



Survey about
the professional training programmes
for the audiovisual industry
supported by MEDIA Training in 2008

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WHY THIS SURVEY?

The "Study of Continuous Training for Audiovisual Professionals in 32 European Countries" (Olsberg/SPI, 2005), commissioned by MEDIA in 2003, is the only wide ranging assessment of audiovisual training in Europe yet produced. It identifies all training providers and organisations (542), training in each country and training areas that correspond to the needs of the sector but are not yet provided.

The study covers training at several levels: independent providers (42%), higher education (30%), film schools (21%) and funding bodies (7%) assessing the following areas: writing/script editing, producing, directing, business skills, distribution/exhibition, technical skills, post production/special effects, animation, new technology and film making.

Besides this study, no specific data has been collected about the professional training programmes supported by MEDIA since the establishment of MEDIA Training in 1991.

In 2007, the decision was made by MEDIA to reduce its financial contribution for professional training from 7,5 million Euro per year to 4,5 million Euro from 2008 and onwards. As far as is publicly known, this decision was made without any evidence, objective findings or policy arguments for reducing professional training in the European audiovisual industries.

Partly in response to this situation, the **Audiovisual Training Coalition (ATC)** was established at the end of 2006 to defend the interests of independent organizations devoted to transnational training, development and research for the audiovisual industry (for details about ATC, www.at-coalition.org/).

Meanwhile, the announced MEDIA contribution for professional training in 2009 amounted 6,2 mio Euro... but only 5,78 mio has been allocated so far.

Nevertheless, ATC strongly believes that

- **the implementation of professional training within the European audiovisual industry,**
 - **the coverage of the training needs to strengthen the performance of the European film, television and multi-media industries,**
 - **the networks leading to concrete, creative and economic transnational partnerships,**
 - **the coherence and coordination among the various training offers and providers**
- can and must be consolidated.**

This survey is a work in progress which cannot define yet how to achieve such a consolidation. For now, it gives a clear picture of the existing MEDIA supported professional training offer and its participants as well as the film and crossmedia production steps covered by the various programmes.

It therefore is a useful tool for a critical reflection and dialogue between training and development providers, the industry, training financiers and media politicians. It should also be useful to help to define future professional training policy and support the development of creative and congruous training programmes.

METHODOLOGY

Two questionnaires were sent to the 32 training providers whose 43 programmes are supported by MEDIA in 2008. 39 programmes are dedicated to film production, 4 programmes to crossmedia production.

Five providers have answered only to one of both questionnaires and two providers to none of both questionnaires. In order to present the most exhaustive results, we have completed the missing elements, when and where possible, with the information provided by the MEDIA Training document entitled "Where to be trained in Europe".

By collecting data about the training programmes and the participants, the main idea was not to identify or define once more what the programmes offer (such information is easily available on their respective websites and leaflets, in "Where to be trained in Europe", etc.), but to position them along the professional film production steps and, for some of them, along the crossmedia production steps. Because such an approach or grid reflects the mechanisms of the industry.

We have therefore elaborated a list of:

3 categories, 7 sub-categories and 46 film production steps

3 categories, 12 sub-categories and 24 crossmedia production steps.

The detailed items lists are on Graph. 1.1. and 1.2.

We have then asked each provider "for which of those steps does your training programme provide in-depth professional skills and expertise?". Obviously the interpretation by each provider of what he/she considers as all rounder or in-depth training can induce a margin of error. In addition the providers may think that the more boxes they tick the better it is for the positioning of their programme. But the final results certainly reflect the reality of the existing training offer up to 80% and they can be fine-tuned in the years to come if ATC continues the survey and the providers better understand its objective.

The following data has been collected:

1. Data about the programmes

- 1.1 Number of programmes per Film Production step
- 1.2 Number of programmes per Crossmedia Production step
- 1.3 Number of Film Production steps and Crossmedia Production steps covered per programme
- 1.4 Number of programmes and participants per main categories
- 1.5 Total number of programmes and participants
- 1.6 Number of training days per programme
- 1.7 Type of training proposed by the programmes / Level of skills to be achieved
- 1.8 Key performance indicators used to measure the coherence between the aims and the effective results or outcomes
- 1.9 MEDIA contribution per programme
- 1.10 Repartition of the programmes by country

2. Data about the participants

- 2.1 Number of candidates and participants per programme
- 2.2 Percentages of participants by gender
- 2.3 Percentages of participants by age
- 2.4 Percentages of participants by professional level
- 2.5 Percentages of participants by nationality
- 2.6 Number of participants by profession

Rome, Berlin, Lausanne, October 2008

STATISTICAL DATA

Providers and Programmes

TRAINING PROVIDERS	TRAINING PROGRAMMES	Nr
ATC MEMBERS SUPPORTED BY MEDIA		
ACE	The ACE Network of Producers	1a
	The ACE Annual Training Programme	1b
Andrzej Wajda Master School of Film Directing	EKRAN	2
CIANT	TranslSTor	4
CVU Mid-Vest - VIA University College	The Animation Workshop: 3D Character Animation for Animated Features, TV Series and Games	5a
	The Animation Workshop: Concept Development for Animated Features and TV Series	5b
	The Animation Workshop: 3D Artist for Animated Features, TV Series and Games	5c
EAVE	EAVE Producers Workshop	6a
	EAVE / Strategics Film Marketing Workshop	6b
	EAVE / Strategics Film Finance Forum	6c
EPI	Essential Legal Framework	7
EURODOC	EURODOC	8a
	EURODOC / Screening & Forum	8b
FABULAFILM srl	MAIA WORKSHOPS residential workshops	9a
	MAIA WORKSHOPS Masterclasses	9b
FOCAL	Production Value	10
IDF	Ex Oriente Film	11
PRIMEHOUSE GmbH	P.R.I.M.E	13
Performing Arts Labs (PAL)	Pygmalion Plus	14
Stiching Sources	SOURCES 2 compact	15a
	SOURCES 2 Projects & Process	15b
	SOURCES 2 Script Development Workshops	15c
Zelig School	Zelig School (ESoDoc)	17
OTHER MEDIA SUPPORTED PROGRAMMES		
CICAE	ART CINEMA = ACTION + MANAGEMENT	18
Discovery Campus e.V.	Discovery Campus Masterschool	19
EQUINOXE	Screenwriting Workshops	20
European Film Academy e.V.	EFA Master Class	21
HFF Film & Television University "Konrad Wolf"	INSIGHT OUT / HFF ACADEMY Digital Production in Film & TV	22
Interspace	TOSMI	23
La Fémis	ARCHIDOC	24
**LA POUDDRIERE Animation Filmmaking School	Animation filmmaking: commissioned films & book adaptation	25
MEDIA salles	DigiTraining Plus	26
MEDIAMATIC	New Media Workshops	27
MgLab Italy	Script & Pitch	28
NIPKOW Programme e.V.	NIPKOW Programme	29
*Berlinale International Film Festival	Talent Campus	30
***Cartoon	Master Feature	31a
	Master Finance	31b
	Master Future	31c
*Premier Plans	Les Ateliers d'Angers	32
*Fundacion Cultural Media	Film Business School / Marketing & Distribution	33
*Independent Film Foundation	ScripTeast	34
***La Femis & Filmakademie Baden-Württemberg	L'Atelier / Masterclass	35
NUMBER OF PROVIDERS 32		NUMBER OF PROGRAMMES 43

* = NO ANSWER TO FIRST QUESTIONNAIRE

** = NO ANSWER TO SECOND QUESTIONNAIRE

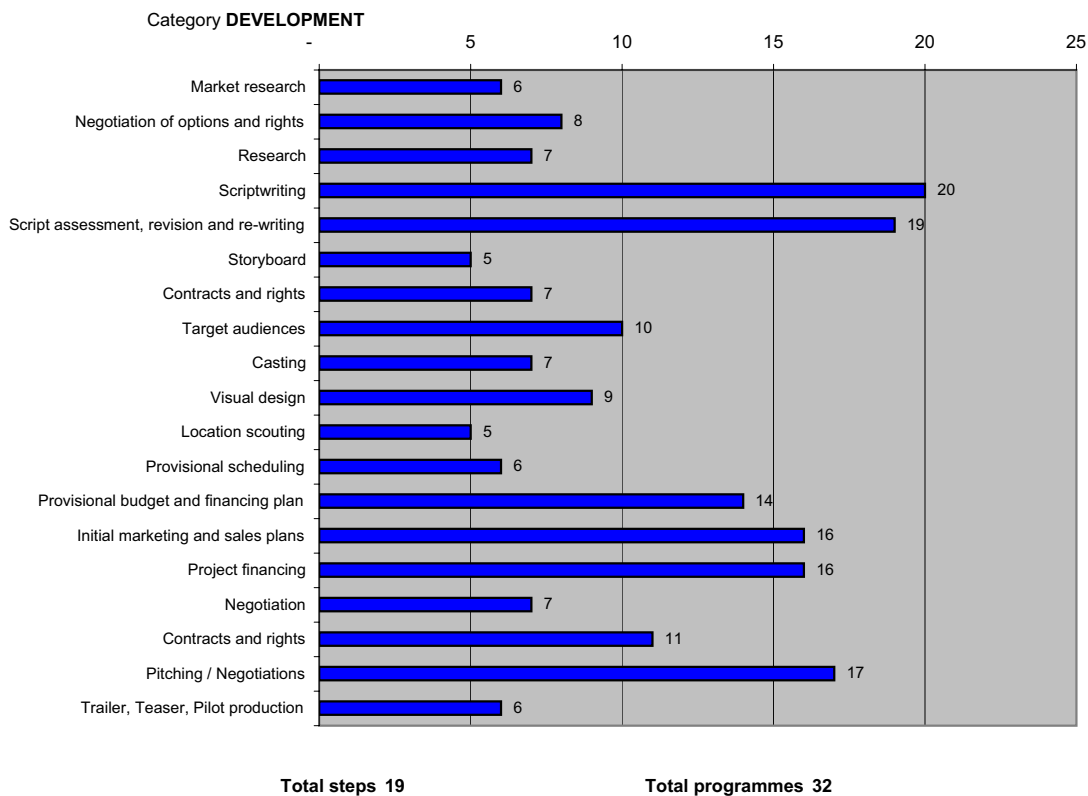
*** = NO ANSWER TO FIRST AND SECOND QUESTIONNAIRE

1. Data about the programmes

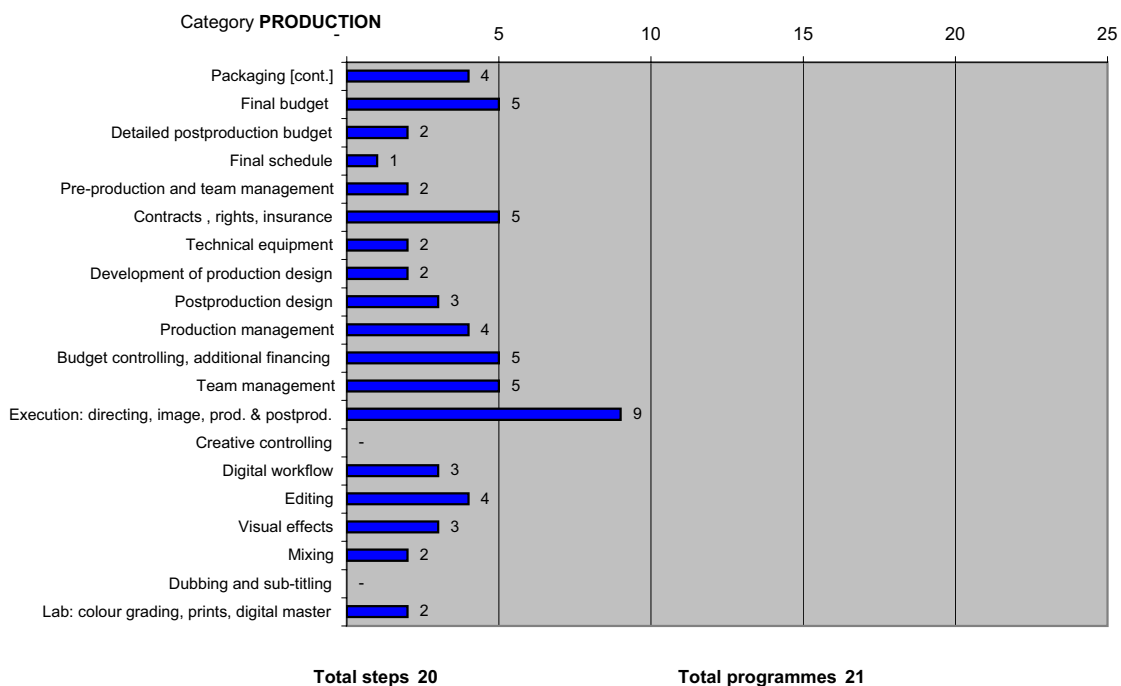
- Graph. 1.1 Number of programmes per Film Production step
- Graph. 1.2 Number of programmes per Crossmedia Production step
- Graph. 1.3 Number of Film Production steps and Crossmedia Production steps covered per programme
- Graph. 1.4 Number of programmes and participants per main categories
- Graph. 1.5 Total number of programmes and participants
- Graph. 1.6 Number of training days per programme
- Graph. 1.7 Type of training proposed by the programmes
Level of skills to be achieved
- Graph. 1.8 Key performance indicators used to measure the coherence between the aims and the effective results or outcomes
- Graph. 1.9 MEDIA contribution per programme
- Graph. 1.10 Repartition of the programmes per country

Graph. 1.1 Number of programmes per Film Production step

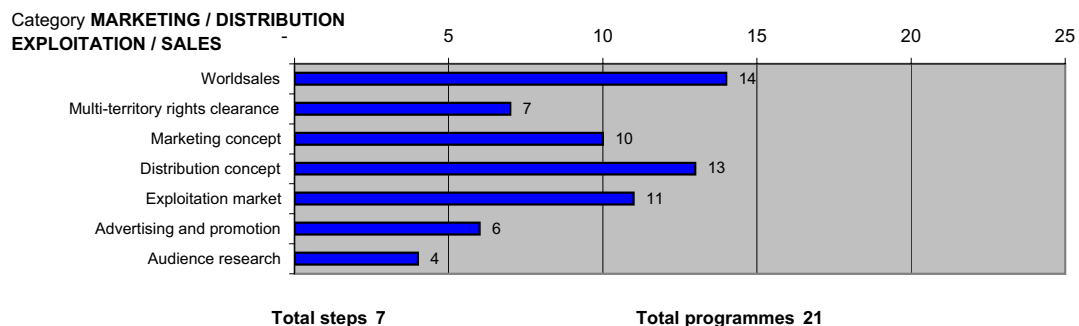
Sub-categories
Content Acquisition
Script
Packaging



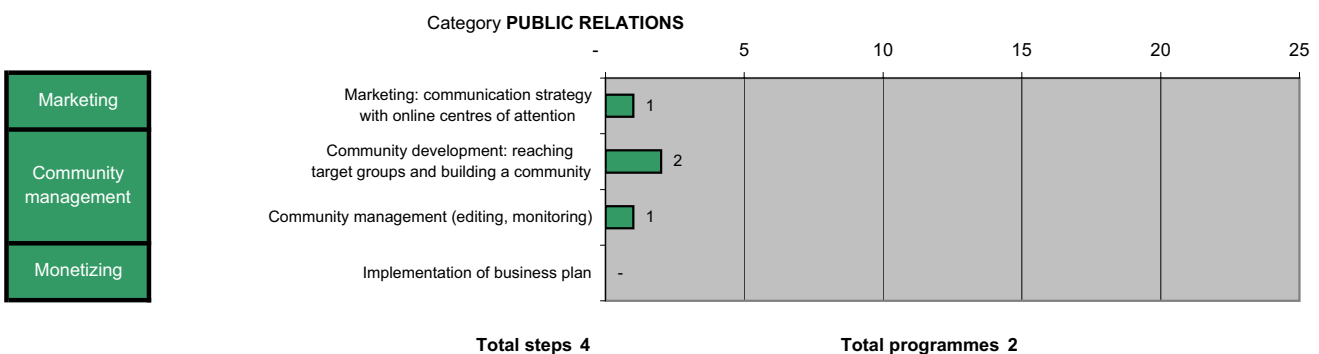
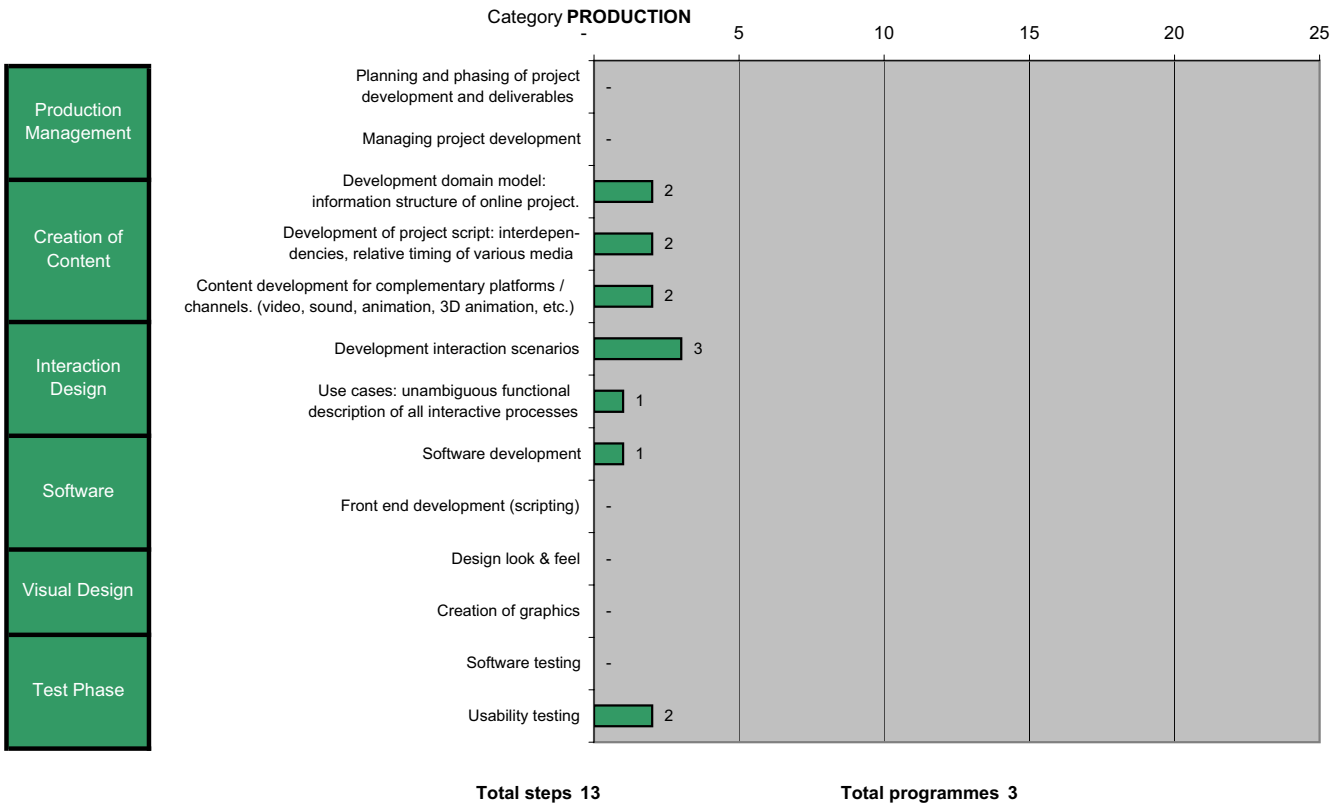
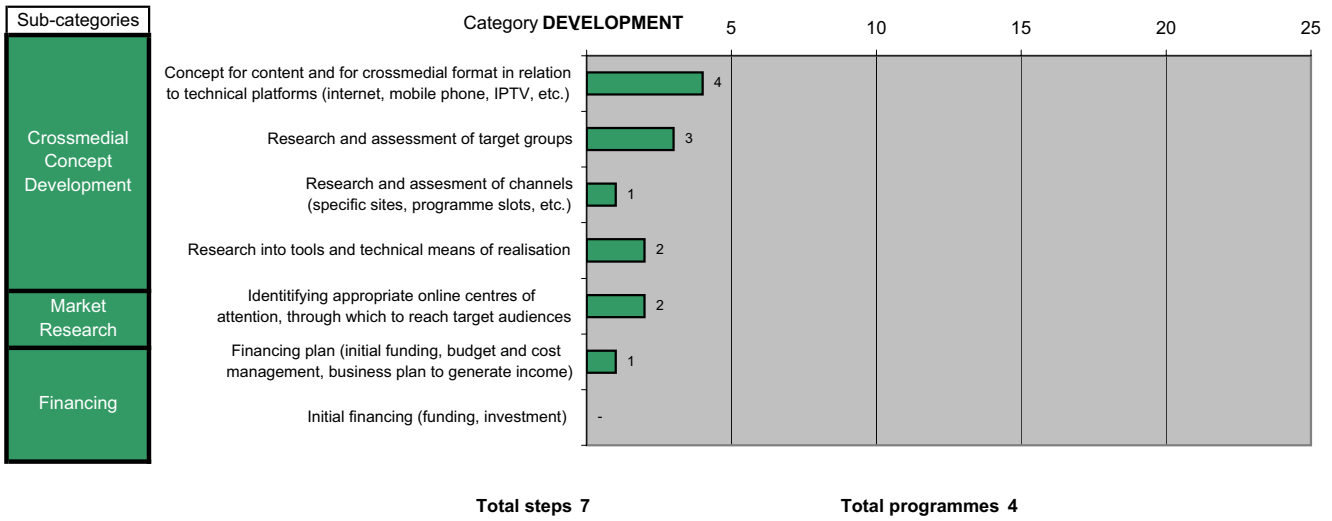
Preproduction
Production
Postproduction



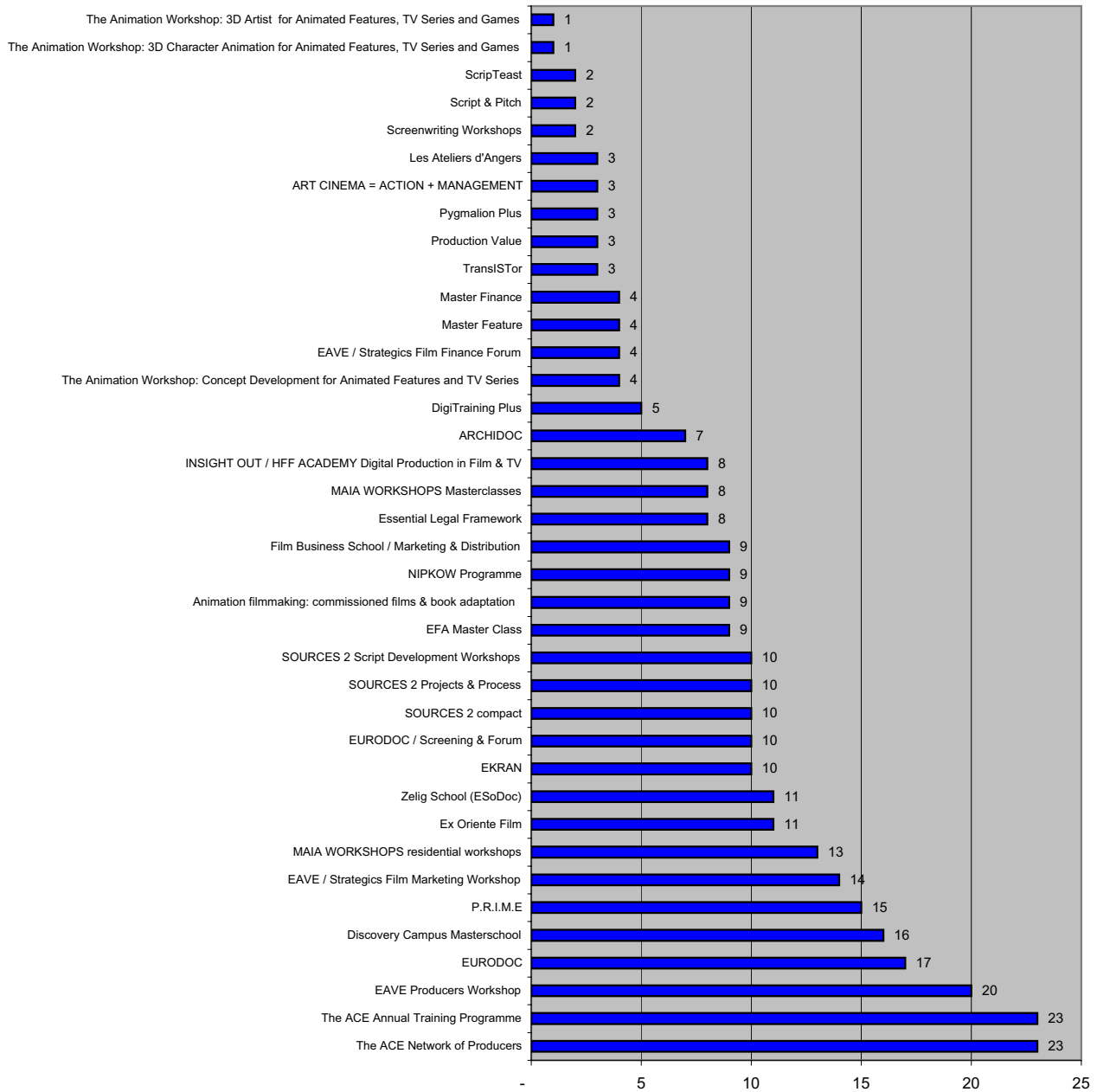
MARKETING DISTRIBUTION EXPLOITATION SALES
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Graph. 1.2 Number of programmes per Crossmedia Production step

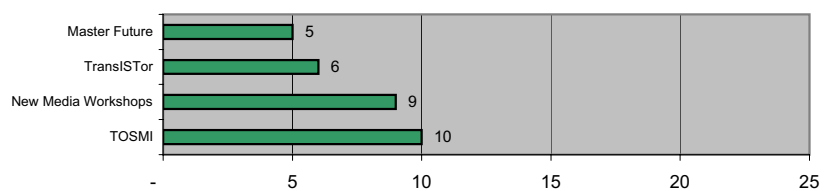


Graph. 1.3
Number of Film Production steps covered per programme in ascendant order*



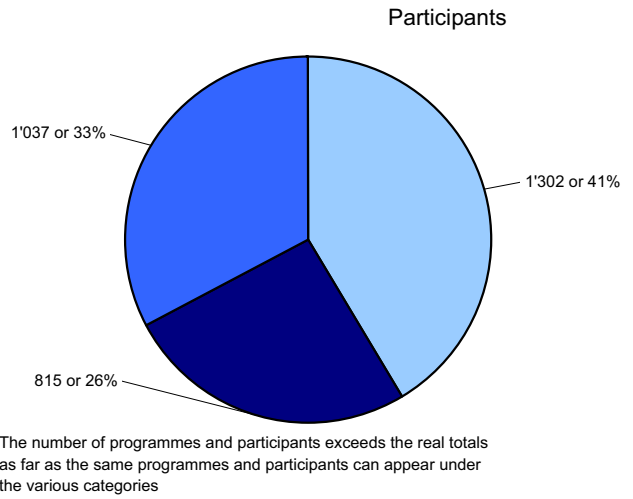
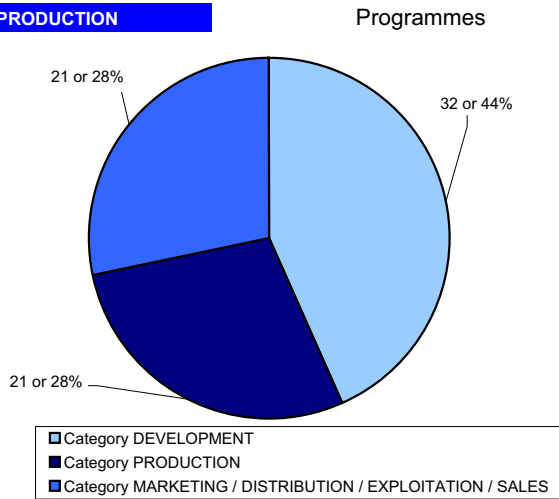
*Except Talent Campus and L'Atelier / Masterclass whose content definitions are covering all steps, but not in depth

Number of Crossmedia Production steps covered per programme in ascendant order

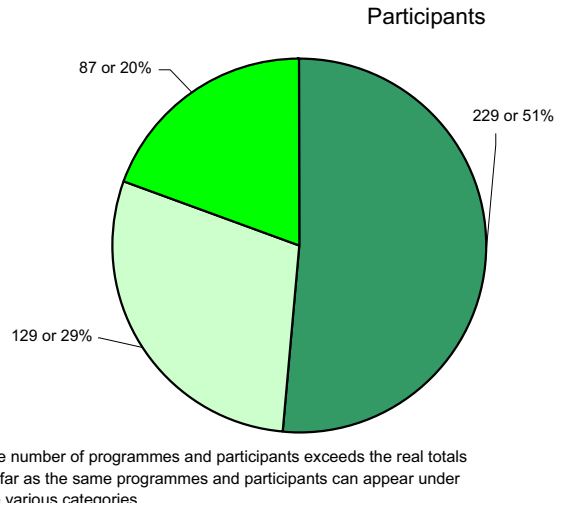
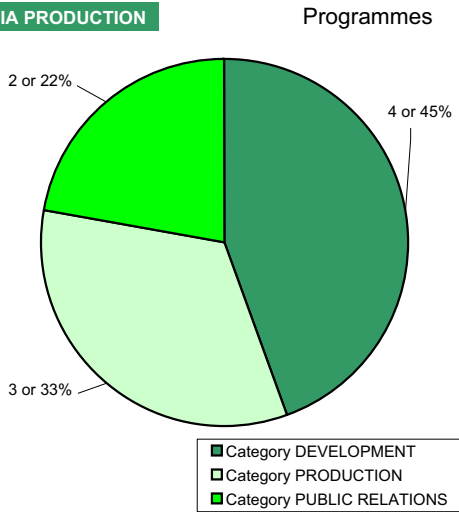


Graph. 1.4 Number of programmes & number of participants per main categories

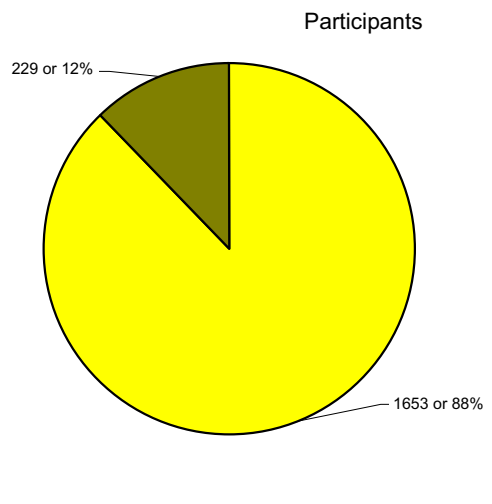
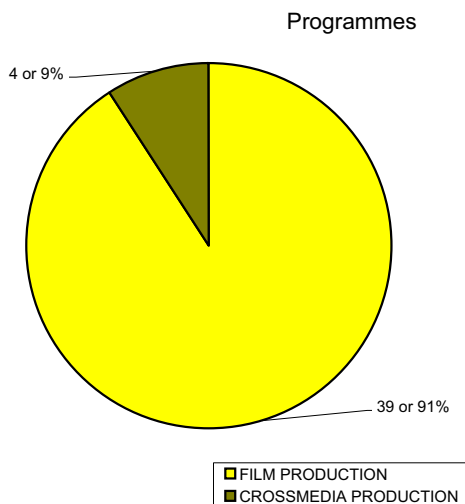
FILM PRODUCTION



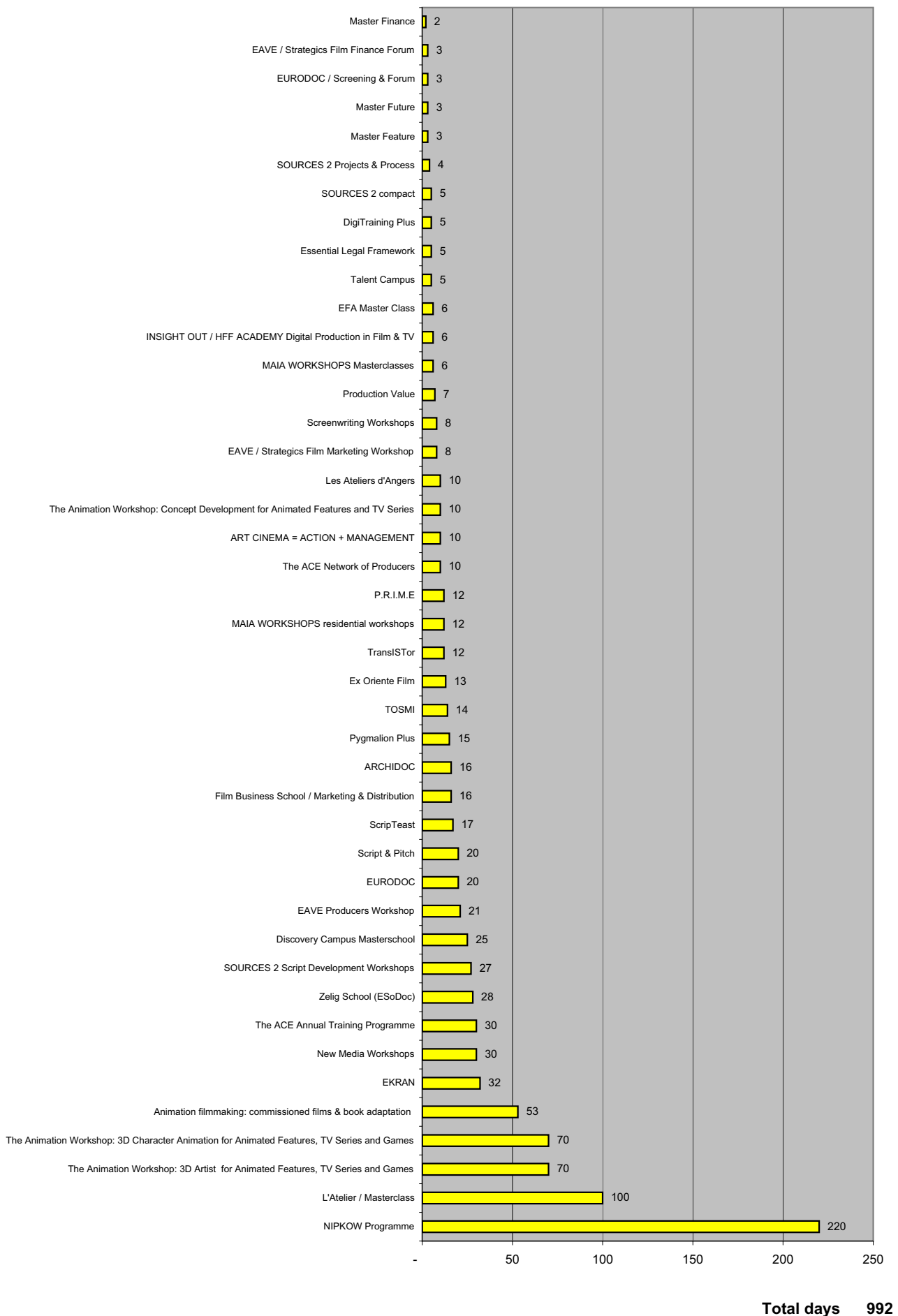
CROSSMEDIA PRODUCTION



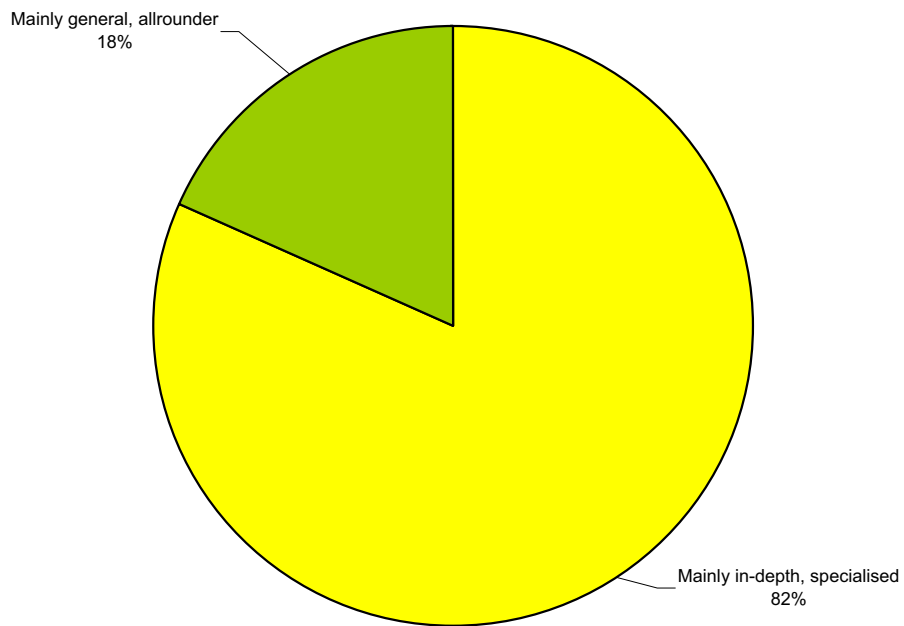
Graph. 1.5 Total number of programmes & participants



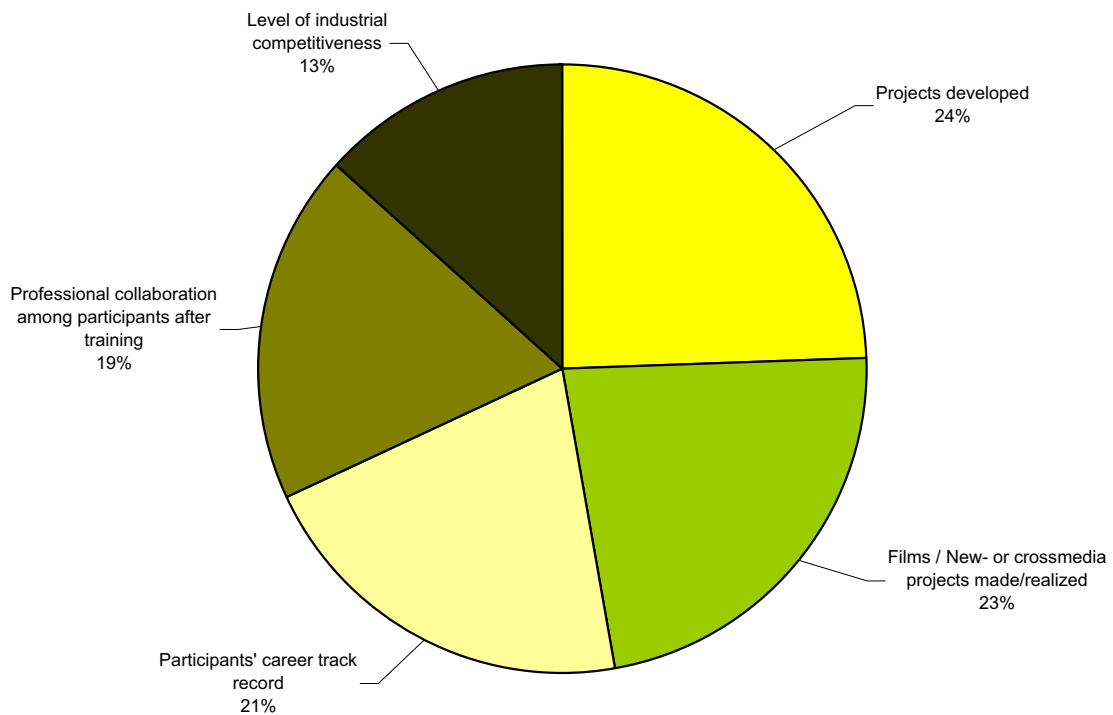
Graph. 1.6 Number of training days per programme in ascendant order



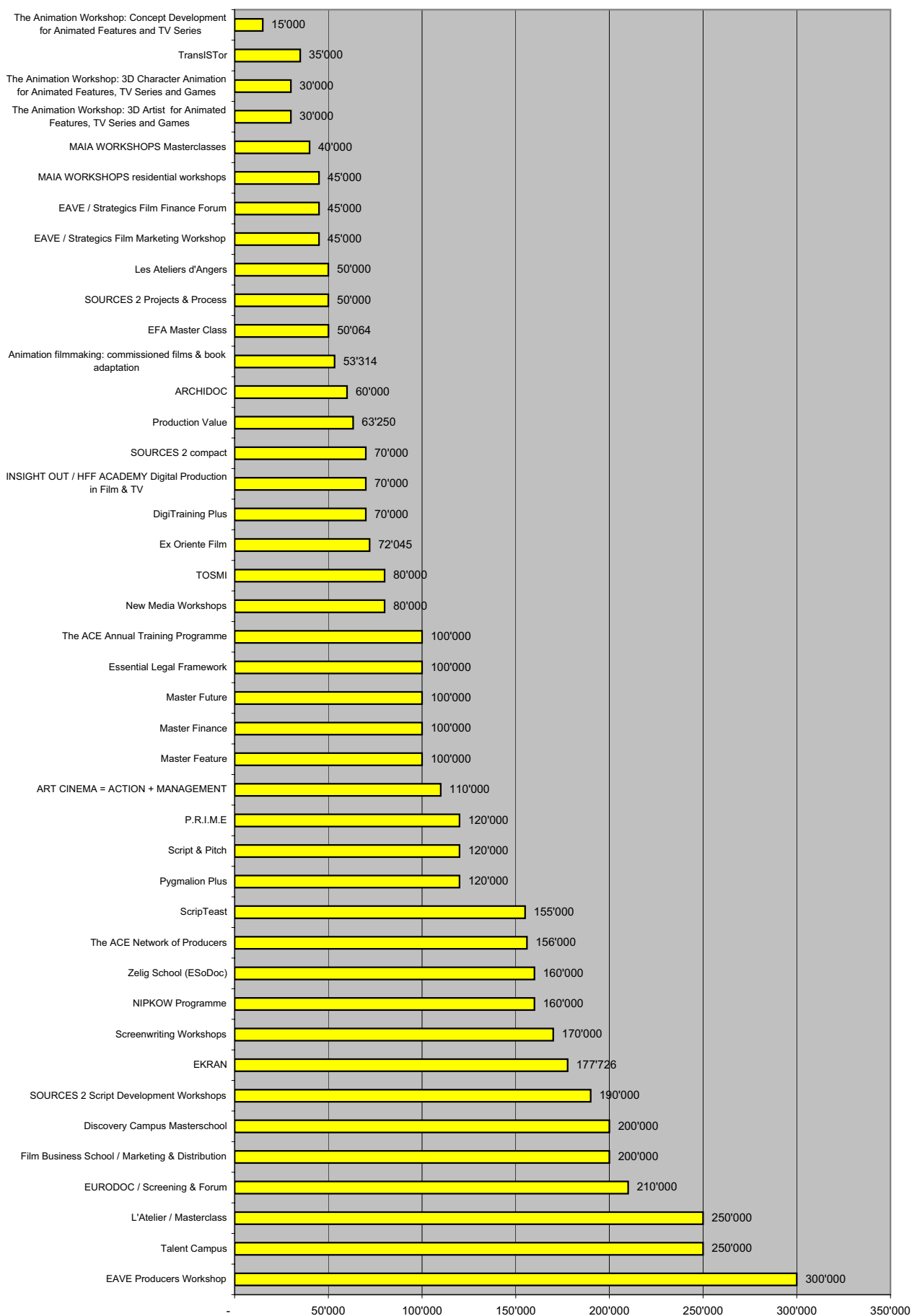
**Graph. 1.7 Type of training proposed by the programmes
Level of skills to be achieved**



Graph. 1.8 Key performance indicators used to measure the coherence between the aims and the effective results or outcomes



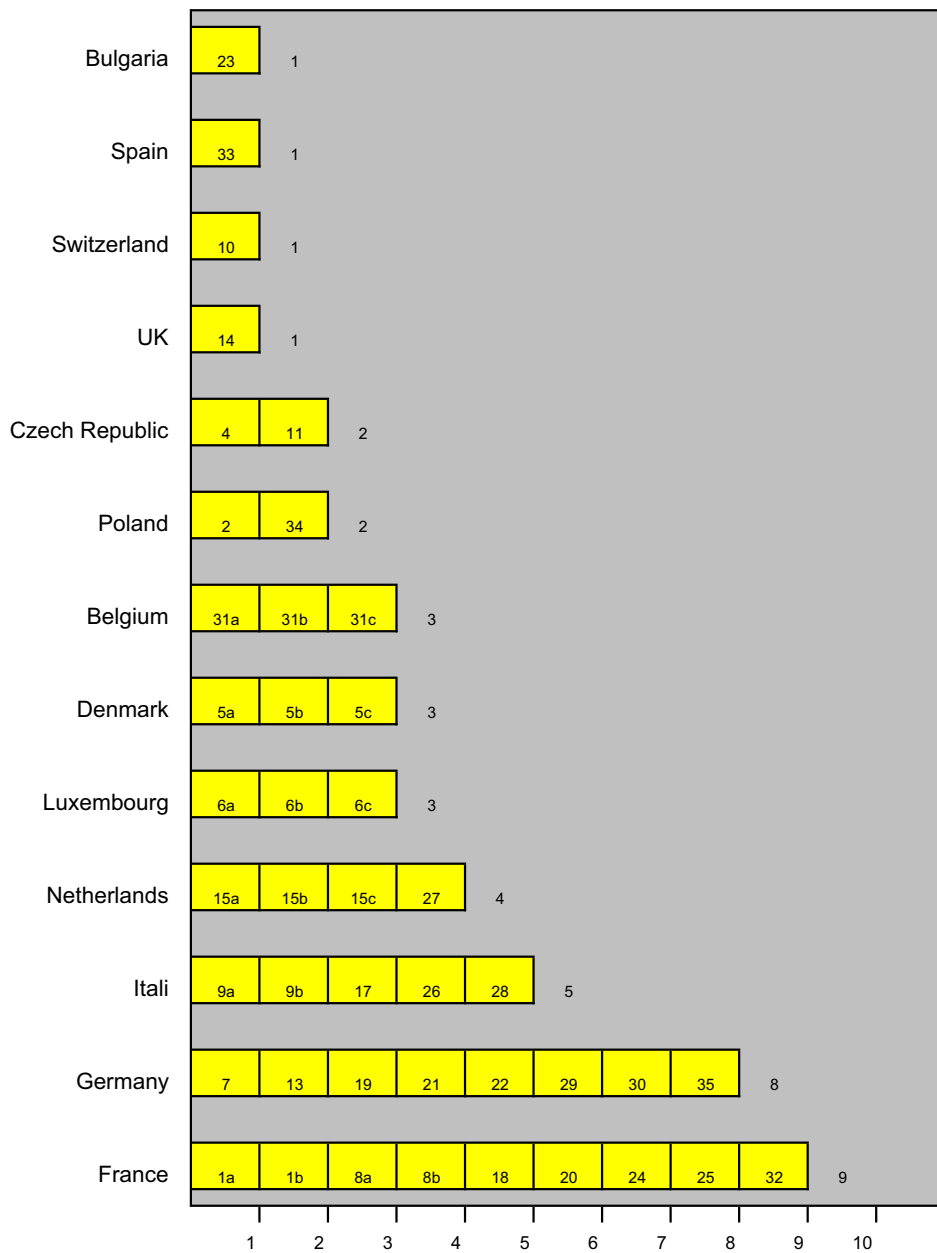
Graph. 1.9 MEDIA contribution per programme in Euro in ascendant order



The allocated MEDIA contributions for 2008 amount to 4'952'399 Euro but Moonstone (250'000 Euro) and Filmakademie Baden-Württemberg (75'000 Euro) were not used.

Total allocations 4'602'399

Graph. 1.10 Repartition of the programmes per country in ascendant order

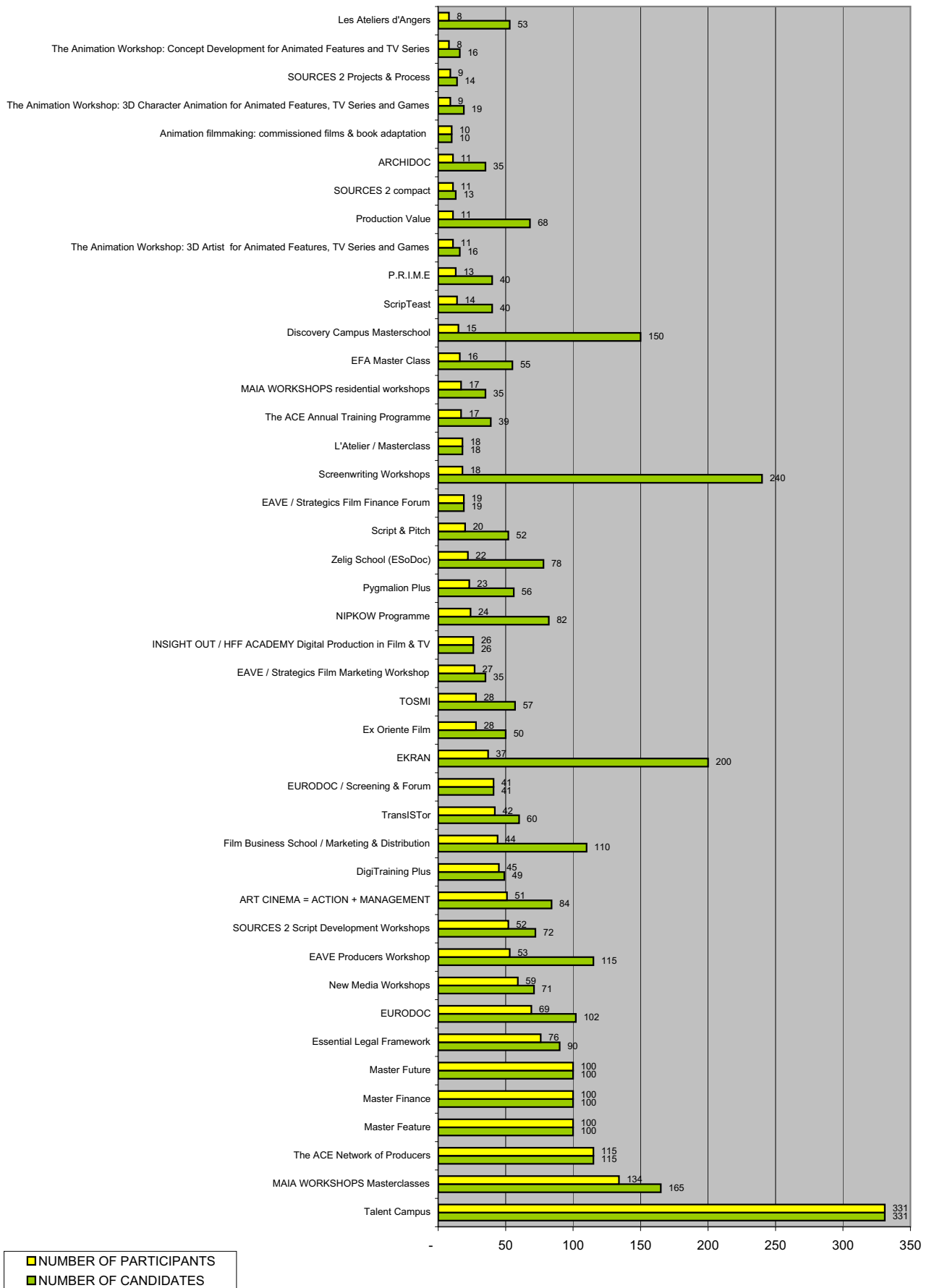


Total countries 13
Total programmes 43

2. Data about the participants

- Graph. 2.1 Number of candidates and participants per programme
- Graph. 2.2 Percentages of participants by gender
- Graph. 2.3 Percentages of participants by age
- Graph. 2.4 Percentages of participants by professional level
- Graph. 2.5 Percentages of participants by nationality
- Graph. 2.6 Number of participants by profession

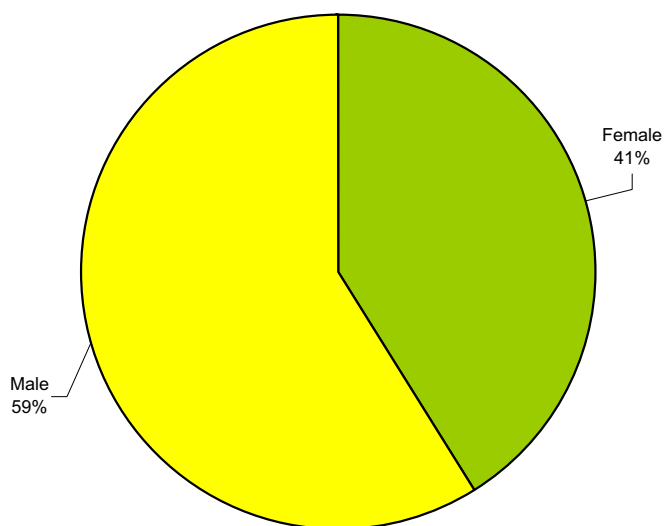
Graph. 2.1 Number of candidates and number of participants per programme in ascendant order



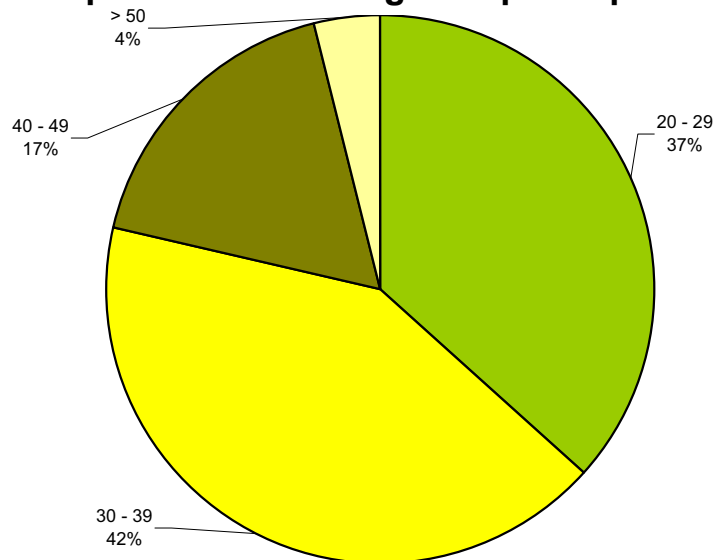
Where the indications are missing, the number of candidates equals the number of participants

Total candidates 3'221
Total participants 1'882

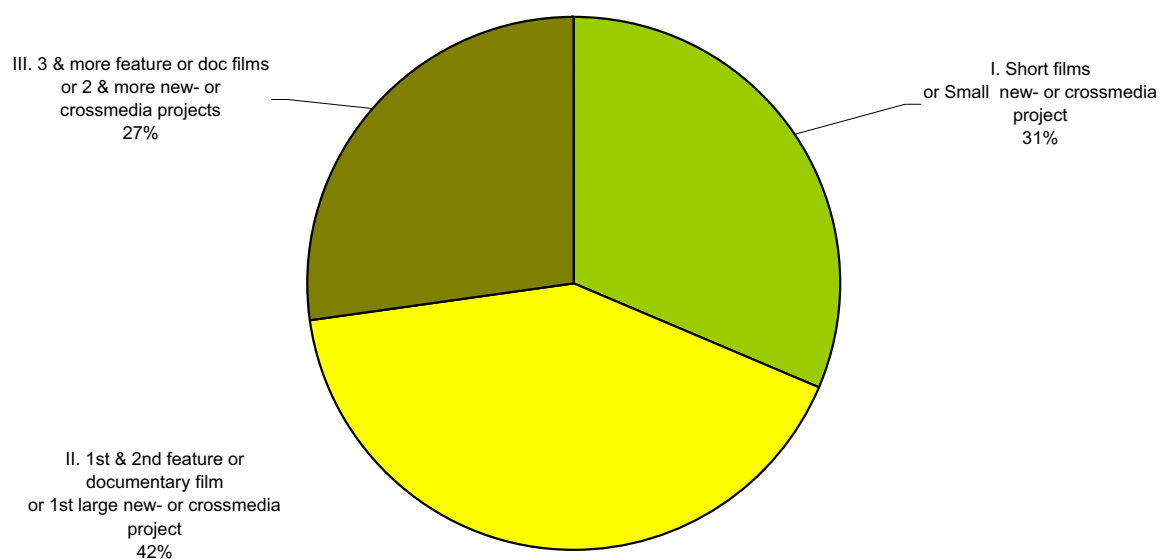
Graph. 2.2 Percentages of participants by gender



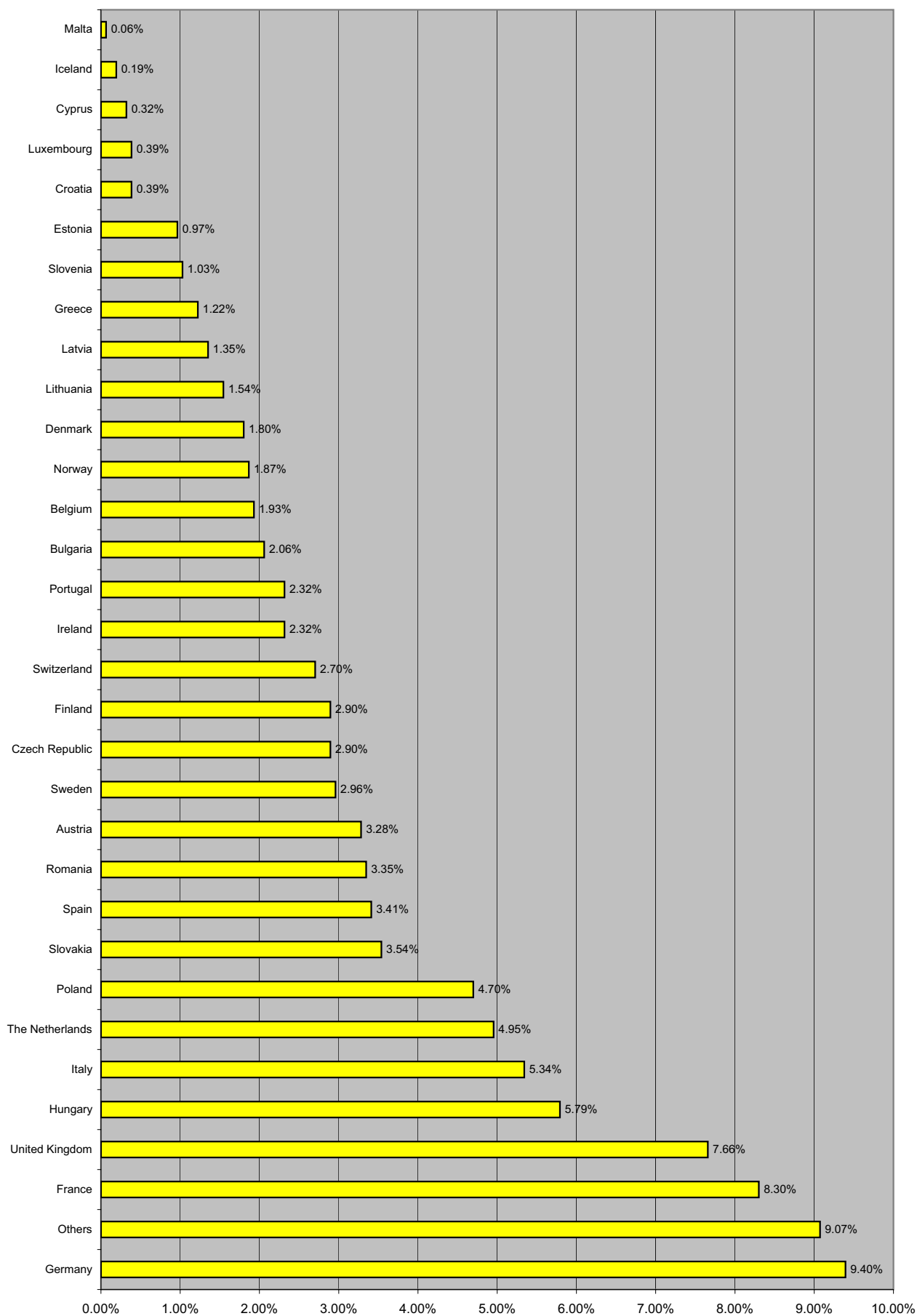
Graph. 2.3 Percentages of participants by age



Graph. 2.4 Percentages of participants by professional level



Graph. 2.5 Percentages of participants by nationality in ascendant order



Total of countries 31

As far as the data about nationalities of the participants are not exhaustive, the repartition is expressed in percentages

The rubric "others" is mainly filled by the participants of Talent Campus (130/141)

Graph. 2.6 Number of participants by profession in ascendant order

