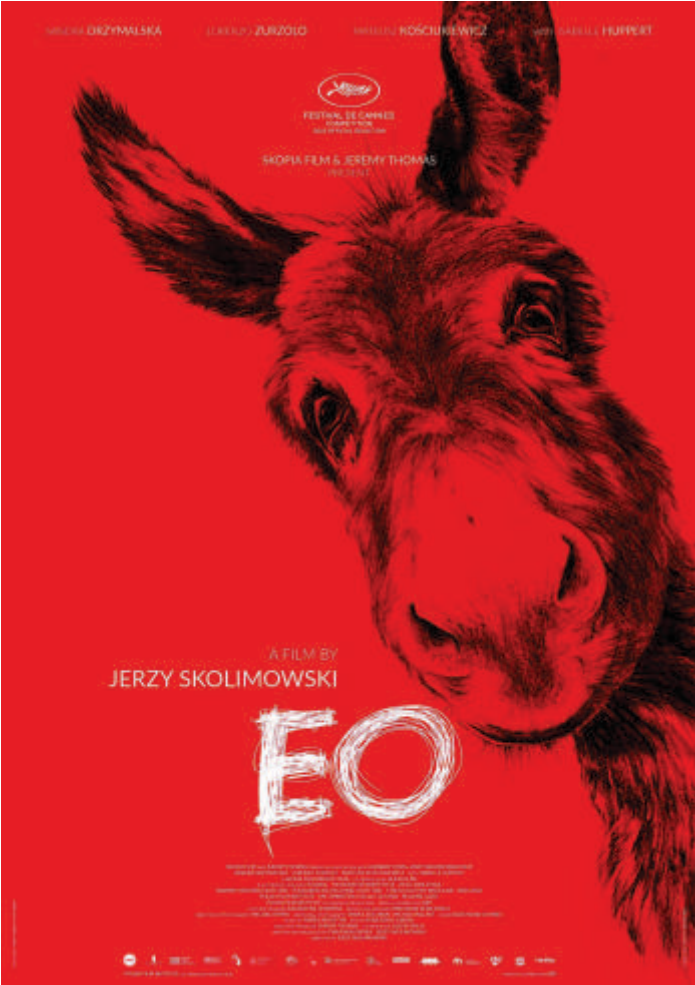


WE KNOW FILMMAKING.



ANOTHER FANTASTIC YEAR OF FILM PRODUCTIONS AND CASH REBATE INCENTIVE FOR POLAND



The system of financial support for audiovisual production in Poland, offering reimbursement of up to 30% of Polish eligible costs, which has been operating efficiently for the last 4 years, set forth by Polish Film Institute.

In 2023, 28 movies and series were made with the support of PLN 94 million (USD 23.5 mn)

In 2022, 27 movies and series with the support of PLN 94 million (USD 23.5 mn)

In 2021, 37 movies and series with the support of PLN 105 million (USD 26.25 mn)

The funds allocated to support audiovisual production come directly from the state budget and are distributed throughout the year until they run out. At least 10% of the annual budget is allocated to support animated productions. This year, 56 applications were submitted,

including 7 applications for animated productions. Polish Film Institute also issued 3 certificates qualifying for financial support.

Support systems for audiovisual production, similar to the Polish one, have been successfully operating in other European countries for years and are among the most effective tools thanks to which individual countries attract large international productions with multi-million dollar budgets.

Poland is known for its diverse locations and offers competitive costs on par with or lower than any in the region, with professional and highly skilled film crews that stem from a long history of great art-house cinema and high quality film schools. This put together with the incentives it's no surprise that Polish Film Institute has been attracting international productions to Poland.



In 2021, well known Polish - Italian co-production 'EO' (2022) directed by Jerzy Skolimowski received funding. The film received an Oscar Nomination for Best International Feature in 2023. Since the introduction of incentives in Poland, about 150 productions have been able to obtain a positive decision on co-financing.

Bigger international projects have started to place their productions in Poland. The biggest, undoubtedly being 'The Hunger Games: The Ballad of Songbirds and Snakes' (2023) directed by Francis Lawrence, with the budget in the territory of Poland amounting to PLN 37,640,614 (USD 9.42 mn). Principal photography in Poland took place between July – August 2022. Locations used for the images include Centennial Hall in Wrocław, Boguszów Gorce and Grzedy Lagoon in Czarny Bor.



Another international production 'In the Lost Lands' (2023) was shot in Krakow, where actress Milla Jovovich according to her own instagram account fell in love with the botanical gardens.

Not to forget, the recent film 'The Zone of Interest' (2023) - a British-Polish co-production, directed by Jonathan Glazer. The film premiered at the 76th Cannes Film Festival (May 2023) to universal critical acclaim, winning the Grand Prix and the FIPRESCI Prize. The film, produced by the Polish producer, Ewa Puszczynska, received co-financing from Polish Film Institute within the Cash Rebate incentive.

These productions represent an exemplary path to festivals and international acclaim. Starting with 'EO' with its world premiere in Cannes and an Oscar nomination in the Best International Feature Film category, through 'The Zone of Interest' (world premiere in Cannes, Toronto IFF) and promising animated feature drama 'The Peasants' (2024) - world premiere in Toronto, which is Poland's submission for Best International Feature Film to the upcoming 96th Academy Awards. It is an adaptation of the Nobel Prize-winning novel by Wladyslaw Reymont. 'The Peasants' directed by DK Welchman (previously known as Dorota Kobiela) and Hugh Welchman, was produced in the technique of hand-painted animation.

This new film of the team responsible for the 'Loving Vincent' – 2017 box-office sensation nominated for an Oscar, is a real spectacle. Initially, BreakThru Films, the producer of 'The Peasants', shot the film with actors, then over one



hundred painters in four studios in Poland, Lithuania, Ukraine and Serbia painted oil paintings based on the filmed footage, which became the frames in the film. In the next step, the animators supplemented the painted takes to make the whole film smooth and pleasing to the eye. Artists who took part in the project devoted over 200,000 working hours to get this spectacular, artistic effect.





Other productions co-financed by Polish Film Institute are also achieving festival successes.

The excellent documentary 'Pianoforte' (2023) by Jakub Piatek had a world premiere at the Sundance Film Festival. The Polish audience could watch it during the 20th edition of Millennium Docs Against Gravity Film Festival. After the festival successes, 'Pianoforte' was included in the prestigious list of Oscar Nomination Predictions by Variety.



The latest film by Malgorzata Szumowska and Michal Englert, a Polish-Swedish co-production entitled 'Woman of...' (2023) was premiered in the Main Competition of the Venice International Film Festival. In addition, the Orizzonti section included the Macedonian-Polish-Croatian co-

production 'Housekeeping for Beginners' (2023) (North Macedonia, Croatia, Serbia, Poland, Kosovo) by Goran Stolevski, and Out of Competition film by Roman Polanski, 'The Palace' (2023) (Italy, Switzerland, France, Poland). All of the titles were co-financed by Polish Film Institute.



The Polish incentive system is open to all new domestic and international co-productions, feature, animated and documentary films and series that meet the conditions set out in the Act and the Regulation.



THE OTT SAGA...

The proceedings at IIFTC Knowledge Series 2023, kicked off with a rivetting discussion between Mansi Darbar, an independent business advisor in media and entertainment, and Milena Drincic, Head of the International Department at the Polish Film Tourism.

Mansi, a serial start-up specialist with 15 years of experience, has been associated with iconic television companies such as In10 Media

market is projected to continue its growth at a Compound Annual Growth Rate (CAGR) of 20% to 23% between 2022 and 2030, making the upcoming years crucial for the streaming business.

While drawing upon Mansi's experience in the industry, Milena expertly navigated through many topics to touch upon the traditional nature of the Indian media and

original series annually. However, she emphasized the need for more, suggesting that platforms should aim for at least 50 to 60 original series per year to meet the growing demand. Anticipating future growth, Mansi stated that the OTT market is expected to reach a value of USD 12 to 15 billion by 2030, driven by India's vast internet and mobile user base.

The conversation also addressed the shift in engagement of big Bollywood celebrities with OTT content. Mansi observed that the new medium values talent over stardom, providing opportunities for a diverse range of actors, writers and directors. Commenting on the future for new Indian talent in the OTT space, Mansi said that the future is bright and as OTT platforms continue to experiment with diverse content, there will be a continuous demand for fresh talent to portray unique characters to connect with the audiences.

As the discussion wrapped up, Mansi, known for her involvement in start-ups, expressed her excitement about the opportunities for start-ups in the media and entertainment industry. "The digital revolution has opened doors for innovation, allowing start-ups to explore various ideas and business models within the sector" she signed off.

In response to an audience question about the future for new Indian talent in the OTT space, Mansi said that "The future looks incredibly bright. With OTT platforms constantly creating new stories and characters, there will be a continuous need for talented individuals to bring these narratives to life", she reiterated.

The fireside chat concluded with both the ladies expressing their belief in letting things unfold and looking forward to whatever the future holds.



Network, Applause Entertainment, ALT Balaji, and Big Synergy. As a start-up enthusiast, Mansi expressed her passion for building businesses from the ground up and witnessing their growth.

The conversation delved into transformation of the Indian entertainment industry, driven by the rise of over-the-top (OTT) platforms. These streamers have reshaped content consumption with factors such as high-speed internet, lower subscription rates, and widespread smart phone use contributing to their exponential growth. According to a report, India's OTT user base witnessed a remarkable 20% growth in 2022, reaching 424 million users. This growth was particularly significant in small towns and rural areas, extending the expansion of OTT platforms beyond urban centres. The Indian OTT

entertainment landscape, highlighting the shift brought about by streaming platforms in the last seven years.

Expressing her views on the potential of crossover content, Mansi exclaimed, "With the digital revolution and streaming platforms, content is no longer confined by boundaries, providing Indian content an opportunity to reach global audiences. This is the best time for such content."

The discussion turned to the volume of content produced in India. Mansi provided insights into the number of OTT platforms currently operating in India, estimating around 40 to 50, including major players like Disney, Netflix, and Amazon, as well as regional platforms catering to specific languages.

Mansi revealed that each streaming platform produces around 30 to 40