

A Report of *Into the Future*

Think Tank about Training in a Changing World

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Management:

Andrzej Wajda Master School of Film Directing

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Introduction

The Audiovisual Training Coalition (ATC) is an organization which brings together independent training providers to discuss programmes, methodologies, collaboration, policy and finance and to further the interests of its members.

Into the Future, a think tank about training in a changing world, was organised by the Audiovisual Training Coalition to provide an opportunity for a group of training organisations, funders and media professionals to brainstorm about training over the next decade. It took place in Zurich on June 21-23, 2010. Along with the ATC the event was funded by the MEDIA Programme, the Swiss Federal Office of Culture and FOCAL.

Into the Future was attended by 25 representatives of 23 training organisations, 11 persons from 7 leading funding organisations and 22 invited industry professionals (see Appendix for the full listings). Day 1 featured presentations from professionals and funders. Day 2 was a day of discussion within six groups with subsequent feedback and plenary discussion. Day 3 was a half day during which representatives of the training organisations reflected on *Into the Future* and future ATC activities.

This Report of *Into the Future*, along with the appendices, aims to provide a summary of the main issues discussed during the think tank together with some conclusions and recommendations.



Creating the context

In order to set the context for *Into the Future* all participants were sent a short briefing document which included the following:

“Why do we train people who are already working in the profession? The opportunity for professionals to train continuously at various points throughout a career in order to maintain skill levels and explore new developments seems essential to any industry hoping to be competent and competitive. Trying to improve the quality of the creative work itself has also been at the heart of many training programmes. Given that the script remains the cornerstone of a film’s quality — even perhaps of its box office appeal — at stake here are the skills of the producers, author-directors and scriptwriters, in conjunction with how they interrelate. Such creative work and the interaction it involves is a sensitive and complex matter to which continuous training has had much to contribute.

Training also enables participants to think and reflect about their work and themselves. Encouraging new ideas and perspectives to emerge and to test these in an atmosphere of mutual trust is the essence of any good training as is the chance to review working processes and to consider potential changes in creative, business, organizational, collaborative and personal trajectories.

Networking has also become a crucial aspect of the training process. Since most training is organized in the form of workshops, participants are able to create and join networks which can play a crucial role in their career and company development, sharing of knowledge and skills, facilitating higher quality development processes and the possibility of well founded co-productions. The wide diversity of these networks has also addressed the economic reality that most European countries need to co-produce. Networking, then, has proved to be as essential to building a creatively rich and business like industry as learning new skills and applying them.

All this training activity has made a fundamental contribution to strengthening the European industry. It is relevant also to note that the training sector at its best has not been cut off from other areas of the industry but is invariably perceived by participants to be an integral part of a far wider creative and business set of networks which include markets, pitching forums, festivals as well as structured contact with key industry figures during the training process. From this perspective professional training is, simultaneously, a space for learning, project development, networking and enhanced integration into the European industry.

The welcome invention of MEDIA Mundus with its support of connection between European and other countries and continents could facilitate an even wider sharing and exchange of knowledge, skills, creativity, distribution and co-production through globally expanded network.

If much has been achieved over the last twenty years it is also very clear that we are now experiencing a period of considerable change, a great variety of new outlets for audio-visual production, many new techniques, new forms. We are moving towards a more complex and diverse media world in which the role, function and place of different areas of cinema, television, the internet, games etc and the relation between them are in a process of flux. It therefore becomes imperative to envisage the industry over the next 5–10 years as an essential pre-requisite to thinking about training for the future”.



In addition all participants were sent an initial set of questions designed to provide an introduction to the range of issues to be discussed during *Into the Future*:

1. A solid training policy implies a clear and common definition of the industries and professionals to be trained.

- To what extent are the European media industries undergoing a profound process of change which will make them unrecognizable by 2020? What will the Cannes Festival look like in ten years time? What will it contain? How will it be delivered? Will it have become a global interactive event?
- Is ‘European cultural cinema’ the primary focus? Is this category a sustainable model or is it or should it be evolving in new ways in relation to formats, forms of development, production, exhibition and distribution? To what extent is this already happening?

- In the area of fiction should the feature film continue to be the primary focus of the collective efforts of cultural producers, funders and trainers? Has documentary been a more proactive adopter of new media than fiction? If so why?
 - Should we collectively widen our horizons on creative production and the forms it might take?
 - What are the existing and future priorities for European funders and policy makers? How do they anticipate the changes mentioned above?
2. **These questions imply that we require a clear and shared anticipation of the next decade in order to understand and define the way that many working roles within the industry will change.**
- What new knowledge, skills, areas of responsibility do the producers, writers, post production supervisors, directors etc require now and in the future?
 - What must be kept from the past, and what attributes and skills do people need now and in the future to be useful and prepared for the changing industry?
 - How do training providers, policy makers and funders work together to ensure a balance between continuity and the integration of change? Is this already happening well enough?
 - How should training providers adapt to this? Do some of the new cross platform training programmes offer new contents and ideas to us all?
 - Have we reached the point where it is no longer useful to speak of ‘new media’ as a separate realm?
3. **The media industries, certainly the film industry in Europe, is a combination of culture and commerce. In recent years a mushrooming of films produced but many, often including major festival entries, with quite small distribution and sales potential. Most sales agents feel the market is becoming tougher and tougher.**
- Do we as training providers have any responsibility for looking more closely at connections between finance, audiences and productions?
 - Should we have a more sophisticated awareness of market segmentation — what can be expected of different types of productions?
 - As European politicians predict an ‘age of austerity’ and budget reductions across all areas will the funding sector of the industry have to begin to re-think the size of budgets in relation to particular types of work and audience expectation?
 - Should we be collectively reconsidering how European cultural media production can be re-shaped over the next decade to preserve the best of the past, essentially full length fiction and documentary features, but also welcome new forms equally enthusiastically?
4. **The European public has come to expect the technical standards (image, light and sound) boasted by major American productions. It is all the more important for the European film industry to remain on the cutting-edge technically at a time when an ever growing number of screens appear, and access to production knows almost no limits. Throughout its history, the film industry has both stimulated and integrated technical discoveries. Today’s challenge lies with HD and 3D; tomorrow it will lie elsewhere.**
- Should it be more of a priority for continuous training to integrate the technical dimension of filmmaking into its work?

5 **Is there sufficient mutual awareness about what the training providers offer and what the industry perceives its need to be?**

- This is complicated by the increasing complexity of defining ‘the industry’. We might want to discuss whether it would be useful to create a forum where members of the industry, producers and funders, along with training providers could cooperate to discuss the needs and possibilities of existing and new fields of advanced training. Such a forum might begin by bringing people together from hitherto rather separate fields and an end the ‘old’ and ‘new’ media differentiation.

Into the Future, Day 1

Session 1

Keynote speakers Michel Reilhac (Executive Director, ARTE France Cinéma) and Diana Elbaum (Producer, Entre Chien et Loup, Belgium). Presented below are a small selection of the ideas, themes and thoughts which arose from their presentations. See the full texts of both speeches in the Appendix.

“Cinema, cross media and public television: firm steps into uncertainty” by Michel Reilhac

- “Change is not just a phase we are going through but a structural dynamic state of things now”.
- “We are all faced with diminishing audiences and diminishing market shares”.
- Multiplatform content is competing with traditional television. The audience will no longer follow the conventional television schedule but rather want to watch whenever they want to.
- People have shorter attention spans, particularly the younger viewers. The process itself becomes more important. “Film is no longer a product but part of a process”.
- Playfulness and storytelling are the most important themes. Storytelling will still be the basic of filmmaking and that will not change, albeit all the new formats and devices.
- “There are no more models... but what do we train ourselves for if we don’t know what the models are?”.

You can find the full text in the appendices



“Producing and training: facing up to change” by Diana Elbaum

- “Let’s grab this new era as an opportunity to innovate, to dare and to dream. Yet again”.
- The European media industry is currently in transition with no clear and definable route. “It’s a bit like pitching a film without actually knowing the end of the story”.
- “We must never, ever abandon the basic of filmmaking: it is story telling. No matter what tomorrow’s audiences end up watching our stories on — an iphone, ipad, iwatch, ianything the size of popcorn — our stories have to be good”.
- “We must train producers and the whole chain to become flexible, to think out of the box. Training programmes have recognised this need, MEDIA Mundus has given the frame work. And this is a fantastic opportunity that could greatly benefit all continents, countries, directors, producers, funders and the market place”.
- “We have to learn new business languages, new ways to talk money, as the world’s financing sources and systems evolve”.
- Financing becomes very difficult. “Tomorrow’s producers will need to wear more caps than us. It’s not enough to be creative. It’s not enough to be business-savvy, it’s not enough to be market-oriented, and it’s not enough to be daring. We have to be all those things at once. And... we have to turn up the volume on all of those”.

You can find the full text in the appendices

Session 2

Training policies in a shifting landscape

By Arnaud Pasquali (Head of Training and Promotion, MEDIA Programme)

Besides the training programmes which have been offered 4-year contracts to secure continuity, MEDIA Training has tried and continues to diversify its portfolio.

The major training trends are driven by main questions including:

- How to engage more closely with audiences
- How to master distribution
- How to find new funders and handle cross funding

The major trends are:

- Reinforcement of business skills around how to run a company: strategic planning, human resource policy, financial management, etc. (for example Screen Leaders EU/FÁS).
- New media: alternative distribution patterns, funding of new formats (for example EsoDoc, Multi Platform Business School, Power to the Pixel, etc.).
- New technologies: HD and stereoscopic 3D
- Coproduction specialised skills: for example budgeting and scheduling, postproduction management, etc.
- Train the whole chain: from producers to festival managers
- Training the funders, give them exchange opportunities to share practice and enhance each national, regional, local audiovisual funding policy and mechanisms.
- Training the newcomers: trans and crossmedia production capacities, investigation of new market opportunities (YouTube, Orange, etc.).

Synergies and partnerships between MEDIA funded training activities and MEDIA funded (online or offline) market activities were further encouraged in order to reinforce each other side. Several training activities have now strategic partnership with markets — some beneficiaries are supported under both market access and training schemes (Institute of Documentary Film, Documentary Campus Masterschool, etc.).

On the strategic level, MEDIA Training strongly supports MEDIA Mundus as an

opportunity to open training programmes to participants outside the European borders and to reach an international dimension.

MEDIA Training also looks for new marketing strategies for training activities in order to reach newcomers, including, for example, initial training institutions such as film schools.

The interaction between MEDIA Training and MEDIA Development could be further investigated.



By Nicolas Bideau (Chief Executive, Swiss Federal Office of the Interior — Film Department)

FOCAL — the Foundation for Professional Training in Cinema and Audiovisual Media — was launched in June 1990 as national and trans disciplinary scheme by the associations of professionals. Its training programmes cover the entire production and distribution chain. In other words it addresses more or less 2'000 film professionals within the country.

The investment of the Federal Office of Culture and some other sources for professional training amounts 1.5 mio Euro per year which is 5% of the total amount invested in Switzerland strictly for film production, which is around 30 mio Euro per year.

The goals defined for professional training are the following:

- To support the professionals in the development of their talents and competences on entrepreneurial, technical and creative levels;
- To reinforce networking and interaction among professionals;
- To ensure the continuity and transmission of the relevant know-how from one generation to the next;
- To be a Workshop of the Future for film and audiovisual production by critically appraising accepted models, thought and work methodology and by offering possible alternatives.

The contract between the Federal Office of Culture and FOCAL secures a global funding for its activities rather than a support project by project. This allows the Foundation to conceive a training policy on a long-term basis, accumulating experience and learning from its mistakes, and to thus continue investing in the development of unprecedented training models.

Producers Pooling Pilot is an example of a new training scheme launched in 2008. PPP is a development programme in which three production companies have to pool together with at least four feature film projects. They have to propose a solid expertise process involving the producers themselves, the authors and possibly the directors of the film projects. When an application is accepted, the pool can get up to 70'000 Euro to run the process over 18 months. PPP is a self training set that pushes the producers

to think creatively, to be deeply involved and fully responsible for the result of the process. Of course FOCAL provides all necessary support for researches of the experts, for designing the working sessions, etc. But, ultimately, the producers have to lead the process which is also what they are expected to do along the whole film production.

A major concern in Switzerland is to secure a better visibility of Swiss film production and to support all efforts to gain a larger audience for Swiss films. This implies a producers' driven policy... and training has to find its place within this policy. As counterpart, the film community understands that the investment into professional training is more or less a direct support to the production. The training sets proposed by FOCAL are a solid and creative resource to professionalize screenwriters, directors, producers, technicians, distributors, etc. They are also a strong interface to consolidate film projects, from development to promotion.

If more skills and better projects are important factors for the quality of the films and therefore for the pleasure of an audience, and if we manage to build training schemes which can provide such quality know how, we have established an interaction which is crucial for the industry and worth a solid public funds investment.

By Katarina Krave (CFO, Film i Väst, Sweden).

Film i Väst is a Swedish regional film fund since 1997 and has coproduced 200 feature films since then. The fund has a 10 mio. Euro annual budget and a little of this amount is invested for professional training.

The Scandinavian production is too protective towards producers (not enough coproduction experiences and skills) and Film i Väst has therefore tried to open the game by hosting very valuable European training programmes like SOURCES, EAVE and ACE.

The challenges for the future are defined around the following questions connected to training, in particular for producers:

- How to face production in a very quickly changing world?
Explore and get skills to face digitalization of workflows and new media.
- How to finance and earn money from projects?
Positioning of producers within a new production and distribution landscape. Escape the classical Scandinavian coproduction and distribution schemes. Reduce the number of companies, expand their sustainability and multimedia production capacities.
- How to enhance management capacities?
Besides arthouse projects, development of commercial ambitions, new profiles and professionalization, brand building and audience targeting, international networking.

And a major topic for training is to prepare old fashioned but powerful decision makers to face the changing world.



Into the Future, Day 2

The second day featured related sessions involving all the *Into the Future* participants in a process of discussion and feedback.

A changing industry: issues and implications for professional training

Some of the main themes and questions identified during the first day were written up in a relatively informal way as an initial basis for discussion in six interdisciplinary groups. Each of the groups subsequently fed back to a plenary session of all participants.

Theme: The audience's relation to stories has changed — they now have more interest in a mix of fantasy and their own reality.

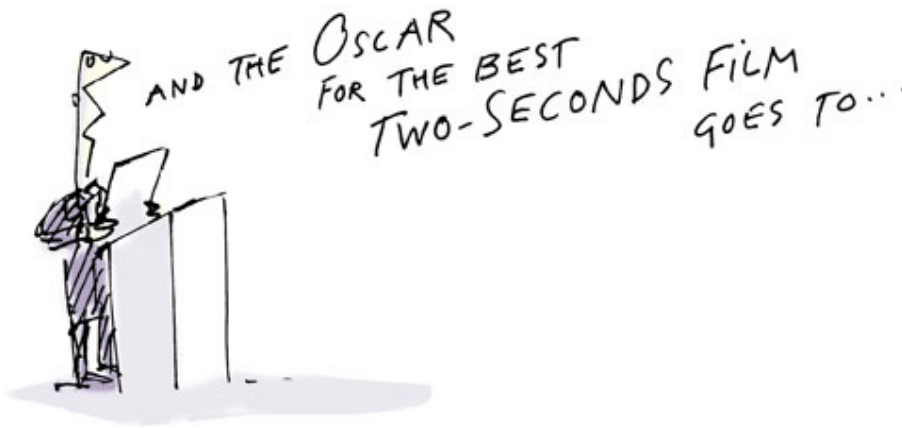
Question: How does that effect scriptwriting and development training?

Theme: Everything is playful — the game industry, the way stories are dealt with, the process is a lot of trial and error, creativity is the key part of the new media.

Question: How to embody that into training? Especially the training for the creative talents?

Theme: Audiences have a shorter attention span in terms of duration and pace of the story — they tend to become more impatient when served with a film that has a slower pace and rhythm. New technological formats and the combination of these various worlds build new story structures.

Question: How do we train these new story structures — do we have to also train shorter formats, in terms of dramaturgy — series, mini-series, cross-platform, trans-platform content — what does that mean in terms of storytelling and how to embody that into training. Again, what about the flexibility of that?



Theme: Crossmedia — Transmedia — ARGs*. Game designers are moving towards the film industry.

Question: Is that going to be a new category — how to embody that into script development? Does that affect the patterns of storytelling as they have to serve multiple platforms? What new concepts are there? Do we need to merge script development between game designer and scriptwriters? Is this a new training trend?

Theme: The process is very open, no one knows where the new media is going, everything is in a constant flux.

Question: Do we also need other structures of training programmes as well, more like labs, that are work in progress, such as the Swiss PPP, which has an open format ?

Theme: Films tend to have a longer life, marketing often starts in pre-development, we need to be stronger on how to build new types of relationships with audiences.

Question: How should training modify to incorporate these realities?

Theme: The speed of technological progress and change is high and continuous.

Question: How do we deal with continuous change in training programmes?

Theme: Financing structures and methods tend to be persistently 'old media'.

Question: How do training programmes take this into account but also begin to recognize the need for change?

Theme: As Woody Allen said "Wealth is better than poverty even if only for financial reasons". We need to train producers to become business-savvy professionals. Tomorrow's producers will need to wear more caps than us. We have to learn new business languages, new ways to talk money, as the world's financing sources and systems evolve. This is not easy, nor does it come naturally.

Question: How do we teach financing and business strategy if everything is in a constant flux? By crossing the areas? By training them together, by bringing lawyers and film producers and bankers and engineers into one workshop?

Theme: The structure of film crews have changed, we need all kinds of new roles in our teams.

Question: What kind of team members are we talking about — community managers, bloggers, data wranglers — when and how do we use them for our projects and how to budget them?

Theme: Cinema needs an audience but audiences are not born... no young people around. We are losing hopefully only one generation of the audience — in order to build that up we need workshops by professionals for teachers.

Question: Do we have to train the kids — European wide programme with certain topics every year in order to build a new generation of audience?

Theme: MEDIA will have a new budget in 2014, They will start negotiating it right now. And MEDIA International, which serves the need to act and network globally, is brand new. And already the results are quite encouraging.

Question: How can we make sure that the budget for 2014 will not be cut — and we have to start now to lobby? Strategies are required.

*An alternate reality game (ARG) is an interactive narrative that uses the real world as a platform, often involving multiple media and game elements, to tell a story that may be affected by participants' ideas or actions.

Into the future: perspectives, plans and actions

There was a very wide ranging process of discussion in the groups looking at the changing nature of the industry and how training organisations have and might respond, develop and transform in the future. Following discussion in the six smaller groups the results were fed back to a full plenary session of all participants. By the closure of Day 2 the following conclusions/thoughts/ideas had been identified:

Some broad conclusions

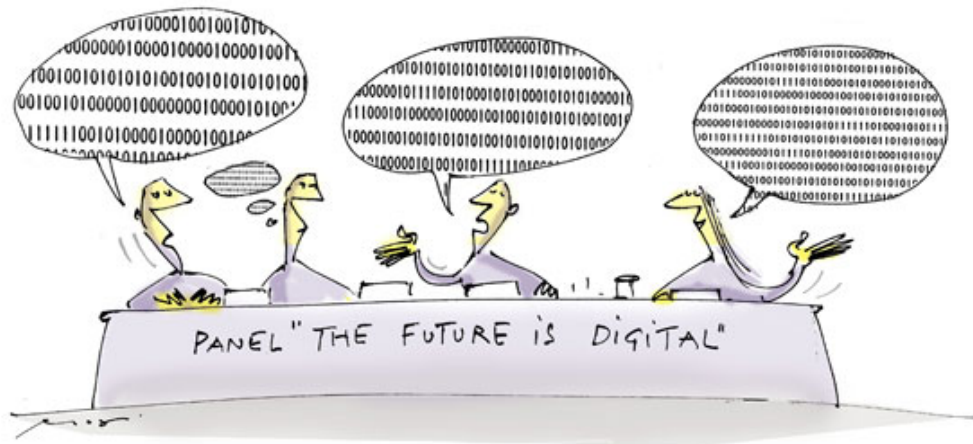
1. Traditional skills are valuable and need to be transmitted, but we also have to embrace the change and integrate new ideas and current trends and development within our existing programs: classical training should not be thrown away but must coexist with, invent and integrate new models
2. Our world and our industry have become global. So training across national borders is needed but also beyond the borders of Europe. We can't stress enough the importance of MEDIA Mundus as a means of strengthening the European media industry.
3. One of Europe's strengths is its diversity! As niches become more important in the media industry — this is a business advantage of Europe versus the classical media countries — it is important to keep this ability to communicate across borders and to support and defend cultural diversity.
4. There should be an emphasis on the re-invention of public service for digital platforms even if it is not funded or delivered through broadcasters. Supporting digital platforms, communication and creativity in the public space as well as the private sector is fundamental to European democracy.



Trends, guidelines and propositions with regard to professional training in the future

1. **R & D**
It would be extremely helpful if funders would accept budget lines for research & development within the existing training initiatives in order to experiment, to develop new ideas, new partnerships and hence, to provide a continuous process of developing and adapting the programmes to the new times.
2. **Training forms and pedagogical structures**
A direct influence of the 'new world' and the development of interactivity is a shift in training forms and pedagogical structures. Training has to be organic, flexible and playful. Training organisations should see themselves sometimes as facilitators of interdisciplinary, peer-to-peer exchange as well as offering certain areas of expertise. Training should become more horizontal and less vertical. Sandpits, innovation labs in which people from different disciplines can invent the future together, are becoming as important as the classical training.

3. **A platform to face the evolution of the audiovisual media**
 As the changes require media professionals to be more multifarious and versatile in various very different areas, another proposal was to organise a cross initiative created by the existing training organisations in order to analyse and identify the impact of new technologies, the new media and the globalisation on the European media industry, specifically in regards of the development, the financing and production, the post-production, the distribution and exploitation of media content. This initiative would be open to not only trainers and professionals from the classical film industry (which would include writers, directors, producers, distributors, sales agents, exhibitors, VoD-platform-managers) but also to experts and people from the other, somehow related areas, including the games industry, the music world, theatre, IP and technology experts, financiers and bankers. The goal of such an initiative could be to share experience and skills, identify potential impacts and to discuss measures how to react and adapt to the changes to come.
4. **About producers**
 The need for the future will be for 'audio visual producers' rather than single medium specialists: people who can work across platforms, swim across a wide range of seas. There is a need for introducing producers to new emerging business models while not losing sight of the basic skills and knowledge of managing budgets, teams and deadlines. Producers have to integrate the new formats and workflows into their daily business. The role of the producer will be even more diverse than it used to be, requiring an enhanced understanding and knowledge of new technologies, marketing, distribution (in all its new forms) and business and company development. Producers need to use new and old funding systems and to be able to speak the language of banks, private financiers, exhibitors and VoD platform managers.
5. **Audience, marketing, social media**
 Producers also clearly have to understand their audience much better. The producer is much closer to audience than previously, web promotion, internet etc. provide a direct contact between the professionals and the consumers. It is important for producers to understand this changing relationship with audiences and/or users. Therefore it is necessary for the producers to also understand social media and how to use, and to deal with activities such as viral marketing strategies and crowd sourcing. This is not only to use new platforms to market and distribute classical media products but also to deal with the invention of new forms and formats, some predicated on user-participation and collaboration, targeting at the new digital media audience.
6. **The creative triangle**
 The "creative triangle", i.e. writer, director and producer should be strengthened as an entity. So far, most of the training programmes tend to concentrate on producing and/or writing whilst directors are often neglected. The central role of the director must not be forgotten — especially in relation to professional training.
7. **Writing, story development and architecture**
 There are few story and script development workshops and training initiatives that deal with the skills required for interactive or participatory formats. Some people even use the words "story architect" or "story designer" versus the screenwriter. The question was, does this have an impact on how to train "writers" various skills? It was extensively discussed how far the "new" content is a new way of storytelling or just a derivative of the classical narrative form. And the consensus was clearly that the basic principle of storytelling according to Aristotle will not change, even if the formats might change and interactivity or cross platform becomes a fact, therefore the "traditional" screenwriter's skills have to be trained. But there is a need to enhance the knowledge on what kind of formats are available. These workshops should be targeted at screenwriters/storytellers as well as directors and producers. The film industry professionals need to understand the evolution of the market and the newcomers need to be able to cope with such formats in order to be competitive.



8. **New professional profiles**

It is clear that new workflows and therefore new professions have appeared.

Besides the 'story architect' versus the 'screenwriter, there are others such as DIT (Digital Intermediate Technician) — in old times they were called clapper/loader but with the rise of HD cameras like the RED the clapper/loader is now a highly trained and organized data manager who stores and organizes about 150GByte per shooting day.

There is also the Community Manager — a job that has not existed before in the film business — people who identify and access the target audience(s) on the web to promote a film. It is not clear yet, with the redefinition of what is today the structure of a production, whether the community manager is to be included in the production company, the distribution company or even the sales agency? Does the work of the community manager has an impact on the storytelling and/or development and if so, how? For some kinds of film and or genres, there will be a need or a possibility to prefigure the audience from the start and involve the audience in the development process and thus create a direct link. This could be part of the job description of the community manager. Then that position would be clearly in the production company or not? Will the distributors start working very closely with the producers, writers and directors from an early stage on? Or will the producer, considering the rise of digital cinema and its future potential, take over the marketing from the distributors by using their own knowledge they derive directly from the audience and thus reduce the role of the distributor to just a booking and billing company.

9. **Decision makers/funders knowledge and potential innovation**

Enhanced knowledge about trans and crossmedia for decision makers is crucial. At present few decision makers/funders know where we are going and in reality very few concrete projects have appeared so far. Funders should emphasize flexibility and be ready to face new projects landing on their desks. Perhaps funders should invest some money now for experimental projects/pilots — not only to explore new distribution channels but also alternative storytelling, etc.

Some practical consequences of *Into the Future*

Directly following *Into the Future* training providers and professionals were invited to feedback immediate responses to the following questions:

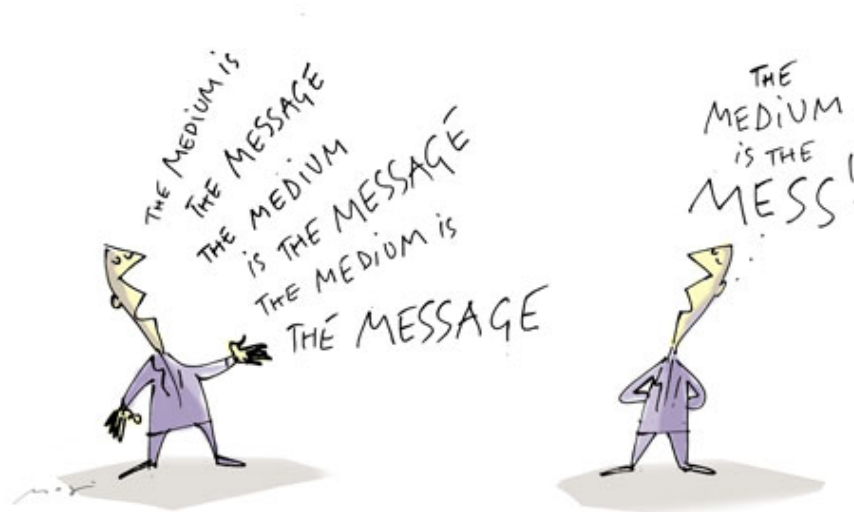
1. **Did you implement or do you plan to implement any changes in your training programmes and training practices inspired by the discussions which have taken place during *Into the Future*? And if yes, which changes?**
2. **What are the main conclusions you have drawn from *Into the Future***

“In the 2011 edition of Script & Pitch Workshops, dedicated usually to writers, directors and story editors, we have now launched a call also for community managers and audience engagement designers that can observe closely the development of the scripts during two workshops and start thinking of the possible audience before the film is produced. During the final pitch in front of invited producers, these new participants will also share their audience engagement plan with the invited professionals. We plan to find these new participants among those “internet born” young employed by distributors and producers.

Also, we will try to create a writer’s room dedicated to one selected transmedia project: one of the groups will be composed of writers, game designers, story editors and producers, working together for three workshops and two online sessions.

I found *Into the Future* stimulating, important to find the “energy” that will enable us to face the new challenging opportunities that lie in the future of filmmaking and also a great platform to share ideas and find new partners in this adventure.”

(Savina Neirotti, Director MGLAB Italia)



“The elements FOCAL intends to further develop and implement (if proven relevant), inspired by the discussions during *Into the Future* are:

- Training modules dedicated to trans and crossmedia production;
- Training modules dedicated to new storytelling forms;
- A training programme dedicated to “Training for Funders”;
- A European training promotion tool.”

The triangular interaction between film professionals, training providers and funders has been very creative and efficient. The point of view of the film professionals about the future of the audiovisual industry was very helpful to start thinking about new training concepts (see question 1). As counterpart such meetings also consolidate the understanding and interest of the industry and funders for high quality professional training. It can therefore be considered as a true win-win experience.”

(Pierre Agthe, Director FOCAL)

“It was great inspiration for the new activity I am currently starting, which is focused on “works in progress”, rough cuts and distribution on digital media. For me it brought these conclusions:

(a) During the workshop plan three days for producers only for “inspiration”, not any development of projects — info about interesting projects and what new technologies offer, they should be more informed and progressive, let them connect with people from other art forms speak about new projects, inspiration comes from information and most of them doesn’t have time for that.

(b) Try to find some examples how to use this new technologies for financing films, more search for new way of distribution examples, new strategies.

(c) That there is end of time when was possible and economically sustainable to have only classical film production financed through film funds and TV — and we should prepare producers for that.

(d) That sometimes is only inspiration without any project development and duties connected to that very important, just to stop and start thing about issue other way.”

(Andrea Prenghyova, Director, Institute of Documentary Film)

“We will have a “Think Tank on Digital Arts” on November 25th with national and international experts (practitioners) and media scientists, including our own faculty. The objective is to explore, to which extent knowledge and operational competence of interactive storytelling, 3D, CGI, VFX etc. should be implemented into our classical film education in the fields of screenwriting, directing, creative production cinematography, editing and sound. Furthermore we would like to draw conclusions on how to build an extra Interactive media/ Visual arts program, possibly a two year-master-program. The technical devices, software etc. needed for this field are also an issue.

The main conclusions are: The current massive change within the media is a challenge in the sense, that it does not only revolutionize the production and distribution of audiovisual media, but it also changes the perception of reality. This change of perception will have a massive influence on form and content within the production of audiovisual media. There boundaries within the established segments of media production are vanishing. Everything is converging. We will converge with the machines. Basically it means the end of classical film production, which means that we will have to restructure — not only single programs — but the whole school.”

(Simone Stewens, Chief Executive Director IFS Internationale Filmschule Köln)

“We are planning to implement new modules within our training programme including a variety of new aspects, forms, techniques and possibilities of an increasingly complex audiovisual industry. However, we are not yet ready to define these modules which have to be carefully designed. In general, we are experiencing a transmission phase towards an incredibly complex audiovisual media world, in which professionals have to find their orientation exploring new ways within a huge variety of possibilities.”

(Renate Gompper, Chief Executive, SOURCES)

“The challenge for training providers and programmes is to become more dynamic, playful, interdisciplinary and individualized in order to embrace the changes of an industry in revolution.

At EAVE, we will try to focus even more on ‘new’ media and new forms of online and digital distribution and production. We will also put even more emphasis on developing the entrepreneurial skills of the producers. And we are actively discussing new formats and ideas for workshops.

The future is unknown but full of opportunities. Traditional skills are valuable and need to be transmitted, but we also have to embrace the change and integrate new ideas and current trends and development within our existing programmes: classical training should not be thrown away, but coexist with new models.”

(Kristina Trapp, CEO EAVE)

“It was made clear that we were not experiencing a new market trend but a drastic change of the audiovisual industry, reflecting changes of our society. The future is unclear, therefore a constant communication, share of experiences with other peers (at any level) has never been so vital for the professionals we train and for us, the training organisations. The conference has not only shown there is competence and quality in terms of professional training in Europe but also an interest in this changing audiovisual industry and a strong wish to be able keep on providing a quality training answering the changing needs of audiovisual professionals. The community feeling was strong at the ItF conference; spending more time together should for sure create new synergies and collaborations within the existing network of training programmes. One issue though: time is money. Taking time to bring appropriate changes to our programmes is vital but costs money. There should be an eligible budget line for research & development in the MEDIA budget template as soon as possible. Professional training could play a more significant role in the audiovisual industry being a professional lab to experiment new ideas, concepts and schemes that could benefit to the whole industry”.

(Sophie Bourdon, Chief Executive / Head of Studies ACE)

“The key issue is keeping the trainers up to date with digital change so that we are conveying accurate and contemporary ideas, facts and figures. We need to stop buying into as many case studies and as many unique cases; we need more access to authoritative information. As trainers, we need more results of research on digital change. That research has to be done according to disciplined procedures, not based, as it is now, on word of mouth. We need less “optimism” and more concrete information on the financial requirements and rewards, and those of time, talent, skill and effort.

The trainers have to balance the non-digital reality that itself changes constantly (the recent improvement in TV sales and pre-buys at MIPCOM) with digital change. Both conventional access to audiences and newer digital access progress constantly and trainers need to focus on both.

The public funders need training and regular updating on digital change. We can train all the producers we want but if new programmes and new considerations do not become part of public funding policies, we are wasting our time.”

(Linda Beath, Finance and Company Development Consultant, trainer, Ideal Filmworks Italia).

“Training needs to embrace transmedia means of distribution and dissemination, with a real emphasis on how to monetise and finance both the ‘traditional’ and new media content. With pre sales almost extinct, this is a growing imperative.

Good storytelling and fine directing remain a pre requisite for any visual form of story telling, however there is a new need to broker relationships between traditional visual storytellers (producers, writers, directors) and new media operatives. There is also a need for some training some new roles for the film industry — some of which we don’t yet have ‘titles’ for — such as social networking manager (someone who will raise the profile of a film, building a community and audience, across the course of the production. This is particularly important for European films, with limited marketing spend, as it is a very cost effective way of marketing a film.”

(Janine Marmot, producer, Hot Property Films, former Head of Film at Skillset, United Kingdom).

“There is an urgent need for trainers to become familiar with new distribution channels and associated new program formats.

There is no need to integrate the new formats in any training program, these formats will exist beside the traditional ones, and will not cannibalize them.

However, there is a need for any training to clearly define the trained formats and how and where they are affected by the new ones, for instance in marketing & distribution.

One negative conclusion: trainers expect from professionals to follow the principle of life-long-learning, however they do not seem to feel to be subject to this principle themselves, train the trainers continues to be a complete tabu in our profession.”

(Luciano Gloor, producer, consultant, trainer, Germany).



Illustrations: Magi Wechsler

Appendices

- “Producing and training: facing up to change”, Diana Elbaum
- “Cinema, cross media and public television: firm steps into uncertainty”, Michel Reilhac
- Participants’ List (Film and Crossmedia Professionals, Public Funding Bodies Representatives, Training Provider

Into the Future ATC Think Tank, Zurich, June 2010

Cinema, cross media and public television: firm steps into uncertainty

Michel Reilhac

There are different challenges confronting us in this changing world. The challenges we're confronting, in the TV world, are no longer issues about 'what kind of program we show,' but rather much deeper issues regarding the medium itself, which is increasingly challenged by other, new media on the landscape. I'd like to allude to a few of those strategic challenges that we're facing.

Decreasing market shares

The first of these challenges is the fact that we all are faced with diminishing audiences and diminishing market shares. The pie has become bigger, but there are more eaters and the slices have become much thinner. This is something that is a very hard fact we have to deal with. Commercial television is facing the challenge of diminishing advertising revenues, and people like us in public television are increasingly met with more pressing political questions about whether or not the money spent on us is worth it, given the competition.

Fierce multi-platform competition

A second challenge is that there are new, competing media. This is not news. We all know this. But the changing landscape of the Internet is such that I remember when it started out as this 'new gadget.' Now, twenty years later, we've reached the point where the Internet and the digital age have had incredible impacts, so much deeper than we had anticipated – including an impact on social values, something I want to discuss later.

Inversed relationship to time

The third challenge is that we are now experiencing a time when the relationship that we have, as individuals, to story-telling is changing very, very deeply. We can no longer merely schedule a film on television and assume that people will be there to watch it. We are also finding that audiences, more and more, are interested in the connection between the fantasy or fictional world of story-telling and their own personal reality. This connection is becoming overwhelming – in terms of the approaches that we have and the ones that we're confronted with – in choosing the stories that we want to show.

Shorter attention span

At an even deeper level, the relationship to the very notion of time itself has been totally altered. People have shorter attention spans. All the studies that have been done on this seem to confirm it, particularly regarding younger audiences. Their focus abilities have been disturbed

tremendously. People just do not focus on one, single subject for as much time as they did before.

As I said, regarding the relationship to time, the closer the connection is to the audience's immediate reality, the easier it is for them to focus. At the same time, there is a very deep trend toward audience impatience with longer stories. This is something that we, in television, are definitely confronting. My job, for instance, is to acquire and show feature films. Month by month, I am seeing more and more letters of complaint. People complain that we are showing films that are "too slow," "too boring" where "nothing happens." Or, the film just "lasts too long" and they don't have the patience to stay with it.

Individual need to control availability

During the past few years, we have experienced a kind of 'inversion' in our relationship to when programs and stories are being offered to us. It used to be that you were offered a television program at a given time, and you would organize your schedule so that you could be there, in front of your TV set, to watch the film at that scheduled time. This is no longer the case. Today's offering is so big that the priority has been reversed. We, as individuals, can decide when we are available to watch TV, after we are done with all else that we have to do. For example, it's ten o'clock at night and I am finally available to watch something, so what's on? And, then, I want to have the widest possible choice of programs. I want the exact film that I want to watch to be available for me, and I want to be able to watch it at the moment that I am available. I'm less likely to make a priority of changing my schedule for a program that begins at the time decided by the broadcaster. This permanent sense that 'everything should be available all the time' is something that has a tremendously deep impact on our relationship with all media, generally.

Deep social and values changes

But beyond the perspective of television production and broadcast, I would like to address a few of what I see as much deeper social changes in the values that we've long taken for granted – particularly within the mental frame of this forum, addressing the needs for education and training.

No more models

The first point on the things that strikes me is that we don't know anything anymore. Of course, we see progress in science and in the 'objective' fields, but in our field – the field of subjectivity – we just do not know much. And I find this to be the truth more and more. Our professional practice was once based on networks, on the people we knew, on experience shared, on training we may have received, on models, etc. And, one of the things I've found – and I'm sure you hear this all the time – is that when you talk about "new media," or "cross media" or "transmedia," everyone tells you: "OK, yeah... But what's the model?" There are no more models, and that is something I find tremendously disturbing and very scary for most people. And this has an impact on training in general. What do we train ourselves for, if we don't know what our models are? This will be extremely disturbing – and at a very deep level – if we don't embrace this in a positive way. I will come back to this a little bit later.

Disappearing consensus on traditional transmission of knowledge

The second question that I have is about transmission and training. When we believe we know something or we've been trained to do something very well – and we have knowledge and experience behind us – where do we place ourselves? How do we share it? How do we transmit it?

There was a French film that won the Golden Palm at Cannes three years ago, *Entre les Murs* (*The Class*), and I was very much impressed with this film, not so much for the story it told but for the very clear statement that it made. The film made the point that there's no longer much of a hierarchy in the transmission of knowledge. I came out of this film thinking, "OK, now I understand something: if I feel I know something – if I feel I've had an experience that I now want to share – I can no longer use my social status to do it".

I am fifty-five, and let's say that I'm talking to people who are twenty-five: "I'm older than you and I know something that you don't..." This doesn't work anymore. I have to accept the risk of entering the debate on the exact same level as everyone else. This society is undergoing constant debate on the Internet and we're all equal there. It may be painful, and you may be thinking, "I've studied sociology for seven years," or "I have a Ph.D. in marketing" or whatever, and "I know more." But this is not true in the social debate anymore, and the transmission of this knowledge and experience can no longer be a descending transmission. It has to be a horizontal transmission and that challenges us, individually and collectively, with the issue of entering this debate with no preconception about our own authority. I get this feeling more and more every day.

Film is no longer a product but part of a process

The third point I want to make is this: Increasingly, I think, in everything we do, we tend to focus – and *should* focus, I believe – more on the process than on the product. We've been trained, and our professional practice makes us used to the idea that our job is to produce a film. We have a film, and we have to get it made. That's our job, to make this product. Once this product is done, we have to put it out there, we have to market it, we have to find the audience for it, and that's it. Then we will have done our job.

More and more, we are called upon to think differently. We have to examine our films as part of a much longer-term process. And I think we have to ask ourselves: Why are we spending so much time and effort, energy and money in making this particular film? What relevance does it have on our lives and what relevance does it have with our place in society today? Beyond the film itself, what is it that we're trying to say? What is it that we're trying to do? This process is particularly strong with documentary filmmakers.

Even if you look at this from just the marketing side.... We were just talking about this with Diana (Diana Elbaum, my favourite Belgian producer...) and I don't want to steal the 'meat' from her talk....) But it happens that we're both thinking the same way.... This is what I mean about process: You don't want to just make your film and, then, market it after it's done. You have to think about its relevance in pre-production or even in the development phase, and start

thinking of this in the development phase: What is this film's place in the world, in society, and in the face of who you're going to be talking to?

Change is not just a phase we are going through but a structural dynamic state of things now

The fourth point I want to make touches upon something I'm trying to educate myself about: change is not a phase we are going through right now but it is rather a permanent state of instability that will not transform into a time of stability. I always hear that we are faced with "changing times", that we are going through a moment in time when things are so different from how they used to be. And, in this moment of time, there was a 'before' and there is going to be an 'after,' and we all have to be ready for the future which will be a new time of stability.

I have a problem with this model, because change is no longer just a 'moment' in time. Instead, we are and we will be forever now in a constant flux of change. Change is now woven into the very fabric of time. It's just like riding a bicycle: We cannot afford to stop. We cannot afford to think: "I knew things before. Now, I don't know what's ahead of me but I'm in this moment in time, and it's like a hinge." It's not like that. We're in an eternal present, and in this eternal present, things are constantly changing. So it's not like I need to learn about the new things of tomorrow, because as soon as I learn to use an iPad, there'll be something new to replace it. Then, I'm going to have to learn about this new thing. So, the understanding we have of time is changing. No longer do we understand it in 'steps,' or 'moments' or generations. It's in flux and we have to be in this flux and we have to be constantly changing with this flux.

Use enlightened intuition and do not fear letting go

The fifth point would be this: If I see that what I know is no longer as relevant as I thought it would be, in the end, I realize that I need to change my attitude. My new attitude has to be one that includes greater intuition and more sensitivity for the situation. You should not be afraid to surrender yourself to circumstances. This word, 'surrender' has been a key word for me. 'Letting go.' This is a concept in psychoanalysis. I never went through psychoanalysis, but I know this is a key concept, 'letting go,' and I believe this has greater relevance for our professional practice. We have to react very quickly on the basis of our intuition and I believe this is one thing that our existing knowledge and experience can offer us: We have 'guided intuition' or 'enlightened intuition' and we shouldn't be afraid to base our decision-making on these feelings. To me, it is a major psychological switch to integrate this kind of thinking in our work.

Making transmedia projects a reality as our new exciting production challenge

Another point I have to make – and this might be challenging for a training program – but I generally feel like now we just have to go ahead and get our hands dirty, dive into the experience of what transmedia is all about. Now is not the time to theorize. We have to *do*. We have to *make*. In learning, we have to make our mistakes. We're going to be failing in a lot of the things that we do in this world, this transmedia world. But we have no alternative, because there is no model. There is no reference. We just have to do it.

I'll give you an example: Last year, in December, with ARTE, I wanted very much for us to do a sort of 'case-study day' in Paris. The event was based on the model Power to the Pixel program,

in London. We gave our professionals in Paris exposure to about fifteen case-studies in transmedia that were currently in development or already done. We brought these people to Paris with the help of Liz Rosenthal (Power to the Pixel) and we had a great day, seeing who's doing what in the world. It was a great success. We did it with the help of media programs and, at the time, we thought – we took it for granted, actually – that we would do it again this year and make it an annual event.

Well, two weeks ago, we decided that we would not make it a yearly event. There will not be another Pixel Day because things have gone so fast that, now, I've decided it's no longer a priority for me to spend a lot of time, funding, effort and energy to research and schedule a day doing this. Instead, I've decided to use that money and invest those funds in new projects. It might not work, but we will be learning a lot more by investing and making something and trying to co-produce events, rather than looking at other things – because, this year, it's time to just 'dive in' and do it.

Playfulness

I also want to make a comment about the importance of gaming, of play and of story-telling – in politics, for instance, where everything you tell has to be offered in a playful way. The gaming element is becoming more and more pervasive in everything we see and do. I'm totally fascinated, for example, by the exchanges I've been having with video-game designers. I'm starting to have regular meetings with video-game companies to understand how the gaming industry is progressively moving toward cinematic aesthetics and values. The cinematics, for example, of *Assassin's Creed-3*, a game issued about four months ago, are absolutely incredible. The company spent one million dollars in the development of that game, just to film and shoot the cinematics. More and more game designers are moving toward us, as film people, and I think we need to open our arms to this. We need to examine the video-game industry, and not think of them as 'the enemy.' Of course, the video-game industry makes a lot more money than the film or TV industry, and we have something to learn from them, about the way they tell stories. I think we need to learn by making exchanges with them. More broadly, I believe that education increasingly is being delivered in more playful ways, in order to break through its more boring aspects.

Multiple identities

Another thing that the Internet and digital age have brought us is this: for the first time in the history of mankind, perhaps, we can play and deal with each other using multiple identities. I think this is something that will have a growing impact on our story-telling and on our lives. We can now be whoever we want to be. We can play with our identity. We can have avatars. We can have different, multiple, simultaneous or successive identities. On Twitter or Facebook, for instance. We can invent fictitious identities to play with, satisfying deeper needs – identities for which we might not necessarily take responsibility in real life. I think this is something that has tremendous impact on our imaginations, in general, and on what we do when we tell stories.

Reality is no longer objective and reassuring

The last remark I want to make, regarding these deep social changes that affect the way we work and think of the future, goes to our connection to reality. The connection to reality used to be our ‘anchor’ – what we called “reality,” as an objective field, was a place where things did not change. In reality, it was always obvious to everyone that we were all sharing the same thing. This is no longer the case. We can now apply the same fictions, values and dimensions to reality as we do to dreams, to myth and story-telling.

I cannot go into great detail about this, because it’s quite a complex notion. But I can see it happening, and I’ll give you an example: I’ve been totally fascinated by the prototypes I’ve been seeing on augmented reality. I think augmented reality and geo-localization will be the two biggest things happening during the next three years. It will have a huge impact on how we relate to reality and I think augmented reality will totally change the notion – and accelerate the change – of our relationship to reality. We can go deeper into this later, if we want.

Pragmatic issue

Delinearisation of offer

But, getting back to being more practical and pragmatic, from a broadcaster’s point of view: After playing with all these questions, I try to integrate them into my own life, my own thinking, and my own way of approaching issues in my life and in my job. What should I do? How do we implement this? Well, from a television standpoint, the main thing is that we have to pull away from linear programming. This is a challenge that all broadcasters are confronted with, but we have to do this in many different ways. To me, the program grid – the programming that a broadcaster offers to its audience – is really like a store’s display window. It’s a way of promoting what we do, the things we produce and offer to the audience. But, just like a shop window, we need to have a ‘store’ behind it. Everything has to be available to the audience, as often as possible. That means making programs available on different, multiple platforms, cross-media, and also multiple options for viewing. Every broadcaster now has some system of ‘catch-up’ TV, for example. And I’ve just started hearing about this for the first time – I don’t know if you have heard about it – but we’ve started talking about ‘pre-catch.’ I didn’t know about this, but we are now starting to envision to negotiate, in certain cases, ‘pre-catch rights,’ that is: trying to propose the show before we actually broadcast it.

Medias and platforms do not cannibalize each other

One of the lessons that we are learning – and we are very slow learners – but, to me this is an obvious truth: The media do not cannibalize each other. Last year, when we had new negotiation of our media chronology in France, we tried to make it more compact and reduce the time-windows for each medium. The result was so ridiculous. It corresponds so badly with what we really need. I absolutely believe that we need to go back to more of a time-and-date system, because we simply don’t have the option anymore of looking at cinema as being, first and foremost, a product for theatres alone. Yes, it is in the theatre that we best see and appreciate

cinema, and this will not go away. But we've just finished a very in-depth study that I commissioned on cinema audiences, and one of the most significant results of the study was that the people who are watching the most DVDs and are pirating films on the Internet are also going to the theatres the most. So, it's completely wrong to think that you are jeopardizing your theatre release if you release your film on the Internet simultaneously. It's exactly the opposite.

This will be a very slow learning process, because we are dealing with territories and we're dealing with pre-conceived ideas about how things have been done until now. But this is not the case anymore. The reality of audience behaviour is that media do not cannibalize each other. Instead, they complement each other, and this is something that we have to take into account as a hard reality.

Building new creative partnerships with game industry and interne:

We, as broadcasters, have to do our own homework in going out and opening ourselves to new partnerships with other media to make sure that we understand that, when a product or film or program is new, it only has that one chance. The newness, or 'freshness-value' of that program or film only happens once. It is the same way when a film is made and shown at a festival: This only happens once, this one chance. The same way, when the film is fresh, we could capitalize on it. It will be fresh on every platform at the same time, and each platform will help the others gain audience. I am totally convinced of that.

But that's going to take some time because the French system, for instance, is still based on the idea of first protecting the exclusive monopoly of the theatres. This happens everywhere, but it no longer reflects the reality of audience behaviour.

The new money is the old one

The financing aspect of new programs is one of the big issues. (And I want to deal with transmedia programming after this.) Right now, people who are trying new ways of telling stories in television – in particular, with cross-media or transmedia elements – do not have anywhere to go to finance them. The only way to go about financing new projects is to go to where the money is, which is in the departments where they are now making documentaries or they are now making fiction, like myself, where we are now co-producing feature films. That's the only place where the money is, and the only place where the money will be coming from. Here, too, there's an education need but also a growing interest in that field. For instance, ARTE just agreed to a 1.3 million-Euro transmedia fiction. It's the first transmedia fiction that we're doing and we financed it in the same way we finance a traditional fiction.

Two weeks ago, I was meeting with several people from Canal Plus, in France, and talking about transmedia projects. I was shocked to find out that they knew nothing about transmedia, but that they were quite intrigued and quite open to it, so I think this can develop very quickly. But, there is no new source of money for new media. All the money is in the old places, and we're going to have to be patient and hold the door open, because it's not going to come from any other place.

I think the future for branded content is also bright, and in more than just product placement. It's not just about product placement. There are new people and new agencies in this field that are really looking at branding content in a much more discrete way than just using film as an advertising vehicle.

Transmedia is a deep growing trend, not just a fad

I'd like to finish with this idea of exploring new methods. We at ARTE have very much started this, which is exploring audience participation and interactive programs. We are now doing our sixth web documentary – it's called *Prison Valley*, and it's doing extremely well. We have been learning a lot from those experiments, in terms of audience participation. I'm a very, very strong believer that transmedia, in general, is not just a fad. Not just a trend. Something is happening now, and something else will be happening three years from now. I think it's a very, very deep movement toward a new way of telling stories. I think the reason for this is that it creates more bonds with our communities, and it forces us to think along the lines of what I was saying before – in terms of 'process' more than 'product,' of more continuity in your relationship with an audience, building communities, and in maintaining the bond with these communities.

About a year and-a-half ago, we hired the first person at ARTE to be just the Facebook and Twitter person. The position was not invented then, and when she came, it was just an experiment, but she started doing this. Now, we have four Community Managers at ARTE, doing this full-time under different identities, etc. It's become extremely important and it's changed the way that we approach our relationship with the audience – and also our relationship with the stories. I think, with the transmedia future, we need to think about building bridges and partnerships with other media, other than television. That's what fascinates me with transmedia.

When I say "transmedia," I don't mean cross media. Cross media for me is the way of showing a linear narrative content on different platforms. You may slice it into 'webisodes' or 'mobisodes' (for cellphones), etc. But it's basically the same content – a story you tell and shape differently for different platforms. That defines 'cross media' for me. It's just a modern way of exploiting the different possibilities we have, of using different platforms to tell your story. But it doesn't change your story.

Transmedia, however, is a completely different approach. It's a broader field in which you tell the story you want to tell. Some elements of this story you may tell through the web – only through the Internet. Then, you may use the media – the press, for instance, or radio – for other elements. For other parts of the story, you might use traditional TV programming. And, for some other elements, you can use real life. You can do real-life events to tell parts of your story. So, all these media, combined, will be like pieces of a puzzle that, when they come together, create a global picture – your global story.

This develops over a much longer period of time. I am working right now on two projects, one of which will be happening in Paris in February and March 2011, and this will take eight weeks to tell. I'm working on another one, taking place in the second half of 2011 and this particular story, the way it's scripted, will take six months to tell. The narrative time will not be two hours of movie; it will be six months and, during these six months, events will happen that develop the

story. That's the kind of thing we are looking at.

These events create completely new concepts, such as ARGs (Altered Reality Games) which I find really exciting. They're like new ways of doing role-playing games. New concepts are appearing, like 'story architects' instead of authors. These are people who are scripting the 'backbone' of the story, but then keeping it open, with all kinds of spaces for letting other people join in and feed the story with their own input. We have notions such as 'ractors' starting to appear. These are 'reactive actors' who are no longer delivering lines from a script. Instead, they are in a 24-hour situation, reacting to audience participation.

You have notions such as 'rabbit holes,' a reference to *Alice in Wonderland*. These are 'holes' in the scripted story that you are able to enter and gain access to a completely different story line. They can lead to entirely different worlds, like the hole that takes Alice into a completely different reality.

All of these concepts represent an incredible wealth of possibilities, an incredibly exciting challenge for all of us, I believe. Totally going beyond the familiar crisis-feeling that so many of us share right now. I personally see transmedia as a fantastic challenge for us. It's going to take time to turn it into an industry but, creatively, it's definitely an amazing challenge. It's also an amazing challenge in considering the relationship that we have with our audience, whether we're authors, producers, directors or broadcasters.

As I said, it's also tremendously exciting because of the new technologies we're going to be able to use in the future. The next thing that's going to happen is no longer Facebook or Twitter. It's going to be geo-localized community management and community awareness. So software such as Foursquare – I don't know if any of you use Foursquare – but Foursquare is like the premise of the next wave, in terms of having a geo-localized relationship to your environment and to story-telling.

We are no longer film makers but story tellers

To conclude, I'd just like to offer my own personal remarks. If there's one thing I've learned through all this, and how I see my job at this particular moment, is that I've forced myself to get away from the idea that my job is to help make films – that I have some little part in the filmmaking process.

I believe this applies to all of us. We shouldn't think of ourselves as doing jobs that allow films to be made. Instead, I think that my job is to be involved in a process of telling stories. That may sound a little bit corny and vague; but, to me, it really isn't. It really means pulling away from the way we've learned to do things for so long; pulling away from the methods and models that we've been using just because cinema and the audio-visual industry is a century old and has developed, as it should, along certain patterns. Those patterns now need to be questioned, and they *are* being questioned, on all sides – economically, artistically, from a marketing standpoint, and in terms of the relevance they have on society.

We have to question these patterns ourselves. Very often I use the term “fetishist” – meaning that we are fetishists in our adherence to the ways that we do things. A director may feel, for example, that he’s not really a director unless he has a full crew of fifty people doing things all around him; and that, because he doesn’t have all the paraphernalia of the job, he somehow isn’t making films the way that all the great directors of the past did them. I think we need to leave this ‘fetishist’ approach and see things from a totally fresh angle. We need to force ourselves to look at this from a broader perspective, and examine what it really means to tell stories today. What role does it play in our world and our society? What purpose does it fill? We will then realize that the need and function of storytelling is totally universal, because that need to hear stories and to tell each other stories is as fundamental a human structuring essential need as eating, breathing, drinking and making love.

Thank you.

Into the Future

ATC Think Tank, Zurich, June 2010

Producing and training: facing up to change

Diana Elbaum

Producing today takes more energy, requires more skills, more knowledge, and demands more risk than ever.

For most of us, earnings are ever shrinking, as is our world. So I'd like to offer you a different perspective through which to contemplate this shrinking challenge thing: we have nothing to lose. By this I mean: Let's grab this new era as an opportunity to innovate, to dare, and to dream. Yet again.

No two ways about it: this 'Think Tank' comes at the right time. And I would like to thank you for giving me an opportunity to express some ideas—and dreams—as a producer, and a trainer.

While preparing for this event, I kept asking myself: *How can we train tomorrow's producers without knowing what tomorrow will really look like?* It's a bit like pitching a film without actually knowing the end of the story.

But there are some things we do know.

Tomorrow will be an even more connected, flatter world. A global world in the sense that communities will emerge where nobody expects them to emerge.

Unpredictable indeed.

Some might say scary, I say exciting.

So where does one start when thinking of training production professionals ?

I will touch upon 3 points today:

1. Story telling
2. Film making as a business an international business
3. Building audiences because audiences are not *just born*, like that.

Firstly, we must never, ever abandon the basic of filmmaking: *it is story telling*. No matter what tomorrow's audiences end up watching our stories on—an iphone, ipad, iwatch, i-anything the size of popcorn—our stories have to be good. They have to be solid, adapted, innovative, and flawless.

One thing's for sure: a good story will always be the basis of any good eventually successful film. It is that simple, and that complicated.

Today's technological tools bring us new ways of telling stories, be it for the internet or for our mobile devices, and we have a responsibility to look into new narrative forms to ensure every one understands the subtleties of the new media.

This is a nail we need to hit hard, and over and over again. We need to keep training producers, relentlessly, on how to truly read, understand and render a story; how to birth a script, how not to cut corners on treatment.

Producers hold the capacity to push or kill a story. I know it, I've been there. This is why I cannot stress enough the necessity to never give up on training producers and directors on understanding dramaturgy, on expressing one's view creatively, and on working diligently on scripts.

The ways we finance our films have changed dramatically, and the doors to international coproduction and financing have been kicked open. Just look at the Golden Palm, Uncle Boomee: Thai director, German- UK-French coproduction.

This year alone, I have and will produce films from South Africa, China, Israel, Morocco, and our Jury awarded Chadian film.

We must train ourselves, and others, to think in this way. We must train producers and the whole chain to become flexible, to think out of the box. Training programs have recognized this need, Media Mundus has given the frame work. And this is a fantastic opportunity that could greatly benefit all continents, countries, directors, producers, funders and the marketplace.

Let's just go one step further , the inauguration of an international (I mean truly international) training program, featuring graduates from several programs around the world, recommended by those programs and then championed onwards, to eventually pinpoint the next generation of talent, is one approach I would like to propose.

As a tutor at EAVE and other training programs, one of the 1st questions I ask the participants is *why*. Why are they interested in making films? Only once did I get the answer: *for money*.

Ok, I realise we're in Europe here but...let's get real.

As Woody Allen said "*Wealth is better than poverty even if only for financial reasons.*"

We need to train producers to become business-savvy professionals. Not just for the sake of becoming truly market oriented, but mainly for the sake of avoiding bankruptcy, bad debts, things like losing one's house. For the sake of making them more cold-blooded when it comes to building stronger production companies. Europe needs production companies that can look fearlessly into the future, and take calculated risks on upcoming directors, on innovative writers, on dreams. Not from a place of compromise or cover-our-ass- calculations, but from a place of empowered conviction and thorough knowledge of what works and what doesn't.

Cinema is a tough area. Especially as we are only, let's face it, in the research and development phases. Like any business built around a prototype, it is highly risky. And, it is still so hard—*way* too hard in my opinion—for the youngest among us to get a proper appointment at the bank. And when we eventually do, how many of us actually master the language that a bank's heart will fall for?

We have to learn new business languages, new ways to talk money, as the world's financing sources and systems evolve. This is not easy, nor does it come naturally.

So why not cross train our producers? Cross train them alongside other young Europeans—namely lawyers, and business entrepreneurs—from other European programs that exist already.

Coming back from an EAVE session in Luxembourg, on the train, I met a lawyer returning from a seminar in the Saarbrücken region. What he described to me was a kind of EAVE for lawyers. Can you feel how valuable this kind of cross training could be?

Let's use the best of Europe's training programs and see where powerful overlap and synergies can be found.

Of course the film business is, almost, incomparable to any other business. But creating unique links, bridges with potential, and even a great contact list of young entrepreneurs in other fields, can be just what we lack at this moment of change.

Another theme that is very close to my heart is the notion of business angels. I can't tell you how much I would love (and I know I'm not the only one) to mentor a young, up-and-coming producer for a couple of years and consult to him or her on an ad-hoc basis, and be involved in a training program to do that, and work on specific issues this producer faces, relating to his company or his productions.

Many senior producers and sales agents I've spoken about it in Europe were enthusiastic about this. I would seriously explore this road, with passion! Our films need an audience but in this new world audiences are not just born—they are built. The old world is aware of that but is not reacting to the immense opportunities this opens up, even for the smallest film. One can build an audience around a film, a director, a country, a topic. The way one builds an audience is entirely different today. You start early, at the preproduction stage, to ripen the audience you have targeted, until you actually release your film. This is yet another challenge for producers.

We need to understand this, we need to master the tools to do this, we need - yet again - to think out of the box.

Another dimension of audience building is actually going back to basics. I have a feeling we've lost a generation of spectators. That being said, I hope it is only one generation.

I was at the fabulous cinemathèque in Brussels the other day, and the head of this fantastic institution was telling me how few people were coming to screenings any more. This is particularly sad since the cinemathèque was my primary hangout throughout my high-school years. The cost of watching a film then was 30 cents.

Many years on, the cost is still only 1 euro. Cheap prices, fabulous films, beautiful screening conditions but the fact remains...there are no young people in the audience.

And it's not like we don't all know why: Internet, piracy, lack of cultural interests, of curiosity, of genuine appetite. Sadly, this starts at home, in our schools, in our universities.

Just imagine (again).

What would it be like to promote, in a concerted fashion, one theme a year (family issues, immigration, gay issues, book adaptations, ecology, etc...) across all schools in Europe. With the aim of creating a body of dedicated teachers who would for one week over the summer be trained by us professionals, producers, directors, film critics!

I'm convinced that the combination of such initiatives will, in the long run, "re-built" audiences. We can generate curiosity, and cinema can yet find a place in the hearts of young Europeans. But we must think about it, seriously. It requires long-term thinking but.... what a fabulous challenge.

Conclusion:

Tomorrow's producers will need to wear more caps than us. It's not enough to be creative. It's not enough to be business-savvy, it's not enough to be market-oriented, and it's not enough to be daring. *We have to be all those things at once.* And...we have turn up the volume on all of those.

Ladies and gentlemen, we owe it to our budding producers to empower them, to equip them with every skill this profession requires. I cannot tell you how strongly I feel about this. Or maybe you've guessed it by now... Thank you.

**INTO THE FUTURE 2010
Film and Crossmedia Professionals**

No	First name	Last name	Company	Position	Country
1	Linda	Beath	Ideal Filmworks Italia	Finance and Company Development Consultant	Italy
2	Uwe	Beneke	Yager Development	Creative Director	Germany
3	Frank	Boyd	Unexpected Media	CEO	United Kingdom
4	Frédéric	Corvez	UMEDIA	Sales Agent	France
5	Caterina	d'Amico	RAI Cinema	CEO	Italy
6	Jean	des Forets	Les films du requin	Producer	France
7	Diana	Elbaum	Entre chien et loup	Producer	Belgium
8	Tudor	Giurgiu	Libra Film	Director, producer and festival director	Roumania
9	Luciano	Gloor		Producer and Consultant	Germany
10	Martin	Hagemann	Zero Fiction Film	Producer	Germany
11	Dariusz	Jabłoński	APPLE FILM PRODUCTION	Producer and trainer	Poland
12	Antoine	Jaccoud		Screenwriter	Switzerland
13	Cedomir	Kolar	A.S.A.P. Films	Producer	France
14	Igor	Korsic	Academy of theatre, radio, film and television	Assoc. Professor	Slovenia
15	Dany	Krausz	DOR FILM Produktionsgesellschaft m.b.H	Producer	Austria
16	Jovan	Marjanovic	Cinelink, Sarajevo Festival	Head of Industry Management	Bosnia-Herzegovina
17	Janine	Marmot	HOT PROPERTY FILMS	Producer	United Kingdom
18	Roshanak Behesht	Nedjad	Flying Moon	Producer	Germany
19	Jean-Luc	Ormières	Freelance	Producer	France
20	Denis	Rabaglia	La petite entreprise	Director	Switzerland
21	Michel	Reilhac	ARTE France Cinéma	CEO	France
22	Suzanne	van Voorst	IDTV- fiction and documentary	TV and Cinema Producer	The Netherlands

Public Funding Bodies Representatives

European Funding Bodies Representatives

No	First name	Last name	Company	Position	Country
1	Roberto	Olla	Eurimages	Executive Director	France
2	Irina	Orssich	MEDIA International - Preparatory Action MEDIA Mundus	Coordinator	EU
3	Arnaud	Pasquali	MEDIA PROGRAMME - EACEA	Head of Training Sector	EU
4	Soon-Mi	Peten	MEDIA PROGRAMME - EACEA	Head of Development Sector	EU
5	Piedad	Rivas Lopez	MEDIA PROGRAMME - EACEA	Training Sector	EU
6	Aurélie	Varin	MEDIA PROGRAMME - EACEA	Training Sector	EU

National/Regional Funding Bodies Representatives

No	First name	Last name	Company	Position	Country
7	Nicolas	Bideau	Federal Office of the Interior – Film department	Chief Executive	Switzerland
8	Elin	Erichsen	Norwegian Film Institute	Head of Development	Norway
9	Katarina	Krave	Film I Vast	CFO	Sweden
10	Simon	Perry	Irish Film Board	Chief Executive	Ireland
11	Manfred	Schmidt	Mitteldeutsche Medienförderung GmbH	Executive Director	Germany

Training Providers

No	First name	Last name	Company	Position	Country
1	Pierre	Agthe	FOCAL - Foundation for professional training in cinema and audiovisual media	Director	Switzerland
2	Susan	Benn	Performing Arts Labs LTD (PAL)	Founder Artistic Director	United Kingdom
3	Sophie	Bourdon	ACE - ateliers du cinéma européen	Chief Executive / Head of Studies	France
4	Eugen	Cadaru	East European Film Alliance	Project Manager	Romania
5	Alan	Fountain	EAVE - European Audiovisual Entrepreneurs	Head of Studies	Luxembourg
6	Uta	Ganschow	Nipkow Programm e.V.	Managing director	Germany
7	José	Garasino	Fundacion Cultural Media Media Business School	Director of Activities	Spain
8	Suzy	Gillett	London Film School (LFS)	Head of Projects	United Kingdom
9	Renate	Gompper	Stichting SOURCES	programme director/CEO	Germany
10	Heidi	Gronauer	ZeLIG School for Documentary, Television and New Media	Director	Italy
11	Klaus	Keil	Erich Pommer Institut GmbH	Managing Director	Germany
12	Timothy	Leborgne	Animation Workshop (VIA University College)	Director of Professional Training, Open Workshop Producer	Denmark
13	Agnieszka	Marczewska	Andrzej Wajda Master School of Film Directing	Programme Director	Poland
14	Wojciech	Marczewski	Andrzej Wajda Master School of Film Directing	Vice-President	Poland
15	Savina	Neirotti	MGLAB Italia	Director	Italy
16	Apostolia	Papaloannou	Mediterranean Film Institute	General Co-ordinator	Greece
17	Andrea	Prenghyova	Institute of Documentary Film	Director	Czech Republic
18	Marten	Rabarts	Binger Filmlab	Artistic Director	Netherlands
19	Dorota	Roszkowska	Arkana Studios	CEO	Poland
20	Pavel	Sedlak	CIANT- International Centre for Art and New Technologies	Co-Director, Development Manager and Curator	Czech Republic
21	Tina	Sorensen	The National Film School of Denmark	Head of Training	Denmark
22	Frank	Stehling	PRIMEHOUSE GmbH	CEO	Germany
23	Simone	Stewens	IFS Internationale Filmschule Köln GmbH	Chief Executive Director	Germany
24	Martin	Thau	Drehbuchwerkstatt München	Head of Studies	Germany
25	Kristina	Trapp	EAVE - European Audiovisual Entrepreneurs	CEO	Luxembourg