

FLEADH FORUM WEBINARS 2020



WEBINAR 1

Wednesday, July 08, 2pm-3pm

Ben Coren, Film4

@Film4Insider

Ben Coren joined Film4 in 2013, becoming a Development and Production Executive in 2015 and Head of Development in 2019. Prior to joining Film4, he worked for indie production company Portobello Pictures, before freelancing across a number of roles in development and production.

Dionna Farrell, BBC Films

@BBCFilms

Dionne Farrell is a Development Executive at BBC Films, the feature film making arm of the BBC, where she has worked across a number of films, including *Rapman's Blue Story*. She began her career as an office runner for Raw before moving into script development as the BFI's Script Editor Trainee. Prior to joining the BBC Films team, she was Development Editor at Unigram.

Emma Norton, Element Pictures

@ElementPictures

Emma Norton became a Producer at Element Pictures in 2017 when she produced the feature film *Rosie*, starring Sarah Greene, directed by Paddy Breathnach and written by Roddy Doyle. It premiered at the Toronto International Film Festival in 2018 and received widespread critical acclaim. She has just Exec Produced *Normal People* for the BBC and HULU, written by Sally Rooney and Alice Birch and directed by Lenny Abrahamson and Hettie MacDonald. She is also producing *The Souvenir Part 2* (BBC/BFI), the sequel to the critically acclaimed *The Souvenir*, directed by Joanna Hogg. Emma is currently working on Element's next collaboration with Sally Rooney and will Exec Produce *Conversations With Friends* for the BBC. Emma joined Element Pictures in 2008 as a Development Executive and was promoted to Head of Development in 2011. Emma has enjoyed 12 years working across all of Element's projects from *What Richard Did* and *The Lobster* to *Room* and *The Favourite*. In 2014, Emma worked as an Executive Producer on *A Date For Mad Mary* by Darren Thornton. Before joining Element, Emma worked at Film4 and prior to that was a freelance script reader for a range of UK production companies and theatres, including Kudos, Scott Free, the BFI and the Soho Theatre. Emma has a degree in English Literature from University College London.

Sarah Dillon, WRAP Fund (Moderator)

@wrap_fund

With over ten years of experience in the film industry, Sarah Dillon was appointed the Development Manager of the WRAP Fund in April 2018. Prior to this appointment, she was the Production & Development Executive at Bord Scannán na hÉireann/the Irish Film Board (now Fís Éireann/Screen Ireland) where she was responsible for managing the slate of funded projects across feature film, television, animation and documentary.

Tristan Goligher, The Bureau

@thebureaufilms

Tristan Goligher is a partner at London based production company The Bureau. His credits include Andrew Haigh's *Weekend*, *Lean on Pete* and *45 Years* which won two Silver Bears at Berlinale 2015 and went on to receive a BAFTA nomination for Outstanding British Film, and garnered Charlotte Rampling an OSCAR nomination for Best Actress. He produced Harry Wootliff's debut *Only You*, for which Wootliff was BAFTA nominated in the Outstanding Debut category, and is currently in production on Wootliff's second feature *True Things About Me*. Goligher also produced Peter Mackie Burns debut film *Daphne*, and second feature *Rialto*. He is currently in post production on Harry MacQueen's *Supernova*, starring Colin Firth and Stanley Tucci.

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WEBINAR 2

Thursday, July 09, 2pm-3pm

David Collins, Samson Films

 @SamsonFilms

David Collins runs Samson Films. In addition to developing its own film and TV drama material, Samson also acts as a co-producer and executive producer on a wide range of Irish, European and International feature film projects. The company has been awarded Slate Funding by Creative Europe in 2019. David is on the executive board of Screen Producers Ireland and is a member of the European Film Academy. He is also a board member of ACE Producers and an active member of the European Producers Club. Notable past feature film credits include the Oscar-winning low budget musical *Once* (2006) and *Eden* (2007), which won Eileen Walsh the best actress award at the Tribeca Film Festival in 2007. Recent feature film productions include *Grabbers* (2012, Sundance), *Tiger Raid* (2014, Tribeca) and *A Dark Song* (2016, Fantastic Fest/San Sebastián/BFI London Film Festival). Through his television company Accomplice TV, David has produced the multiple award-winning television drama series *Bachelor's Walk* and *Pure Mule* both for RTÉ Television. David's most recent TV work includes *The Truth Commissioner* (2016), a political thriller made for BBC. David's most recently produced films include Carmel Winter's *Float Like A Butterfly* (2018), which received the FIPRESCI Discovery Prize at the Toronto International Film Festival, Viko Nikci's *Cellar Door* (2018), which won Best Irish First Feature at the Galway Film Fleadh, and Elfar Adalstein's *End Of Sentence* (2019), which had its World Premiere at the Edinburgh Film Festival. Recently produced is *Rose Plays Julie* (2019), the latest film by writer/directors Christine Molloy and Joe Lawlor, which had its World Premiere in competition at the BFI London Film Festival and has also been invited to screen at the Galway Film Fleadh. Also recently produced is *The Castle*, an Irish-Lithuanian co-production with Artbox, written and directed by Lina Luzyte, which will have its World Premiere at the Galway Film Fleadh and *Wildfire*, the feature film debut of Writer/Director Cathy Brady which has finished post-production.

Helge Albers, Filmförderung Hamburg Schleswig-Holstein, Ger

 @ffhsh

Helge Albers has been Managing Director of Filmförderung Hamburg Schleswig-Holstein since the beginning of April 2019. He has been in the film industry for almost 25 years; from being a student at Filmhochschule Babelsberg to doing part-time jobs in sound, lighting and sets design, the former producer is, in his own words, still fascinated by the absurdity of the filmmaking process. His first company, Flying Moon, helped him take home a German Film Prize for Best Documentary in 2001 as producer of Uli Gaulke's *Havana, Mi Amor*. From Cuba, he made some stops along the way to Full Metal Village Wacken in Schleswig-Holstein. Cho Sung-Hyung's documentary about the heavy metal festival of the same name was the most successful documentary of 2007. In 2015, the short film he co-produced, *Ave Maria* received an Oscar nomination, and in 2016 he won a Lola for Best Documentary with *Above And Below*. After Flying Moon went into insolvency and a new start with Achtung Panda!, a production company that focuses on German-Chinese co-productions, he and other producers breathed a new lease of life into the somewhat outdated German Producers Association (VDFP). In his role as Managing Director, he played an important role in putting the association back on the film policy map. His experience as a producer, Managing Director of the VDFP, as a committee member of the FFA, at the World Cinema Fund and the Deutsche Filmakademie have ultimately led him to the most northern film fund in Germany.

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Rebecca O'Brien, Sixteen Films



@KenLoachSixteen

Rebecca O'Brien has been an independent film producer for over thirty years and runs the British production company, Sixteen Films with Ken Loach and, as associate director, writer Paul Laverty. She has produced eighteen feature films directed by Ken Loach, including *Land and Freedom* (Best Film EFA 1995), *My Name is Joe* and *Looking for Eric*. In 2006, *The Wind that Shakes the Barley* won the Palme d'Or in Cannes. *The Angels' Share* won the Jury Prize at Cannes in 2012. *I, Daniel Blake* also launched in competition in Cannes and won the team their second Palme d'Or in 2016. The team's new film, *Sorry We Missed You* was recently released in cinemas. She has also produced a number of other films including *Friendship's Death* (1987) directed by Peter Wollen, *Bean* (1996), *Princesa* (2001), *City of Tiny Lights* (2016) and *You Were Never Really Here* (2017) directed by Lynne Ramsay. Her feature documentary about Ken Loach's career, *Versus: The Life and Films of Ken Loach*, directed by Louise Osmond, was released in 2016. She recently released an interactive online project called *How to Make a Ken Loach Film* which is supported by Arte. (www.howtomakeakenloachfilm.com/en). She is currently on the boards of the British Screen Forum and the Traverse Theatre in Edinburgh and is deputy chair of the European Film Academy.

Simon Perry, ACE Producers (Chair)



@ACE_Producers

After 10 years as an independent producer (credits include Michael Radford's *ANOTHER TIME, ANOTHER PLACE*, *NINETEEN EIGHTY-FOUR* and *WHITE MISCHIEF*) Simon Perry was head of the UK's national film agency, British Screen Finance, 1991-2000. Notable successes included Neil Jordan's *THE CRYING GAME*, Sally Potter's *ORLANDO*, Mike Leigh's *NAKED*, Milcho Manchevski's *BEFORE THE RAIN*, Marleen Gorris' *ANTONIA'S LINE*, Ken Loach's *LAND AND FREEDOM*, Peter Howitt's *SLIDING DOORS*, Danis Tanovic's *NO MAN'S LAND* and Gurinder Chadha's *BEND IT LIKE BECKHAM*. He then ran the Irish Film Board, 2006-2010. Successes there included John Carney's *ONCE*, Lenny Abrahamson's *GARAGE*, Lance Daly's *KISSES* and John Michael McDonagh's *THE GUARD*. During 2015-2016 he was head of international production at Film i Väst in Sweden, the largest regional fund in Scandinavia. Films for which he was responsible there include Tomasz Wasilewski's *UNITED STATES OF LOVE* and Juho Kuosmanen's *THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI*. Until 2018 he was president of ACE Producers, the Amsterdam-based provider of advanced producer-training and remains as its senior consultant.

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WEBINAR 3

Friday, July 10, 2pm–3pm

Cara Cusumano, Tribeca Film Festival

@Tribeca

Cara Cusumano is the Festival Director and VP of Programming for the Tribeca Film Festival and the Tribeca TV Festival. She has been with Tribeca since 2008, during which time the festival has become a globally respected showcase, premiering major work including the Oscar-nominated documentaries *Virunga* and *Which Way Home*, first films from Damien Chazelle, Alma Har'el, Clio Barnard, Reed Morano, and Ryan Coogler, and TV including *The Handmaid's Tale* and *Chernobyl*. She was instrumental in introducing an episodic programming section to the festival beginning in 2016, and oversaw the launch of the festival's branded content competition Tribeca X in 2016, inaugural standalone Tribeca TV Festival in 2017, and the addition of Tribeca Critics' Week in 2019, the first of its kind for a North American film festival. During her tenure as Festival Director, the Tribeca Film Festival has been called "an annual powerhouse" (Time Out), "reliably and inarguably excellent" (Village Voice), and "one of the most prestigious festivals of the new millennium" (Playlist); "an early champion of multiplatform storytelling" (Variety) and "the godfather of all gatherings for movie fans" (The Economist). Not to mention "a bonanza of wokeness" (Washington Post) and "the badass downtown sister to golden girl Sundance" (The Root). Prior to Tribeca, Cusumano programmed for the Hamptons International Film Festival, including curating HIFF's signature Conflict & Resolution competition and Oscar-qualifying shorts program, and has also worked with film organizations including the Abu Dhabi Film Festival, the Brooklyn International Film Festival, IFP, POV, Chicken & Egg, & Sundance. She frequently serves on festival juries, among them CPH:DOX, Los Cabos Film Festival, DOC NYC, Nordisk Panorama, Bogota Audiovisual Market (BAM), and the Nantucket Film Festival, and has spoken on panels hosted by IFP, the Doha Film Institute, NYU, UnionDocs, the Athena Film Festival, and IndieWire, among others. She is a member of the nominating committees for the Cinema Eye Honors, the International Documentary Association Awards, and the Gotham Awards. She holds degrees from Columbia University's Barnard College and New York University's Tisch School of the Arts.

Eamonn Bowles, Magnolia Pictures

@MagnoliaPics

Eamonn Bowles is President of Magnolia Pictures, the distribution arm of Todd Wagner and Mark Cuban's 2929 Entertainment. Bowles started Magnolia in September 2001, with partner Bill Banowsky, concentrating on independent and foreign films and amassing specialized theatres strategically around the country. In 2004, Cuban and Wagner, formerly investors in the company, bought the company outright, merging its theatres with the Landmark Theatre chain. Magnolia has since been a pioneer in developing alternative distribution strategies, such as the pre-theatrical VOD window, to create efficient economies for the increasingly challenging theatrical marketplace. Some of Magnolia's more prominent releases include *Melancholia*, *Man On Wire*, *I Am Not Your Negro*, *Let the Right One In*, *Food, Inc.*, *Tangerine*, *The Wolfpack*, *I Am Love*, *Hobo With a Shotgun*, *Enron: The Smartest Guys in the Room*, *Ong Bak: The Thai Warrior*, *The World's Fastest Indian*, *Jesus Camp* and *The Host*, among others. Prior to his work at Magnolia, he was president of Shooting Gallery Pictures, the distribution arm of Shooting Gallery, where he oversaw the Shooting Gallery Film Series, acquiring and distributing *Croupier*, *A Time For Drunken Horses*, and *Eureka*, among numerous others. Before joining Shooting Gallery in 1998, he was Senior Vice President of Acquisitions and Marketing at Miramax and also served as Chief Operating Officer of Shining Excalibur Pictures, the entity formed by the Weinstein brothers to distribute

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Larry Clark's controversial *Kids*. At the Samuel Goldwyn Company, Bowles served as Head of Distribution, where he was responsible for the release of *The Wedding Banquet*, *Much Ado About Nothing*, *Eat Drink Man Woman*, *The Madness of King George*, and *Go Fish*. He has also served as main programmer for the inaugural Tribeca Film Festival and New York's famed repertory theatre, the Thalia.

Katie Holly, Blinder Films (Chair)

@BlinderFilms

Katie Holly is co-owner and Managing Director of Blinder Films, where she has produced several award winning and critically acclaimed features including *One Hundred Mornings* (2009), *Sensation* (2010), *Citadel* (2012) and *The Pervert's Guide to Ideology* (2012) which have screened at festivals including Sundance, Berlinale, Tribeca, SXSW, Toronto, London, Rotterdam, Karlovy Vary and Sydney. Her most recent projects include *Come To Daddy* (2019); *Extra Ordinary* (2019); *A Dog Called Money* (2019); *Grace Jones: Bloodlight and Bami* (2017); *Vita & Virginia* (2018); TV drama *Striking Out*; Whit Stillman's *Love & Friendship* (2016) and *The Queen of Ireland* (2015). She is currently in post-production on *French Exit*, an Irish/Canadian co-production directed by Azazel Jacobs and starring Michelle Pfeiffer and Lucas Hedges; and has recently completed *The Racer*, directed by Kieron J. Walsh, starring Louis Talpe, Tara Lee, and Iain Glen which was due to premiere at SXSW 2020. She is a graduate of EAVE, Inside Pictures, was a former Producer on the Move at Cannes, and is a board member of the Screen Ireland and Irish Film Institute and former co-Chair and a founding member of Women in Film and Television Ireland. She is a member of the Irish Film and Television Academy, BAFTA, BIFA and the European Film Academy; and also founder and co-creative director of X-Pollinator, a cross-disciplinary training and networking initiative for female creative talent.

Patrick O'Neill, Wildcard Distribution

@WildCardDistrib

Patrick O'Neill is Founder and Managing Director of Wildcard Distribution, Ireland's leading film distribution company. Wildcard projects include *The Young Offenders*, *Bobby Sands: 66 Days*, *Cardboard Gangsters*, *Black 47*, and *The Hole in the Ground*. In addition to Wildcard films, the company also manages Irish theatrical campaigns for UK distributors such as Altitude, Vertigo, and others. Wildcard licence all rights in the value chain across Ireland and the UK and has strong relationships with Broadcasters and Platforms. Patrick's Executive Producer credits include *The Hole in the Ground*, *Black 47*, *Extra Ordinary*, and *Katie*. He also holds Board positions with the Irish Film Institute and the Cork Film Festival. Patrick has 20 years experience in the film industry including seven years as an Executive at Screen Ireland (formerly the Irish Film Board) and roles in International sales and film production. Qualifications include an MA in Audiovisual Management, MSC in Cyberpsychology, and a BA in Business Studies.

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Stephen Kelliher, Bankside Films

@BanksidedFilms

Stephen Kelliher is the director at Bankside Films, an international sales, production and financing company he co- founded in January 2007. Since its inception, Bankside Films has been a major investor in independent cinema and has established a reputation for identifying exciting new talent as well as working with established filmmakers and directors. His role in the company focuses on the successful international distribution of B Leyburn starring Liam Neeson and Leslie Manville and distributed by Bleecker Street Films and Focus Features (Executive Producer); *The Hole In The Ground* by Lee Cronin distributed by A24 (Executive Producer), Peter Strickland's *In Fabric* (Executive Producer) which premiered at Toronto in 2018 and will be distributed by A24 in the North America and other TIFF hit title *Papi Chulo*, directed by John Butler and starring Matt Bomer (Executive Producer); *Cargo* by Yolanda Ramke and Ben Howling, starring Martin Freeman, which is distributed globally by Netflix and is the first Australian Netflix Originals feature film (associate producer). Further credits include *Belle* by Amma Asante (Executive Producer), *Hector & The Search For Happiness* by Peter Chelsom (Associate Producer), *Freeheld* by Peter Sollett (Executive Producer), *War On Everyone* by John Michael McDonagh (Executive Producer). Kelliher has over 20 years' experience in international sales and marketing at companies including Beyond Films and Vine International Pictures where his career began in 1994. Stephen is a former Chair of Film Export UK, the trade association which represents the interests of UK based sales companies and is a full voting member of BAFTA.