2/Ljudevita Posavskog 1,
Zagreb

09:30 - 10:30

Keynote lecture

"Geography of the Streaming Economy: East-Central Europe as a Digital Periphery"

PETR SZCZEPANIK, Charles University, Prague, Czechia

Moderator: IVANA KOSTOVSKA, imec-SMIT-VUB, Vrije University Brussel, Belgium

East-Central Europe has recently become a key region for transnational streamers' production growth, with local original production booming in Warsaw and US-based SVOD production of a certain type moving to Prague and Budapest. Unlike other growth regions of the global digital economy (Latin America, East Asia), East-Central Europe lacks organic integrity in terms of cultural exchange and is defined largely by geopolitical and economic commonalities. The talk investigates how Netflix's and other streamers' investment strategy builds on the preexisting geography of media production and how it reshapes it, creating new hierarchies through flows of content, labour, and capital.

With 40 million inhabitants, Poland has become the most important SVOD market of the region, Warsaw production offices of Max, Netflix, Canal+, SkyShowtime, and Viaplay having already delivered or promised investment in numerous high-end local originals. From Prague and Budapest, the recent SVOD production boom looks quite different though. Instead of local SVOD originals, both cities have become home to large volumes of US-based SVOD footloose production since around 2018 due to their financial incentives, well-developed infrastructure, and labour pool. Warsaw has become a semi-peripheral media capital in terms of original local production, while Prague and Budapest compete for US-based mobile production spending. This hierarchy manifests in patterns of cross-border media flows, too. While Polish originals travel widely across Netflix's territorial catalogues, East-Central European licensed content remains largely limited to national libraries or a couple of neighboring countries within the region.

Based on an internal dataset of the Czech Film Fund's rebate program, SVOD catalogs' analysis, and on interviews with various industry actors operating from Prague, Budapest and Warsaw, the talk proposes a new conceptualization of the streaming economy from a peripheral perspective. It builds on theories of platformization and platform imperialism, economic geography of global media, and streaming production studies to argue that streamers' uneven investments not only reproduce traditional inequalities in the global market, but also enforce new hierarchies among peripheral and semi-peripheral media capitals as well as among national and transnational production cultures. It also demonstrates that combining concepts of platform imperialism critique with the micro-level production studies might help in increasing sensitivity to the internal contradictions of global media industries, and in developing critical vocabularies for studying on-the-ground impacts of their globalization and digitalization.

10:30 - 11:00

Break

11:00 - 12:30

Single paper session 5

”Technological Innovations and Policy Instruments in/for Film“

Moderator: ALEKSANDRA UZELAC, IRMO, Zagreb, Croatia

”International Promotion of the European Film Industry: National Institutional Practices in an Evolving Policy and Technological Architecture“

ANTONIOS VLASSIS, University of Liège, Belgium, EIRINI ANDRIOPOULOU, ELIAMEP, Greece, MAFALDA DAMASO, Erasmus University, Netherlands, KAISA HILTUNEN, University of Jyväskylä, Finland

The paper addresses institutional practices in four distinct EU Member States – Denmark, Greece, Finland, and France – as regards the international promotion of the national/European film industry. The paper will focus on five key aspects: a) provide an overview of the performance of national films from these 4 EU MSs in international markets (2013-2022), b) analyse the objectives of the institutional promotion and map the actors involved in the institutional promotion of the national film industry internationally and the ways that they collaborate, c) map the national support schemes and cooperative arrangements towards the international promotion of the national film industry, d) highlight the ways in which the national practices for the international promotion of the film industry co-exist with the EU institutional action for the European film industry. Finally, the paper begins to examine a transversal aspect, such as the ways in which EU Member States adjust their national policies in the light of the policy opportunities and pressures generated by the action of VOD platforms, seen as new dynamic players in the European film ecosystem.

Data comes from desk research (Mojo Box Office, IMDB, Database Lumiere) and analysis of policy documents, as well as semi-structured interviews with officials from state ministries, national cinema centres, and other representative bodies and stakeholders. The focus will be on three small film markets: Denmark, Finland, Greece, and the paper will put the analysis into perspective, comparing their institutional practices with a well-established institutional model of international promotion, that of France.

”Harnessing AI for Filmmaking: Enhancing Cultural Heritage Site Narratives“

MARIA TSOURMA, ALEXANDROS ZAMICHOS, KOSTAS GEORGIADIS, ARGYRIS KETSETIS, EVANGELOS BISTOLAKIS, ANASTASIOS DROSOU and DIMITRIOS TZOVARAS, Information Technologies Institute, Centre for Research and Technology Hellas (CERTH), Thessaloniki, Greece

Digital technology has penetrated in the entire industry chain of production of filmmaking, revolutionizing the film industry by transforming its processes (i.e., pre-production, production, post-production, and distribution). Meanwhile, European Cultural Heritage is continuously growing, requiring protection and promotion, but it can also present a significant asset, especially for the filmmaking industry. The purpose of this paper is to provide the means for a modern, globally competitive European filmmaking industry, while always

keeping in mind European values and policies regarding people and their environment. Specifically, it analyzes the challenges raised in the filmmaking industry and the use of cultural heritage and presents the SCENE platform, which combines semantically cognitive AI technologies implemented for each process of filmmaking and the (in)tangible European cultural assets, and aims to support filmmaking industries, producers, individuals, and policymakers follow the industry's trends, and increase competitiveness by adopting new technologies in all processes of filmmaking. Namely, in the pre-production phase SCENE facilitates location-aware scouting, 3D representations of monuments, provides interactive data lakes for (content) exploration based on an ontology, format-agnostic media ingest, and new technologies for lightning and audio simulation that simplify content production and make it more sustainable. In the production/post-production phases, SCENE provides tools for the scene's quality analysis and visual effects addition, selected from the supported media assets library. Finally, in the distribution phase, the platform collects information to sense public opinion on a production and promote it via engagement campaigns, while also including blockchain-based technologies for IPRs protection and NFTs.

"Cultural Colonialism and Film Exhibition in Uganda: The Case of the Video Joker in Wakaliwood's Cinema"

ADRIÁN SÁNCHEZ-MARTÍNEZ, Pompeu Fabra University, Barcelona, Spain

In recent decades, amateur filmmaking has experienced a boom in both production and distribution thanks to the proliferation of digital recording devices and online platforms such as YouTube and Vimeo (Brown, 2016). This phenomenon has contributed to the visibilisation of aesthetic values from third-world countries in the Western exhibition ecosystem. This paper focuses on the paradigmatic case of Wakaliwood's amateur cinema. I argue that its Video Joker, VJ Emmie, constitutes a symbolic figure of a particular colonial economy of image circulation between dominant and dominated industries. The Video Joker is a variant of the film lecturer that became popular at film screenings in some African countries in the 1980s as a solution to spectators' need to understand imported Chinese and American films, the subtitling of which was economically unaffordable for a country with an almost non-existent film industry (Niwamanya, 2018). Thanks to online communities related to "paracinema" (Sconce, 1996), Wakaliwood cinema, present in festivals such as TIFF or the Austin Film Festival, has recently introduced the Video Joker into the Western exhibition circuit, no longer as a communicative necessity, as was the case in the 1980s, but as a localist vindication of an autochthonous tradition. From a decolonial perspective, the aim of this communication is to use the figure of VJ Emmie to expose how colonial flows of image circulation between developed and developing countries shape local aesthetic traditions which, thanks to digital technologies, can be reintroduced into the exhibition circuits of the colonising countries, subverting these power relations.

12:30 - 14:00

Lunch break

"How Much is Too Much? Production Incentives Within Small Countries"

Moderator: JAKA PRIMORAC, IRMO, Zagreb, Croatia

"Marble of the Senate, Sand of the Coliseum: Foreign Location Production, Government Intervention and the Impact on Maltese Filmmakers"

CHARLIE CAUCHI, Independent Artist and Scholar, Malta

International film productions that choose Malta as their setting benefit from attractive rebates and comprehensive support through the Malta Film Commission (MFC). For example, director Ridley Scott's *Napoleon* (2023) and his upcoming sequel to *Gladiator* have received significant financial backing while utilising the island as a filming location. The swords-and-sandals epic alone is estimated to have received a €47 million cash rebate. Circumstances for Maltese filmmakers differ drastically. In 2022, the Malta Producers Association (MPA) and the Malta Entertainment Industry and Arts Association (MEIA) jointly launched a campaign in response to the government's inaugural Malta Film Awards, spearheaded by the MFC. The organisations boycotted the ceremony to bring attention to issues within the local audiovisual sector, expressing concerns about the disconnect between film servicing and domestic filmmaking and the significant expenditure on the event itself, emphasising that this overshadowed the €600,000 fund allocated annually to support local filmmakers. Through interviews with industry insiders and analysis of publicly available data, it delves into the intricate political landscape that has influenced filmmaking in Malta. This paper investigates whether the focus on attracting inward investment has helped sustain Malta's film industry workforce and to what degree an appealing tax credit system has impacted local film production.

"Big Risks in Small Markets: Use and non-use of established risk reduction strategies in small culture industries?"

MARIUS ØFSTI, Aarhus University, Denmark

The established literature on risk reduction in the cultural industries, as described by authors such as Heshmondhalgh (2019), Havens and Lotz (2017), Caves (2000) and Napoli (2009), refer to strategies as overproduction, heavy marketing, vertical integration, bundling, comps, windowing and exploitation of talent pools. However, several of these require significant investments and, as such, seem difficult to apply to small markets. This paper presents a case study of Norwegian film distributors and examines their use and non-use of these strategies.

The paper draws on quantitative data on Norwegian films from 2008 - 2019, as well as interviews with key Norwegian film distributors conducted in 2019 and 2020.

The paper finds that the Norwegian film distributors with the highest economic resources rely on vertical integration and utilize windowing, bundling and comps strategies, while other strategies, such as overproduction, heavy marketing, and increased production value, have only limited application. Further, the study also shows that the distributors with less economic resources are less effective in using bundling and windowing, severely limiting their ability to manage high-risk projects.

The paper is based on data and analysis from my PhD thesis, 'Norway after Netflix: Local distributor strategies in a global movie market'.

"To Have or Not to Have Production Incentives? Danish Debates on (the Lack of) Production Incentives"

ANDERS GRØNLUND, Film Studies, Centre for Languages and Literature, Lund University, Sweden

In recent years, production incentives have complicated runaway production globally, not least in Scandinavia. Denmark is unique as one of the few European countries without these incentives, making it a crucial case study. This paper explores the current and historical aspects of runaway production, focusing on Denmark's position and its impact on the film industry. Using a discourse analysis of Danish media coverage, this research examines public and industry reactions to major productions filmed partly abroad, despite their strong Danish historical connections. The analysis reveals a divided debate: some argue that outsourcing harms the local film industry, while others highlight cost savings and better facilities abroad. The Danish film industry faced significant challenges in 2022, with conflicts between Create Denmark, the Danish Producers' Association, and streaming platforms, leading to a halt in many local productions. This situation underscored the need to rethink production policies. In response, industry groups proposed a 25% tax rebate incentive in 2024 to boost the local film sector and align Denmark with its Scandinavian neighbours, Norway and Sweden, which have successfully adopted similar incentives. By integrating historical perspectives with recent case studies, this research maps discussions around screen production movements in and out of Denmark. It provides insights into the practical, political, and artistic impacts of these movements. This study aims to enrich debates on production incentives and contribute to broader discussions on Scandinavian film production and history.

"Economic Incentive Policies Impact on the Development of the National Film Industries in the Low Audiovisual Capacity Countries: The Hollywood Effect in Central and East Europe"

MILICA BOŽANIĆ, Center for Innovation Management Research, Birkbeck, University of London, UK

This paper examines the film incentive policy's impact on the national film industry within the context of foreign direct investment (FDI) research. It addresses the gap in research, focusing on the incentive mechanism as compensation for inadequate market structure in low audiovisual production capacity countries in Central and East Europe. The literature review examines the trajectory of policy changes on the European level in parallel to the debate on whether incentives have a positive economic impact on host countries. The quantitative mixed method is used to examine whether incentives increase film industry capacities, financial sources and produce spill-over in productivity in the long run.

The dissertation discusses the policy trajectory on the European level by providing data analysis from the landlocked countries of Central and East Europe. By cross-examining national data and statistics with the stakeholders' insights from Hungary, the Czech Republic, Lithuania and Serbia the research questions whether incentives have a positive economic impact

on the development of the national film industry in the long run. The central research questions explore whether incentivizing mobile investments in the film industry increases industry infrastructure and human capacities, financial sources and spill-over effect, leading to the international recognition of the national film industry. Indirectly, the research embeds the global production network framework to examine the stance of small countries in the creative global production networks.

15:30 - 16:00

Break

16:00 - 17:00

Panel

"How to Emancipate the Screen?"

Moderator: BORIS RUŽIĆ, University of Rijeka, Croatia

MARTA BARADIĆ, Central European University, Vienna, Austria

KARLA CRNČEVIĆ, Independent scholar, Croatia

DINA POKRAJAC, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

During the projections of the revolutionary manifesto *Hour of the Furnaces* (1968), Argentinian filmmakers Fernando Solanas and Octavio Getino, the founders of the *Terce Cinema* movement, had a sign spread above the screen with the following slogan by Frantz Fanon: "Every spectator is either a coward or a traitor." This was intended to encourage discussion and envision an active spectator of third cinema who is its co-creator, as opposed to the passive consumer of the so-called first (entertainment) and second (art house) cinema. Participating in the projection represented a political act that transformed the spectators into responsible historical subjects. Every screening created a "liberated space, a deterritorialized territory".

This vision of cinema as a participatory space strongly resonates with Croatian curators and cultural workers Marta Baradić (*Kino Katarina*), Karla Crnčević (*Kino Unseen*) and Dina Pokrajac (*Dokukino*) whose initiatives demonstrate their conviction that unconventional thinking and progressive approaches have never been more important than they are today for keeping the cultural practice of cinema alive. What makes screenings special is their discursive part and the presence of criticism from the very beginning of the process. This entails being aware of other equal bodies surrounding us while searching for new modes of representation and reappropriation of the autonomous gaze, gesture, thought and speech. All three initiatives also focus on the emancipatory potential of cinema, decolonisation of culture and demystification of the film canon. Relying on the digital publication „Unseen VI: Magical Bodies, Radical Screens” they collaborated on in 2022, the authors want to raise the question of the transformation of cinema, screen, moving images and modes of viewing - and speculatively approach the possibilities of their mutation in the near and distant future. By taking concrete steps today (activist) cinema initiatives lay the foundations for an alternative cinematic future grounded in the principles of the "commons" as demonstrated by alternative cinema networks and distribution models emerging all over Europe and the world (*Kino Climates*, *Cinema of Commoning*, *Cinema Makers*, *Ambulante* etc.).

The link for the „Unseen VI: Magical Bodies, Radical Screens” publication

(2022) which is the inspiration behind the panel is [available here](#).

Kino Katarina is an open-air feminist activist cinema project which started in 2016 as a guerrilla pop-up cinema in which screenings were organized along the coast of the Pula Bay in Croatia. Screenings take place during summer months in locations that do not constitute the centre of the supposed periphery, but rather function as the periphery of that periphery, which emphasizes the necessity of culture being available outside the centres. Kino Unseen is a festival born in 2017 from a passion for unconventional cinema, igniting a dynamic space for film enthusiasts to connect through screenings, workshops, and discussions.

Dokukino is a cinema in Zagreb, which is unique in the region because it is dedicated exclusively to screening documentary and hybrid films. Dokukino was founded in 2009 and is run by the non-profit association Restart. The screenings and interactive discussions encourage open critical thinking and participation at the same time promoting socially engaged and artistically accomplished non-fiction films, obscuring the lines between film production, distribution and education.

17:00

Closing of the Conference

Participants & Co-Authors*

DIANA ANDREEVA-POPYORDANOVA is the co-founder and director of the Observatory of Cultural Economics (OCE), which is a modern Bulgarian think tank for crucial cultural and economics issues. Andreeva holds a PhD in Cultural Economics from the University of National and World Economics (UNWE). She worked as a researcher in cultural policy and cultural economics at the Sofia University "Kliment Ohridski" and has been teaching at the National Academy of Theatre and Film Arts. In 2014, she was appointed Assistant Professor at the UNWE. Andreeva has published numerous articles and participated in various Bulgarian and international research teams in the field of cultural economics and financing. Since 2010, she is co-editor of the Compendium of Cultural Policies of the Council of Europe. Andreeva is a member of the Film Commission of the Sofia Municipality and volunteers for 17 international organizations and projects in more than ten countries.

TSVETA ANDREEVA is a Public Policy Manager at the European Cultural Foundation (ECF) and an associated researcher at the Observatory of Cultural Economics, Sofia (on the Cicerone project). Her main competences are in EU policies and advocacy in CCIS. Her professional background is in cultural policy, management and economics. She holds a PhD in Cultural Economics from the University of National and World Economy (Sofia). She accomplished her MA in Sofia, followed by post-graduate studies in cultural management in Dijon (France) and European studies in Birmingham (UK). Before joining ECF in 2009, she worked in the International Cultural Cooperation and European Affairs at the Ministry of Culture of Bulgaria. Her research activities are in the areas of cultural and creative sectors and industries, and comparative cultural policy.

EIRINI ANDROPOULOU is a media researcher and policy analyst with expertise in media literacy for 20 years. She has vast experience in media public policies on an international framework. On a global scale, she has been working closely with UNESCO as a media expert and advocate, drafting policy papers and publications, such as the UNESCO "Media and Information Literacy Curriculum for Teachers" (Gr. Eds, 2014), adopted by the Hellenic Ministry of Education as an Open Education Resource.

INÉS ARIAS IGLESIAS is a professional with extensive experience in European project management, technology transfer, and communication. She is currently a PhD candidate at the Faculty of Contemporary Communication and Information at the University of Santiago de Compostela and a Grupo de Estudos Audiovisuais (GEA) member. Inés balances her academic career with her role as a European Project Manager at FundingBox, where she oversees multiple H2020 projects. She excels in coordinating communication, dissemination, and technology transfer initiatives. Her career includes a four-year position at Euroheat & Power in Brussels, where she worked on energy efficiency policies and strategic communication. Inés holds a Master's degree in International Affairs from Aalborg University in Denmark and a Bachelor's in Audiovisual Communication from the University of Santiago de Compostela.

* Presenting authors are underlined. CVs of the members of the Programme and Organisational Board are also listed.

MARTA BARADIĆ is the founder of Kino Katarina, an open-air feminist cinema that has been held since 2016 on the shores of Pula Bay and other

significant locations in Pula and its surroundings. A graduate in comparative literature, she is currently a PhD candidate in the Department of Gender Studies (CEU, Vienna), where she researches the history of women's activism. As an activist, she primarily focuses on working conditions in the cultural sector and culture as a public good.

MARIE BAREŠOVÁ graduated from art history and film studies (dissertation focusing on Czechoslovak-Yugoslav relations in film culture 1945–1991) at Masaryk University in Brno and has worked at Národní filmový archiv Prague as a curator of oral history since 2013. While managing the collection and conducting new interviews with representatives of Czech film culture, she participates in the development of an oral history database and coordinates with the archive's cinema as a programmer and an educator. She co-authored *Generace normalizace. Ztracená naděje českého filmu?* (2017) and co-edited *Animace 70* (2024). She is currently in charge of a research project "Cinemas in the East Bohemian Region 1960–1990".

MANUEL BARREIRO ROZADOS graduated in Audiovisual Communication and Master in Marketing, Consultancy and Political Communication from the University of Santiago de Compostela (USC), Spain. He has several years of work experience in the field of television in different national and regional companies. He is actually a PhD candidate in the Contemporary Communication and Information program and is part of the Grupo de Estudos Audiovisuais (G.I. 1786) of the University of Santiago de Compostela (USC). His main lines of research are globalisation movements in the audiovisual field, audiovisual OTT platforms and public television, especially the Galician and the Portuguese.

PAŠKO BILIĆ holds a PhD in sociology (2013) from the University of Zagreb. He was an International Visiting Research Fellow at the Institute for Advanced Studies, University of Westminster (London, UK), a short-term visiting researcher at the University of Bremen (Bremen, Germany) and Bilgi University (Istanbul, Turkey), and a Doctoral Research Fellow at the University of Alberta (Edmonton, Canada). His research interests evolved from studying collaborative online cultures to political and economic issues of platforms and digital monopolies. He is the editor of a double special issue of *Critical Sociology* (with Thomas Allmer) titled 'Critical Sociology of Media and Communication' (SAGE, 2024), author of (with Toni Prug and Mislav Žitko) *The Political Economy of Digital Monopolies* (Bristol University Press, 2021), and *Sociology of Media* (Jesenski i Turk, 2020 – in Croatian). He is also editor (with Jaka Primorac and Bjarki Valtýsson) of *Technologies of Labour and the Politics of Contradiction* (Palgrave Macmillan, 2018). His work has been published in *Critical Sociology*, *Internet Histories*, *Javnost – The Public*, *Political Economy of Communication*, *tripleC: Communication, Capitalism & Critique*, *New Media & Society*, *European Journal of Communication*, and *Big Data & Society*. He was invited to speak at universities and research institutes in the UK, Germany, Denmark, Sweden, Turkey and Slovenia. He is coordinator of the European Sociological Association's (ESA) Research Network 18: Sociology of Media and Communications Research and principal investigator of the Croatian Science Foundation (HRZZ) research project *Digital Data, Infrastructures and Development* (2024–2027). At the Institute for Development and International Relations he is chair of the Centre for Sociology of Media and Digital Society (CEMEDIG).

MILICA BOŽANIĆ has been leading various film industry initiatives under the flag of the Serbia Film Commission aimed at the development of the creative ecosystem in her home country. Throughout her professional tenure, she initiated the Computer Graphics and Arts Conference Belgrade and served on the Board of Directors at the European Film Commissions Network. Her involvement in the sector was instrumental in stakeholders' participation and development of the Smart Specialisation Strategy in Serbia. Her dedication to informed policy advocacy led to the production of two film incentive economic impact studies and the dissemination of results that enhanced awareness among both industry and policymakers. Further to her interest in research, she was awarded an MSc in Management and Creative Industries at Birkbeck, University of London in 2023. Within the dissertation, her focus expanded on Central and East Europe within the theoretical framework, which addressed FDI research and creative Global Production Networks. Her research interests contribute to the economics of the creative industry and aim to bridge the gap between theory and practice, focusing on quantitative research for informed policymaking.

SARA CALVETE-LORENZO is a pre-doctoral student at the Grupo de Estudos Audiovisuais of the University of Santiago de Compostela (USC), Spain, where she is working on her thesis *O Triplo Corte: como despedazar o corpo na pantalla* (The Triple Cut: how to cut up the body on screen). She is member of the COMVIRTINDO Teaching Innovation Group and the Centro de Investigación Feminista e Estudos de Xénero (CIFEX), both at the USC.

PABLO CALVIÑO is a graduate in Audiovisual Communication and Journalism and Master in Journalism and Multimedia Communication, he is currently a PhD Student (FPU22/03057) at the Grupo de Estudos Audiovisuais (GEA) of the Universidade de Santiago de Compostela (USC), Spain. His thesis addresses the formal strategies for the construction of queerness in the filmography of Portuguese director João Pedro Rodrigues. He is also a member of the COMVIRTINDO Teaching Innovation Group.

ENRIQUE CASTELLÓ-MAYO is Associate Professor in the Department of Communication Sciences at the University of Santiago de Compostela (USC), Spain, Principal Investigator of the "LexCAV" Project, Coordinator of the competitive reference research group "Estudos Audiovisuais" (GI-1786), with 25 years of uninterrupted activity, and Scientific Director of "Virtus, Technological Platform for Virtual Research". In his professional career in the audiovisual sector since 1992, he has worked (as producer, scriptwriter, editor, mixer, ENG, etc.) by the EFE Agency, Canal Norte TV, the News Department of Antena 3 TV or the Programme of New Information and Communication Technologies (Ministry of Education and Culture).

CHARLIE CAUCHI is a Maltese interdisciplinary artist and filmmaker. Charlie holds a BA and an MA in Film Studies from Queen Mary University of London. She has worked in the production department of several foreign productions. However, in 2018, she founded Sajjetta, an independent audiovisual production company. She has produced and directed several short films and is currently in production on a feature-length documentary, *Taurodont*, supported by Arts Council Malta, as well as *Seen and Heard*, a docuseries supported by Erasmus+ and Amnesty International. This series focuses on human rights and children in schools in Malta, Berlin, and Poland.

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She was selected as part of the CIRCLE Women Doc Accelerator Lab 2019 and is currently the Malta Producer's Association Chair. Charlie is also the co-founder and curator of Rosa Kwir, Malta's first LGBTQI+ gallery and archive, in collaboration with artist Romeo Roxman Gatt. Charlie's solo shows include Backlot (Spazju Kreattiv, 2023. Malta), Scheherazade (Valletta Contemporary, 2019. Malta), and Latitude 36 (Blitz, 2018. Malta). Her work has formed part of group shows in Malta, Vienna, and Berlin. Her work, Sempere Viva, forms part of Malta's national collection and was featured as part of the National Pavilion at the Malta Biennale in 2024.

ANGELIKI CHATZIEFRAIMIDOU is a PhD candidate at the University of Vienna, Department of Communication. Her educational background started in Greece, where she completed her Bachelor's Studies in Primary Education. Afterwards, she earned her Master's Degree in Education at the University of Vienna, Austria. After many years working in education, she is a research assistant at the University of Vienna, specialising in children and media.

KARLA CRNČEVIĆ is a dramaturge and film worker. Her films and video works have been exhibited and awarded domestically and internationally (FidMarseille, Zinebi, Dokufest...). She is a member of the Center for Dramatic Arts and one of the founders and organizers of the Unseen initiative dealing with presentation and cultural policies, and cinema space revitalization. She is researching audiovisual archives related to AFŽ (Anti-Fascist Women's Front).

MANUEL JOSÉ DAMÁSIO is a Professor at Lusófona University in Lisbon, Portugal, where he leads the Film and Media Arts Department (DCAM) besides participating in the management board of CICANT Centre for Research in Applied Communication, Arts and Information technologies. Manuel José Damásio holds a PhD in Communication and Multimedia Systems by Universidade Nova de Lisboa. He has worked extensively both in industry and academia as a trainer, consultant and producer in the audiovisual industry at the European and international level for more than twenty years. He also has strong past experience as head researcher and project manager in several national and European research projects, besides being the author of more than 80 papers and chapters in international peer-reviewed journals and publications. He is the Chair of GEECT, the European Association of Film and Media Schools, and a member of the board of CILECT Executive Committee (International Association of Film and Media Schools). He is the coordinator of FILMEU The European University for Film and Media Arts, Project: 101004047, EPP-EUR-UNIV-2020 European Universities, EPLUS2020 Action Grant, and three other currently active European Erasmus Mundus Joint European Master degrees. He has worked extensively as an evaluation expert for different bodies and institutions, from EU COST, to ICA (Portuguese Film Institute) E+ and several other European Higher Education Institutions, such as Aalto University (Finland), AMU University (Czech Republic) or IADT (Ireland). He is the coordinator of Horizon Europe CresCine project 'Increasing the International Competitiveness of the Film Industry in Small European Markets' (2023-2026).

MAFALDA DAMASO is a Senior Researcher at Erasmus University Rotterdam, which she originally joined in 2021 as a Lecturer in Cultural

Industries and Policy. Her research investigates the intersections between culture, policy, diversity management and international relations, with a particular focus of attention on the European Union's transnational cultural policy.

KĘSTUTIS DRAZDAUSKAS was born in Vilnius, Lithuania in 1970, studied and graduated from the University of Vilnius, MA in English language and literature in 1994. He started in the film industry as an Assistant Director in 1995. Kęstutis started producing in 1998 and since then has become one of the most active film producers in Lithuania. In 2003, he founded his own production company ARTBOX, which has produced a number of short films and features, as well as several hundred TV commercials. The short film *White on Blue*, which Kęstutis produced, was shortlisted as best European short at Les Lutins, France in 2004. This film was a participant in the Venice film festival and won the best soundtrack award at the Clermont Ferrand festival. Apart from being a producer, Kęstutis is also a businessman. He has co-founded several companies which work in different areas of the film industry, like Cinevera (lighting and grip) with branches in Vilnius and Riga, Cineskope (camera rental), CineFX (costumes, props and sets), Kino komanda (visual post production), etc. He was the mastermind behind the establishment of the Vilnius Film Cluster, which at present unites 3 production companies and 6 film service companies. Kęstutis is a member of the board of the Lithuanian Independent Producers Association and a member of the National Association of Creative and Cultural Industries. In 2012, he produced 2 feature films – *Letters to Sofia* (Lithuania/UK/Russia) and *Santa* (Lithuania/Finland) as well as a feature-length documentary *Elegy For Honey and Tar*. At the moment he is developing 3 feature films – *Saula*, *The Visitor*, *Solo* and feature length animation *Gruenwald*.

ANASTASIOS DROSOU has participated in the coordination, scientific management and the R&D activities of several research projects, national and European-funded ones (6th & 7th Framework Programme; H2020, Green Deal, Horizon Europe). His prior professional experience includes consultancy services to large industries abroad, as well as employments as Research Associate for both the Chair for Electronic Design Automation and the Chair for Nanotechnology in the Technische Universität München, as well as for Infineon Technologies AG, Munich. Earlier he has also served as Research Associate for both CERTH-ITI and the Art Diagnosis Centre "ORMYLIA".

JANINA FALKOWSKA is a retired professor of the University of Western Ontario in Canada and a full-time professor at the University of Economics and Humanities in Bielsko-Biala, Poland. She specializes in the film theory, film history, Western European cinemas (Austria, Germany, Switzerland), Eastern European cinemas (Poland, Russia, Hungary, Czech Republic), The European Union, globalization, migration, ethnic relations (in film), studies in Bakhtin's theories of dialogism and affect theory. She is the author of two books about Andrzej Wajda, the renowned director of Polish cinema, and editor of three books about Eastern-European cinema, all written in English. Moreover, Professor Falkowska is the author of more than twenty articles and book chapters about film and film theory. She is also an organizer of four international conferences and the main coordinator of research projects about small cinemas.

* Presenting authors are underlined. CVs of the members of the Programme and Organisational Board are also listed.

SUNČANA FRANIĆ has been an associate in the Department for Culture and Communication at IRMO since 2020. She holds a double master's degree from the Faculty of Humanities at the University of Zagreb, in French Language, Translation, and Literature, as well as in Comparative Literature (2019). In 2021, she enrolled in the interdisciplinary postgraduate specialist study program European Project Planning and Management at the University of Zagreb. From 2017 to 2019 as an intern at IRMO's Department of Culture and Communication she participated in the Jean Monnet project CULPOL – "EU Competences and National Cultural Policies: Critical Dialogues" (2018) and the INTERREG Europe project "KEEP ON: Effective Policies for Durable and Self-Sustainable Projects in the Cultural Heritage Sector" (2018). She was a member of the IRMO team on the H2020 project "SoPHIA - Social Platform for Holistic Heritage Impact Assessment" (2020-2022), the Jean Monnet project "European Union Policies and the Platformisation of Cultural and Audio-Visual Sectors – platEU" (2020-2022) and is currently taking part in the Horizon Europe project CresCine - "Increasing the International Competitiveness of the Film Industry in Small European Markets". Her articles have been published in journals and conference proceedings in Croatia and the EU.

LUCIJA GEGIĆ is a Research Assistant at the Department for Culture and Communication at the Institute for Development and International Relations (IRMO) in Zagreb, Croatia. She graduated in 2022 with a double major in Croatian Language and Literature and Sociology from the Faculty of Humanities and Social Sciences, University of Zagreb. Her research focuses on social movements, popular culture, and theories of everyday life. Lucija is involved in the HORIZON Europe project CresCine and the CULTMED project on cultural and media policies. She has presented at international conferences and participated in research exchanges and internships in Ljubljana and Graz.

KONSTANTINOS GEORGIADIS holds the BSc degree in Computer Science from the University of Crete (2013) and the MSc in Informatics with specialization in Digital Media from the Department of Informatics, Aristotle University of Thessaloniki (2015). He is currently a PhD candidate in the Department of Informatics at Aristotle University of Thessaloniki. Since July 2015, he has worked as a research assistant at the Informatics and Telematics Institute (ITI) of the Centre of Research & Technology Hellas (CERTH). His research interests among others include: Biomedical Signal and Image Processing, Machine Learning and Brain Computer Interfaces.

Specialized in interdisciplinary film studies, LENUTA GIUKIN is a French generalist in the Modern Languages & Literatures at SUNY Oswego, USA. Her research focuses on marginal groups, minorities, issues of identity, politics of gender, and various aspects of French, East-European and Romanian cinemas. Her last essay "Social Realism in Cristian Mungiu's Graduation" was published in January 2023. She works lately on a new study on Surrealism and, a second one, on people's implication in totalitarian practices.

ANDRÉ RUI GRAÇA holds a PhD in Film Studies from University College London (UCL) and is the author of "Portuguese Cinema (1960-2010): Consumption, Circulation and Commerce" (Boydell and Brewer, 2021) and

the co-editor of "Filmmakers on Film: Global Perspectives" (Bloomsbury, 2023). André Graça has presented his work internationally and has published frequently in academic and extra-academic contexts. He was a teaching assistant at UCL, and guest professor at Universidade da Beira Interior and Instituto Politécnico de Tomar. Currently, André Graça teaches at Lusófona University and is a researcher at CICANT (<https://doi.org/10.54499/UIDB/05260/2020>). He is involved in several EU-funded projects (namely: FilmEU+, WIRE, and CresCine) that intend to set new benchmarks in film education, carry out innovative research and make the film industries of small European countries more competitive.

RITA GRÁCIO is Assistant Professor at Lusófona University, teaching at the undergraduate, masters and PhD level. She holds a PhD in Sociology from the University of Exeter (UK), and an MA and BA in Sociology from the University of Coimbra (Portugal). As an integrated researcher at CICANT-Lusófona University, Rita Grácio takes part in several European-funded research projects, such as filmEU+, WIREfilmEU, filmEU_RIT, CresCine - Increasing the international competitiveness of the film industry in small European markets, RestART Europe-Mentoring Second-chance Female Entrepreneurs to Restart the European Arts and Creative Sector, Cyanotypes- Strategic Skills for Creative Futures, as well as in FCT funded projects, such as On & Off: atmospheres of dis/connection. Rita Grácio has presented her research at several national and international conferences (ESA 2021, 2016, 2013, 2009; IAMCR 2021, among others), and has published book chapters and articles, either single or co-authored, on several outlets, such as Comunicazioni sociali, CLaW-Communication and Language at Work, Journal of Creative Industries and Cultural Studies (JOCIS), Museum International, Revista Crítica de Ciências Sociais, among others. Her research interests are within the sociology of arts and culture, with a focus on CCI (Cultural and creative industries), cultural and creative production, audiences and arts consumption, technologies and sociotechnical mediations in arts, culture and creativity.

ANDERS GRØNLUND is a Postdoc in Film Studies at Lund University, Sweden. His research focuses on creative media industries, film history, runaway production, and location studies. His PhD dissertation, *Greenlandic Frames* (2023), examines international and local screen productions in and about Greenland. He has published on topics of Arctic and Nordic film industries, production and location analysis, film history and Danish Greenland literature.

KAISA HILTUNEN, holds a PhD in Art Education (2005) and works as a Senior Researcher of Art Education at the Department of Music, Art and Culture Studies, at the University of Jyväskylä (JYU), Finland. Her research focuses on film, especially on questions of film experience and style, power dynamics in film narratives and representations of minorities and of nature in films.

MAJA HOLEK holds a degree in French and Croatian Language and Literature. After working in a school, she became the head of music and performing activities of the Open University Koprivnica and worked in organising cultural activities at the "Domoljub Hall". At the same time, she also worked on organising the programmes within the complimentary activities

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of Velebit Cinema. In 2015 she was the president of the Koprivnica Culture Council. Since 2018, she has been the managing director of the Open University Koprivnica, which manages Velebit Cinema, but she still runs its entire programme. In 2019 she attended the "Bologna Innovation Lab", organised by the network Europa Cinemas. In 2022, Velebit Cinema became a full-fledged member of Europa Cinemas. She is currently a member of the Koprivnica Culture Council, and has been a member of the Board of Directors of the Croatian Independent Cinema Network since 2019.

HUW D. JONES is a Lecturer in Film Studies at the University of Southampton. He previously worked on "Mediating Cultural Encounters through European Screens" (MeCETES), a collaborative research project on the transnational production, distribution and reception of European film and television drama, funded by Humanities in the European Research Area (HERA). He edited "The Media in Small European Nations" (2014) and is the author of "Transnational European Cinema: Representation, Audiences, Identity" (2024), alongside numerous other journal articles and book chapters.

RENATA KIRŠIĆ VESELICA was born in 1987, lives and works in Labin, Istria. After graduating from the Maritime Faculty in Rijeka, she began her professional career in the civil sector as a youth worker. In 2015, together with a colleague, she started the Shpeena Dox documentary film festival, as well as other initiatives in the local community mostly connected to humanitarian work, sustainable development, and environmental protection. She is currently the director of the Labin Open University where, among other things, she takes care of the cinema program. She strongly believes that film can make the world a better place and that cinemas are valuable places for social and cultural development especially in small communities.

IVANA KOSTOVSKA is a researcher in film and TV economics at IMEC-SMIT-VUB. Her current research focuses on understanding the changes in the European film and television industries driven by the rise of global streamers, with an emphasis on shifts in policies and commissioning practices. At SMIT-VUB, she is involved in contract research for various stakeholders, including the European Commission. As part of the CresCine project, Ivana leads tasks and contributes to comparative analyses of film exports, co-productions, distribution, and commissioning practices by global streamers, film sales markets, as well as film and AV policy.

ÓSCAR LÓPEZ IGLESIAS is a Graduate in Journalism and Audiovisual Communication and Master in Journalism and Multimedia Communication at the University of Santiago de Compostela (USC), Spain. He is currently a member of the research group "Estudios Audiovisuais" (GI-1786) of the USC and also a PhD candidate in Communication and Contemporary Information at the same university. His thesis, associated with the "LexCAV" project, addresses the impact of the Spanish General Audiovisual Law 13/2022 on the presence of audiovisual content in non-hegemonic languages in the digital sphere.

ANTÍA-MARÍA LÓPEZ-GÓMEZ obtained her PhD in Communication Sciences from the Complutense University of Madrid, Spain. Dr López-Gómez is an Associate Professor of Audiovisual Communication and

Advertising in the Faculty of Communication Sciences at the University of Santiago de Compostela. She is the author of several books, including: "Políticas de comunicación e identidad cultural: estrategias gubernamentales sobre la comunicación social" and "La dimensión de lo axiológico en el discurso del spot publicitario". Co-author of the chapter with Enrique Castelló "The Digital Mask on Social Media: The Tyranny of Beauty Filters Among Digital Natives" (DOI: 10.1007/978-3-031-16673-0_15 In book: "Masks and Human Connections" Palgrave-Macmillan, 2023. Her research focuses on textual theory and analysis and the study of European audiovisual policies.

CHRISTOPHER PETER MARCICH is the CEO of the Croatian Audiovisual Center (HAVC). He has been elected as the President of European Film Agency Directors (EFAD) for the 2023-2026 term. He has been President of the Board of AGICOA, the association of audiovisual producers and their collective rights management groups since 2013. Upon deciding to divide his time between Brussels and Croatia for personal reasons, Chris was appointed President for International at the Motion Picture Association (MPA) in January 2015 to assist with a transition within the MPA. He was responsible for the coordination of the MPA's international offices (EMEA, Asia-Pacific, Canada, Brazil and Mexico). Chris joined the MPA in 1995. From 1995 through 2014, he served as President in charge of MPA's regional office for Europe, the Middle East, and Africa. The office's principal areas of activity include work on legislative and regulatory issues related to the media sector at the European and national levels. Prior to joining the MPA Chris spent sixteen years working in the U.S. Government on international trade issues as a negotiator and shaping the U.S. trade policy. When he left the Government in 1995, he was the Assistant U.S. Trade Representative for Europe, responsible for trade relations with the region. Prior to that, Chris was appointed to the newly created position of Assistant US Trade Representative for Trade and Environment, pioneering efforts to integrate health and environmental principles with those of international commerce. Chris holds Croatian and U.S. citizenships, holds a Master's degree from Georgetown University, and speaks English, Croatian and French and has working knowledge of Italian and Spanish.

MARTA MATERSKA-SAMEK is an Assistant Professor, holding a PhD from Jagiellonian University, has excelled in international project leadership, particularly in creative industries. From 2006 to 2014, she managed the Cinema Development Foundation, overseeing the digitalization project of the Malopolska Network of Digital Cinemas. Affiliated with Jagiellonian University's Department of Management, Media Economics, and Advertising since 2016, Marta co-authored and managed the "ErasmusXR" project (2020-2023), recognized as 'good practice' by the National Agency of the Erasmus+ program. Since 2020, she has contributed to developing the EIT Knowledge and Innovation Community for creative sectors within University Alliance Una Europa. During EIT Culture & Creativity's startup phase (2022-2023), she served as Interim Education Director. Marta actively participates in Horizon Europe projects like PACESETTERS and IMPULSE. She is a guest researcher at the Lusófona University in the CreCine project, focusing on enhancing the international competitiveness of small European film markets. As Chairwoman of the Working Group for National Smart Specialization - Creative Industries at the Polish Ministry of Development and Technology, she shapes policies in the creative sector.

* Presenting authors are underlined. CVs of the members of the Programme and Organisational Board are also listed.

LANA MATIĆ holds an MA in Political Science from the Faculty of Political Science at the University of Zagreb. Her work as producer, co-producer, or line producer includes films that have been screened and awarded at the festivals such as Berlinale, Sundance, Toronto and Cannes. Lana is one of the founders of the artistic organisation Zagreb Film Festival, where she works as executive director and programmer. She was on the governing board of the Cinema Europa in the period when it was run by the Zagreb Film Festival (2008–2019) and was awarded for best programming by Europa Cinemas in 2016. She is a member of the Croatian Producers Association, European Film Academy and ACE Producer's Network.

ROMANAS MATULIS serves as the Chief Executive Officer at Baltic Film & Creative Tech Cluster. Senior professional with 30 years expertise in audiovisual industries across the Baltic States and EU, combined with international production, marketing and promotion, content distribution, intellectual property rights, strategic market and business development, networking, clustering, research and innovation, EU projects management and policy making.

SELMA MEHADŽIĆ holds a Master's degree in Journalism from the Faculty of Political Science in Zagreb. After graduation, for several years she worked on the organizational teams of the Zagreb Film Festival, ZagrebDox, Amateur Film Review, Motovun Film Festival, Animafest Zagreb and on projects of the production house Propeler Film. In 2007, she joined the Zagreb Film Festival artistic organisation as programming coordinator, and currently works as their head of film distribution, as well as producer and selector. For ten years, from 2009 to 2019, she worked as head of film programming at the Europa Cinema in Zagreb. She often collaborates with other organizations as film programming coordinator and consultant (Art Cinema Arsen in Šibenik, Cinema Valli in Pula, Center for Culture Čakovec, etc.). In 2016, she launched KinoKino – International Film Festival for Children, the only festival in Croatia dedicated to professional feature films for children. She is a member of the European Film Academy (EFA), for three years, she was a member of the selection panels for the Best European Comedy of the Year (2019–2021), and the LUX Prize of the European Parliament (2018–2020).

ROI MÉNDEZ FERNÁNDEZ holds a PhD in Research in Information Technologies from the Universidade de Santiago de Compostela (USC), Spain. He is an Assistant Professor of Audiovisual Communication at USC. He received a first degree in Computer Systems from USC and a Master's in Computing from Universitat Politècnica de Catalunya (UPC). He is a researcher of the Audiovisual Studies Research Group (GEA), focusing his research on virtual TV sets, virtual and augmented reality, and new technology applications in communication and teaching.

ALEN MUNITIĆ started Mediterranean Film Festival Split in 2018, and serves as its artistic director. At that time, he already had a number of years of professional experience at the largest regional festivals such as Zagreb Film Festival, Motovun Film Festival, ZagrebDox, Animafest Zagreb, and others. Mediterranean Film Festival Split quickly became the most visited cultural event in Split. In 2012, he started Kino Mediteran, a project aiming to revitalise cinemas in Dalmatia that is now held in more than twenty towns and attracts 70,000 visitors every year. Since 2016, Kino Mediteran has been

heading regional distribution of independent European films, and in 2020 started a VOD platform dedicated to independent film. From 2018 to 2021, he was the president of the Croatian Independent Cinemas Network.

JAKOB ISAK NIELSEN, Associate Professor, Department of Media and Journalism Studies, Aarhus University. His research interests are in film and media production studies, film and media aesthetics, film and media policy and regulation, and the trajectory of legacy media into the digital realm. Co-editor of a book on the 'third golden age' of American drama series, *Fjernsyn for viderekomne* (2011), and a follow-up book with a transnational focus on serial phenomena in the streaming era, *Streaming for viderekomne* (2020). Relevant research projects: What Makes Danish TV Drama Series Travel? (Independent Research Fund Denmark, 2014-2018); ScreenMe (Horizon-Twinning, 2021-2024, No 952156), CresCine – Increasing the International Competitiveness of the European Film Industry in Small European Markets (Horizon-RIA, 2023-2026, No 101094988).

MARIUS ØFSTI, is a Postdoctoral Researcher at the Department of Media and Journalism Studies, Aarhus University, Denmark attached to the Europa Horizon project 'CresCine'. His research interests are in: film and cultural industries, in particular questions about distribution and availability. His doctoral thesis 'Norway after Netflix: Local strategies in a global movie market' was published in 2023.

DOROTA OSTROWSKA is a Senior Lecturer in film and modern media at Birkbeck, University of London, UK. She has written extensively about Polish and French film and TV histories, and film festival cultures. She is the author of *Reading the French new wave: critics, writers and art cinema in France* (2008), *European Cinemas in the Television Age* (co-edited with G. Roberts, 2007), *Popular cinemas in Central and Eastern Europe: film cultures and histories* (co-edited with F. Pitassio and Z. Varga, 2017), and *Shaping Film Festivals in a Changing World: Practice and Methods* (co-edited with T. Falicov, forthcoming in open access 2024). Her current research focuses on film festivals and archives in Ukraine since the 2022 Russian invasion in the context of the discourses about ethics and aesthetics of care.

KREŠIMIR PARTL has been the State Secretary in the Ministry of Culture and Media of the Republic of Croatia since November 2016. He studied at the Faculty of Political Sciences of the University of Zagreb and holds a degree in political science. He was Secretary of the Cabinet of the Minister of Culture and a Senior Expert Advisor in the Ministry (2004 - 2015). After that, he was assistant to the chief secretary of the Office of the President of the Republic of Croatia until November 2016, when he became the State Secretary.

CONSTANTIN PARVULESCU is an Associate Professor of film and media studies at Babeş-Bolyai University and director of the Janovics Center for Screen and Performing Arts Studies. He has written several articles on the circulation and marketing of film in East-Central Europe, and film and political and economic history. He is the author of *Romanian Capitalism on Screen* (forthcoming with Edinburgh University Press 2025) and *Orphans of the East: Postwar Eastern European Cinema and the Revolutionary Subject* (Indiana University Press, 2015) and the editor of *Global Finance on Screen: From*

* Presenting authors are underlined. CVs of the members of the Programme and Organisational Board are also listed.

Wall Street to Side Street (Routledge, 2017), A Companion to the Historical Film (Wiley, 2013, with Robert Rosenstone) and of special issues of journals such Studies in European Cinema and Studies in Eastern European Cinema.

DANIJEL PEK is Croatian TV and film producer. He studied political science and film production in Zagreb and has professional experience as journalist and producer in television. In 2007 he founded production company Antitalent focused on film, TV and online content, today one of the leading production houses in Croatia. He is EAVE and EAVE+ graduate, Producers on the Move, Berlinale and Sarajevo Talents Alumni. Films he produced were awarded with Palme d'Or and Camera d'Or at Cannes Film Festival and number of awards worldwide.

MARTA PÉREZ-PEREIRO is a Senior Lecturer and researcher at the Universidade de Santiago de Compostela (USC). She holds a PhD from the same university where she teaches courses on cinema production and contemporary audiovisual culture in the Department of Communication Studies. Pérez-Pereiro is a member of the Grupo de Estudos Audiovisuais (Audiovisual Studies Research Group [GEA]) of the USC. Her main research topics are small cinemas, particularly Galician cinema, humor in media and social media, and accountability in media. On these topics, Pérez-Pereiro has written papers including "Barriers and Opportunities for Cinema Distribution in European Minority Languages: The Case of O que arde in the Digital Single Market," co-authored with Marijo Deogracias, published in Language & Communication, and "Flagship Films, Audiovisual Policies, and Circulation: The Cases of Pa negre, Handia, and O que arde," with Marijo Deogracias and Soliña Barreiro, published in the journal Quaderns de CAC. Pérez-Pereiro was the head of the organization committee of the 12th edition of the Small Cinemas Conference. From Celluloid to Streaming: Conservation and Circulation of Small Cinemas (2021).

MARTINA PETROVIĆ has a major in International Relations and a minor in Psychology. Martina has gained most of her working experience at the Ministry of Culture, Department for International Cultural Cooperation, being responsible for various cultural exchange programmes between Croatia and other countries; among many activities, she was responsible for the organization of Croatian film presentation during international film festivals in Berlin and Cannes. From 2008, she has been actively involved in establishing the Croatian Audiovisual Centre, where she has stayed, after being chosen by the European Commission as the Head of MEDIA Desk Croatia. Following immediate and successful results in terms of ensuring the financing by the MEDIA Programme, working thoroughly on the promotion of Croatian film, resulted in receiving the first Albert Kapović Award by the Croatian Producers Association, given at the opening of Zagreb Film Festival in 2010. As the Head of MEDIA Desk Croatia (today's Creative Europe Desk – MEDIA Office Croatia), she has been actively involved in organizing innovative and active presentations/workshops – important tools for education and networking – between Croatian but also European film professionals.

GORAN PLANTAK is the cinema programme coordinator of the Cinema 'Gaj' at the Open University of Varaždin, Croatia. Goran was a columnist for the audio/video e-magazine Popcorn.hr and wrote comic reviews for the Stripovi.com portal. In 2012, he founded the Variete association for film promotion

and audience development. He is the author of numerous texts and film reviews for online portals and magazines dedicated to film. Since August 2018, he has been employed at the People's Open University Varaždin as a cinematographer, and since September 2020, he holds the position of film program coordinator. Goran actively participates in the organization of film festivals (VAFI, Trash Film Festival) held annually in the Gaj cinema and is on the organizing committee of various cultural and artistic events (Revue of Croatian Children's Filmmaking).

DINA POKRAJAC is a film critic and curator based in Zagreb. She majored in Journalism and Political Science and is a PhD candidate in Cultural Anthropology at the University of Zagreb with a thesis on counter-memory strategies and archival practices in post-Yugoslav documentaries. She works for Restart, an organization focused on production, education, distribution, and exhibition of documentary films and is the manager of Dokukino KIC - a unique cinema in the region. She is the artistic director of the Subversive Festival, selector for ZagrebDox and has curated numerous interdisciplinary projects combining film and critical theory. She has edited over 20 books in the fields of philosophy, political science, and film theory. President of the Croatian Film Critics' Society and chief editor of the online journal Zona filma.

JAKA PRIMORAC is a Scientific Advisor at the Department for Culture and Communication, Institute for Development and International Relations (IRMO), Zagreb, Croatia. She holds a PhD (2010) in Sociology from the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Her research interests intersect the fields of sociology of culture, sociology of media and communications and sociology of work. Primorac collaborated on a number of research projects in Croatia and abroad; recently she was the project coordinator of Erasmus+ Jean Monnet project 'European Union Policies and the Platformisation of Cultural and Audio-visual Sectors – platEU' (2020-2022), while currently, she is the IRMO project coordinator of the Horizon Europe project CresCine. From 2016-2018 she was a member of the Artistic Council of the Croatian Audiovisual Centre. She publishes in domestic and international journals such as International Journal of Cultural Policy, Cultural Trends.

GENTIANA RAMADANI is a PhD Candidate at the University of Vienna, in the Communication Department. Her project focuses on the media governance discipline and explores the role of common citizens' engagement and participation to policy processes, where together with policy-makers and decision-makers, they contribute to a better and new model of media governance by contributing in changing the traditional top-down approach with the bottom-up one. She currently holds the role of researcher and co-project manager in the Horizon Europe project "Reviving, Boosting, Optimising and Transforming European Film Competitiveness", 2023-2026. She received a scholarship from the US Open Society Foundation, on behalf of the Civil Society Scholar Award Program, 2018-2019 and 2020-2021, in the framework of her PhD/doctoral thesis. She was selected as a fellow by the Casimir Pulaski Foundation, for "The Road to Warsaw Security Forum: Western Balkans Program" 2020. Gentiana was selected as a fellow of the 2012 program The European Fund for Balkans worked at the Federal Ministry for Economic Cooperation and Development, Department of Civil Society, in Berlin.

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Dr. phil. ELĪNA REITERE is a researcher at the Institute of Literature, Folklore and Art at the University of Latvia and 2nd editor-in-chief of the Latvian film magazine kinoraksti.lv. She studied audiovisual culture, film, media and performance studies in Riga and Mainz, Germany. Her dissertation was on narration in slow cinema (published in 2018). In parallel with publishing academic film reviews, film industry analyses and interviews with film professionals and academics intensively, thus constantly contributing to the discourse on contemporary Latvian cinema, she is developing her second book on the social history of the Latvian film industry 1990-2020.

SILVIA ROCA-BAAMONDE holds a PhD in Contemporary Communication and Information from the Universidade de Santiago de Compostela. Her research is in the fields of Cultural Studies and identity, thus evaluating stereotypes and discourses in the media—with a particular interest in gender and national representations—and analyzing media in non-hegemonic languages and small cinemas. Among her more recent works on these topics, it is worth mentioning the article "Key Challenges and Recommendations to Provide Europe With a Film-Subtitling Protocol in the Digital Era Through Three Case Studies" (2021), co-authored with Enrique Castelló-Mayo, Margarita Ledo-Andión, and Antía López-Gómez, published in *Comunicação e sociedade*, and the co-edition with Marta Pérez-Pereiro of the Issue K of the journal *Galicia 21*, entitled "Modos de ver e ser vistas. As mulleres que coñezo no cinema galego," published in 2022.

BORIS RUŽIĆ is an Assistant Professor at the Department of Cultural Studies, Faculty of Humanities and Social Sciences, University of Rijeka, Croatia. He currently teaches four courses engaged with film studies and visual culture. His interests lie at the intersection of politics of emancipation, (amateur) moving image, migrations, and digital technologies. Published scientific articles in books and journals. Co-authored a book regarding film and media analysis. Held jury duties for various film festivals. Programme selector for the History Film Festival in Croatia. Researcher on three international projects in the domains of humanities, film and visual culture, and memory studies. President of the governing board of Art-kino Rijeka, Croatia.

ADRIÁN SÁNCHEZ-MARTÍNEZ holds a bachelor's degree in Audiovisual Communication and also a Master's in Contemporary Film and Audiovisual Studies from Pompeu Fabra University, where he is currently developing his Ph.D. thesis, focused on the performative possibilities of narration in contemporary cinema. His work so far focuses on the relations between cinema and performativity, representations of the flâneur in the urban landscape and semiotic approaches to experimental film. He is also a professor in the private film school La Casa del Cine, based in Barcelona, and a predoctoral researcher trainee at the UPF (FI AGAUR 2023) collaborating with the CINEMA research group.

JOANNA SANETRA-SZELIGA, PhD, is a distinguished cultural researcher and manager with extensive experience in public administration, cultural sectors, and non-governmental organizations. She holds a Ph.D. in Economics from the Cracow University of Economics (UEK), where she currently serves as an assistant professor at the UNESCO Chair for Heritage and Urban Studies. Dr. Sanetra-Szeliga has contributed significantly to the fields of cultural

policy, heritage management, and the socio-economic impact of culture. Her professional journey includes roles at the Ministry of Culture and National Heritage, the International Cultural Centre in Krakow, and the Statistical Office in Krakow. She is also recognized for her work in international cultural projects and networks, including the Euro-Mediterranean Anna Lindh Foundation for the Dialogue Between Cultures. She has authored and edited numerous publications on the role of culture in urban development and cultural policy. Fluent in Polish, English, German, French, and Spanish, Dr. Sanetra-Szeliga actively engages in teaching and research, focusing on the intersection of culture, creativity, and urban innovation.

KATHARINE SARIKAKIS is a Full Professor of Communication Science, the Department of Communication, University of Vienna, Austria. Her research areas include media industries, media organisation and media governance. Katharine took up the position as the first female Full Professor in the history of the Department of Communication at the University of Vienna in 2011, where she established the Media Governance and Industries Research Lab. She has held Chairs of Excellence such as the Santander Chair of Excellence at UC3M, Spain, the Jean Monnet Chair at Vienna, and the Anders Foundation Chair at Karlstad University. In recent years, she has been a visiting Senior Fellow at the London School of Economics and Political Science and the University of Witwatersrand, South Africa.

PETR SZCZEPANIK is an Associate Professor at Charles University (Prague, Czech Republic), and his research focuses on East-Central European screen industries, their production cultures and platformization. He co-edited *Behind the Screen: Inside European Production Culture* (Palgrave, 2013) and *Digital Peripheries: The Online Circulation of Audiovisual Content from the Small Market Perspective* (Springer, 2020). His latest book is *Screen Industries in East-Central Europe* (Bloomsbury, 2021). He is a member of the Global Media and Internet Concentration Project (<https://gmicp.org>). He has been engaged in public policy development and collaborated with various public institutions, including the Czech PSB and the Czech Film Fund.

DANI SĂRĂCUT is a 28 years old filmmaker from Cluj-Napoca, Romania. He completed a bachelor's degree in cinematography at the Faculty of Theater and Film from Babes-Bolyai University and has a master's degree in Documentary Filmmaking. He is currently a PhD student researching production practices in post-communist Romanian documentary film.

CIBRÁN TENREIRO UZAL teaches Audiovisual Communication at the Universidade de Santiago de Compostela (Galicia, Spain). His work examines the creative uses of low-budget technologies, the relations between music and cinema and the creative production of fan communities and scenes, with a particular focus on topics around Galician cinema, such as the uses of archival footage and private images. He has also worked in several Galician film festivals and as a cultural journalist.

BILYANA TOMOVA was a leading academic in the field of cultural economics and an outspoken advocate of cultural policy. As Associate Professor at the University of National and World Economy, Sofia (Department of Media and Public Communication) and Visiting Professor at the National Academy of Theatre and Film Arts, she has mentored several

* Presenting authors are underlined. CVs of the members of the Programme and Organisational Board are also listed.

generations of creative producers, managers and professionals in the performing arts, film and media in Bulgaria, as well as a number of doctoral students. As co-founder of the Observatory of Cultural Economics, she has pioneered research on cultural and creative sectors and industries in Sofia and Bulgaria. Together with Dr Diana Andreeva, they have been contributing to the Compendium of Cultural Policies and Trends for over 12 years. Her expertise was highly valued in the fields of performing arts, film and media, as well as cultural management and cultural statistics. Bilyana participated in many research projects, most recently the Horizon 2020-funded CICERONE, where she made a solid contribution on global production networks of audiovisual industries and festivals.

MARIA TSOURMA received her diploma in Informatics and Telecommunications Engineering from University of Western Macedonia, in July 2016. Since December 2016 she has been working as a research assistant at the Information Technologies Institute (ITI) of the Centre for Research and Technology (CERTH), Thessaloniki, Greece. Her research interests include computer vision, software engineering, applications and web development.

DIMITRIOS TZOVARAS is a Senior Researcher (Researcher A') and the President of the Board of the Centre for Research and Technology Hellas (CERTH). His main research interests include visual analytics, 3D object recognition, search and retrieval, behavioral biometrics, assistive technologies, information and knowledge management, multimodal interfaces, computer graphics and virtual reality. Dimitrios Tzovaras has been working as a Researcher since September 1999 and he has been involved in more than 60 projects, funded by the EC and the Greek Ministry of Research and Technology. His involvement with those research areas has led to the co-authoring of over 80 articles in refereed journals and more than 150 papers in international conferences. He has served as a regular reviewer for a number of international journals and conferences. He is a member of IEEE and EURASIP.

ALEKSANDRA UZELAC works as a Scientific Advisor at IRMO, Head of the Department for Culture and Communication, holding a PhD in Information Sciences. Dr Uzelac has 30 years of professional experience in the area of cultural research, dealing with cultural development and cultural policy issues in the European context, digital culture, European cultural cooperation and networks. An active member of various expert groups that focused their activities in the field of cultural policies or digital culture, bringing into the policy mainstream issues related to the new context digital culture has brought to the cultural policies and cultural sector. Dr Uzelac has provided her research expertise in the form of research studies and issue papers for the Council of Europe, the European Commission and European Parliament.

LĪGA VINOGRADOVA holds a PhD in sociology and works as a researcher at the Institute of Arts and Cultural Studies of the Latvian Academy of Culture. Her research field is in the sociology of culture and arts, with a particular focus on audience research and cultural consumption, research methodology in social sciences and how to study emotions sociologically. Currently, Līga is engaged in various state-funded projects concerning participation in museums, digital culture consumption, and youth involvement in formal

and non-formal education. Additionally, she actively participates in applied research projects commissioned by cultural institutions and policy makers in Latvia, covering a wide array of topics such as audience research, cultural participation, evaluation of cultural projects, and the amateur arts movement. Līga's extensive experience in numerous research projects has refined her expertise in qualitative and quantitative research methodologies, including non-traditional approaches such as visual research methods, participatory research, and social network analysis. Her recent work focuses on digital culture consumption practices, particularly film consumption habits.

ANTONIOS VLASSIS is a Research Professor in the Center for International Relations Studies (CEFIR), Department of Political Science, University of Liège, Belgium. From 2023 to 2026, he is the ULIEGE leader/ Principal Investigator of two important HORIZON EUROPE projects, focusing on international competitiveness of European film industry (REBOOT-101094796) and on fairness in the European music industry in the light of global music streamers (FairMuse-101095088). His research and teaching fields deal with international cooperation, international political economy, global cultural politics, EU cultural and media policies and digital globalisation.

ZORAN VUJIĆ has a background in post-production services and visual effects, working as a producer at various studios. With experience in animation, color grading, VFX compositing, and editing, Zoran currently holds the position of Producer/Partner at POSTER, a visual effects and animation studio. Prior to this, Zoran worked at Bold Studio Zagreb and Komakino, where Zoran gained valuable experience in post-production supervision. Zoran studied journalism and holds a degree in Master of Journalism from the University of Zagreb.

ALEXANDROS ZAMICHOS received his diploma from the department of Computer and Communication Engineering at University of Thessaly in 2015. Since September of 2015, he has been working as a research assistant at the Informatics and Telematics Institute (ITI) of the Centre for Research and Technology (Certh), Thessaloniki, Greece. His research interests include software engineering, data mining, machine learning, neural networks and web development.

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Organizers and Partners

Institute for Development and International Relations (IRMO), Zagreb, Croatia, is a public, non-profit, scientific and policy research institute, engaged in the interdisciplinary study of European and international economic, political, cultural relations and communication. Cultural policy and communication constitute the fields of IRMO's expertise that have been continuously researched within the scope of activities of the Department for Culture and Communication, the focal point of the CresCine IRMO research team. The conference is also supported by IRMO's CULTMED project. For more information about the Institute please visit: <https://irmo.hr/>

IRMO is a partner in the consortium of 26 partners that jointly work on a Horizon Europe project 'Increasing the international competitiveness of the film industry in small European markets' (CresCine) that aims to, through its research and other activities, contribute to increasing the competitiveness of the film industry across small countries in Europe and improve the international circulation of films and audio-visual content coming from small markets in Europe. This three-year (2023-2026) scientific research project (Research and Innovation Action – RIA), coordinated by Lusófona University in Portugal, brings together the academic community and the film industry. CresCine aims not only to enhance the competitiveness of the European film industry but also to enhance its cultural diversity. This will be achieved by understanding, engaging with, empowering, and ultimately transforming small markets in Europe, through research and piloting in 7 countries (Belgium (Flanders), Croatia, Estonia, Lithuania, Denmark, Ireland and Portugal). More information can be found at the website of the project: <https://www.crescine.eu/>

The project consortium includes: Lusófona University, Portugal (project coordinator); Storytek Innovation Lab, Estonia; SOGOFIF, France; Tallinn University, Estonia; CINETOSCOPIO, Portugal; Aarhus University, Denmark; Aarhus Kommune, Denmark; Munster Technological University (MTU), Ireland; Dun Laoghaire Institute of Art, Design and Technology (IADT), Ireland; Institute for Development and International Relations – IRMO, Croatia; Vrije Universiteit Brussel (VUB), Belgium; Baltic Film and Creative Tech Cluster (BFCT), Lithuania; Zaisan B.V. (Europechain), Netherlands; DAIN Studios, Germany; Lumiere Publishing, Netherlands; European Film Academy (EFA), Germany.

The project consortium will benefit from the work of a number of associated partners that include professional associations and other stakeholders from the industry, both from Europe and the USA: Cine-Regio (Belgium), Fonden Creative Business CUP (Denmark), Screen Producers Ireland (Ireland), European Film Agency Directors – EFAD, Animation Ireland (Ireland), Europe Analytica Limited (UK), Online Film Financing – OLFFI, International Cinema Technology Association (USA). From Croatia, the associated project partners are Zagreb Film Festival (ZFF) and Propeler Film.

Zagreb Film Festival (ZFF) is one of the central and most visited cultural events and the largest international film festival in Croatia. It's held every year in November in Zagreb and presents to the audience the best of recent independent international and domestic film production. From its beginning, ZFF is oriented towards discovering and promoting contemporary

independent film and debut films of directors from around the world.

ZFF Industry is one of the biggest training and networking platforms in the region. It is a practical and educational platform with masterclasses, pitching sessions, workshops, panel discussions and round tables intended for audiences of all ages, interests and levels of professional knowledge, from school children to film industry professionals. Each year it brings some of the most prominent film professionals to Zagreb to support new emerging talents. ZFF Industry covers all steps in the filmmaking process: from project and script development, post-production, and packaging of the project to final theatrical distribution.

The Academy of Dramatic Art (ADU) is the oldest Croatian higher education institution offering study programs in performing and audiovisual arts. Within its theatre, film and dance departments, it covers almost all aspects of dramatic art on a practical, artistic, theoretical and scientific level. Since its inception in 1896, the institution grew in prominence, resulting in its successful affiliation with the University of Zagreb in 1979, along with the Academy of Music and the Academy of Fine Arts. The Academy serves as the country's premier drama school, providing education for all types of professions related to theatre, radio, television and film production, including actors, directors, cinematographers and editors.

Previous Small Cinemas Conferences

1st edition of the Small Cinemas Conference, 2010, European Visions: Small Cinemas in Transition, London, Ontario, Canada, June 29-July 2.

2nd edition of the Small Cinemas Conference, 2011, Small Cinemas: Small, Smaller, Smallest, Oswego, NY, USA, September 16-18.

3rd edition of the Small Cinemas Conference, 2012, Small Cinemas. Promotion & Reception, Timișoara, Romania, June 1-3.

4th edition of the Small Cinemas Conference, 2013, Small Cinemas: Crossing Borders, Florianopolis, Brazil, September 4-6.

Website: <https://4smallcinemas.ufsc.br/>

5th edition of the Small Cinemas Conference, 2014, Crisis in Film and Visual Media, Vilnius, Lithuania, September 19-20.

Website: <http://www.filmconference.kf.vu.lt/invitation-to-the-conference/>

6th edition of the Small Cinemas Conference, 2015, Filming Locations: The Fabric of Culture, Myth & Identity, Valletta, Malta, September 24-26.

Website: <https://infocauchi.wixsite.com/smallcinemasmalta>

7th edition of the Small Cinemas Conference, 2016, Conflict and Controversy in Small Cinema, Krakow, Poland, September 28-30.

8th edition of the Small Cinemas Conference, 2017, Diversity in Glocal Cinemas: Language, Culture, Identity, Small Cinemas, Small Spaces, Bilbao / San Sebastián, Spain, September 20-22.

Website: <https://www.ehu.eus/ehusfera/smallcinemasconference2017/>

9th edition of the Small Cinemas Conference, 2018, From the Grassroots to the Global, Political Imaginaries of Small Cinemas & Culture, Boca Raton, Florida, USA, November 9-10.

Website: <https://fromthegrassrootstotheglobal.wordpress.com/>

10th edition of the Small Cinemas Conference, 2019, Small Cinemas, Small Spaces, Lisbon, Portugal, September 25-27.

Website: <https://smallcinemassmallspaces.wordpress.com/>

11th edition of the Small Cinemas Conference, 2020, Political Imaginaries of Small Cinemas & Culture, Cluj, Romania, September 11-12.

Website: <http://comemory.granturi.ubbcluj.ro/smallcinemas/>

12th edition of the Small Cinemas Conference, 2021, From Celluloid to Streaming: Conservation and Circulation of Small Cinemas, Santiago de Compostela, Spain, October 28-30.

Website: <https://estudosaudiovisuais.org/en/atividade/12th-edition-of-the-small-cinemas-conference/>

13th edition of the Small Cinemas Conference, 2022, Totalitarianism in Literature and Film, Bielsko-Biala, Poland, October 1-3.

Website: <https://wseh.pl/en/page/totalitarianism-literature-and-film-conference.html>

14th edition of the Small Cinemas Conference, 2023, Personal Perspective and Essayistic Form in Nonfiction Film and Art, Vilnius, Lithuania, September 22-23.

Website: <https://www.lkti.lt/22-23-september-2023/>

General Info

Here you can find useful information to help you plan your visit and navigate the city.

Conference Venue

The conference will take place at the F22 – Academy Scene located at Frankopanska 22, Zagreb. F22 is situated in the heart of the city, making it easily accessible from various parts of Zagreb. Being an integral part of the Academy of Dramatic Art, the venue is well-known for its vibrant cultural atmosphere and is close to many of the city's attractions, cafés, and restaurants.

Zagreb Tourist Board

For more information about what to see and do in Zagreb, please visit the Zagreb Tourist Board website: <https://www.infozagreb.hr>. Here, you will find detailed guides on historical sites, cultural events, dining options, and more.

Transportation from Zagreb Airport (Franjo Tuđman Airport) to the City Center

Zagreb Airport is located approximately 17 km from the city center. There are several transportation options available:

- **Airport Shuttle:** The official airport shuttle (Pleso Prijevoz) departs regularly from the airport and drops passengers at the Zagreb Central Bus Station. The journey takes about 30 minutes and costs 8 EUR.
- **Taxi:** Taxis are readily available outside the arrivals terminal. The trip to the city center typically takes around 25-30 minutes, depending on traffic, and costs approximately 25-30 EUR.
- **Ride-Sharing:** Uber and Bolt are available in Zagreb and can be used for transportation from the airport to the city center.

Getting Around Zagreb

Zagreb has an efficient public transport system (ZET) that includes trams and buses (see more information on ZET website). Here are some key points:

- **Trams:** The city's tram network is extensive and reliable. Trams run from early morning until midnight, and tickets can be purchased on the tram, at newsstands, or via the Zagreb Tram app. Night trams and buses are available according to the schedule (ride approx. every hour), covering the whole city transport network.
- **Buses:** Buses complement the tram network and provide transport to areas not served by trams.
- **Walking:** The conference venue is in the city center, making walking a convenient option for exploring the area. Most of Zagreb's attractions are within walking distance of the venue.
- **Biking:** Zagreb has a public bike-sharing system called Nextbike. You can easily rent a bike through the Nextbike app.

Weather in November

November in Zagreb is typically cool, with average daytime temperatures ranging between 5°C and 12°C. We recommend packing a warm coat, as evenings can be chilly. Rain is also possible, so an umbrella might come in handy.

Local Currency

The currency in Croatia is the Euro (EUR). Credit cards are widely accepted, but it's a good idea to have some cash for smaller purchases, especially in markets or smaller shops and cafes. It is advisable to announce payment by card in advance.

Emergency Contacts

Emergency Services (Police, Fire, Ambulance): 112

Nearest Hospital: KBC Zagreb, Kišpatićeva ul. 12, Zagreb

Tourist Information Center: Located at the main square (Trg bana Jelačića)

We hope you will have a pleasant stay in Zagreb and an inspiring experience at the 15th Small Cinemas 2024 Conference!

Impressum

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