



European
Commission

Training & Networks 2013

European training programmes
co-financed by **MEDIA**

2nd EDITION – MARCH 2013



MEDIA



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MEDIA

Training and Networks 2013

Investing in talented European professionals is essential for the competitiveness of the European audio-visual industry. Thus, capacity-building through continuous training, peer cooperation and networking activities has been a core objective of the MEDIA Programme of the European Union for more than two decades, consolidating MEDIA co-funding over time as a recognised quality label.

We are very proud that the MEDIA programme will this year support the training of some 2,000 professionals, who through 66 courses will benefit from the teaching expertise, knowledge, experience and the Europe-wide, and indeed international, networking opportunities offered by 1,200 course experts, fellow professionals and decision makers.

While the training courses differ in format, length and target group, they all have common goals: to invest in individual capacities, to boost the quality and impact of European audiovisual projects and to enhance the sector's ability to compete on international markets, and thus contribute to growth and jobs.

All the courses share common features: they have a strong commitment to European or international cooperation; they are hands-on and they are highly relevant to current and future industry needs. They also open doors to working and networking with high-level professionals; they are creating Europe-wide networks and pools of expertise and excellence for the European audiovisual industry.

We hope you will find *MEDIA Training and Networks 2013* a useful tool in deciding which course is right for you.

Sari Vartiainen

Head of MEDIA Unit

Education, Audiovisual and Culture Executive Agency



Which training course is right for you?

Training and Networks 2013 aims to be a practical tool to help you plan the professional path of your future career development and to facilitate networking and teaming up with your peers to develop your project internationally.

This overview section will help you navigate through this publication and thus better choose which of the 66 courses best fits your needs based on your professional experience (early stage or mid-career development) or whether you want to acquire new skills.

The courses are listed in nine major categories. The table on p.4 show the secondary focus as well to give you further information about the cross-sectoral coverage. Courses vary in length from a few days to a full year. Combining intensive residential weeks with breaks, and on-line sessions/coaching sessions in between.

Thirteen of the courses figure for the first time, five in the area of documentary filmmaking, three focusing on new technologies, two which are management-oriented, two on script development and one on animation.

The script development courses cover the management of TV drama series and mentoring skills. Of the three new technology courses, one deals with mastering the production and distribution of contents in new screens and in augmented TV, and there are two both focusing on new technologies and visual effects, one of these applied to the animation sector. The new animation course provides a deeper understanding of animation techniques.

Five new courses tackle different aspects of documentaries. One deals with animated documentary projects and one with interactive documentaries, both for digital platforms. Two others focus on knowledge of the international documentary industry: management, financing, production, marketing and distribution. One seeks to boost Balkan documentary making.

There are two management courses, one focusing on corporate change management and new media, targeting senior professionals to help them increase their strategic business planning capacities; the other course focuses on the financing, investment and banking sector.

The information in this overview is just a snapshot of what MEDIA Training offers. There is more detail in the relevant sections, on the course websites and from your nearest MEDIA Desk or Antenna. You will find a list of these on p. 96.

01

SCRIPT DEVELOPMENT

THE SECRET TO STORYTELLING

NEW! SERIAL EYES

Good films are made of good stories. Developing scriptwriting techniques and introducing talented scriptwriters has been a major focus of MEDIA Training since the beginning. Above all, strengthening collaboration and understanding between writers, directors, producers and script editors at the writing stage to increase European storytelling capacities to produce 'outstanding European stories that travel worldwide' has been a predominant strand.

The 11 courses on every aspect of script/story development in every genre mainly target experienced scriptwriters. Their objective is to help the development of a script while developing scriptwriting techniques, as well as understanding between both the creative and the management-decision making worlds at this important early stage. They are generally project-based and hence preferably require at least a treatment and a first draft, and should also preferably have a producer and/or a director attached.

éQuinox offers an intensive course with on-line coaching for advanced scripts; attaching a producer to the writer is a requirement. New is **Serial Eyes**, led by **DFFB**, on the various forms of TV serial writing and producing forms. Included separately for the first time this year is **Projects & Process** a mentoring skills course from **Sources 2**.

AdaptLab focuses on book adaptation and offers labs in two genres: one in thrillers, the other in varied drama features. **Script&Pitch** is an advanced project-based course, which is complemented by **Writer's Room** and **Audience Design** courses. These courses target audience designers and transmedia creators. All these courses are linked to **TorinoFilmLab**, which can offer subsequent development and production financial support.

SOURCES 2 is one of the most experienced programmes. It offers two sessions on script development for creative documentary filmmaking. **MFI Script 2 Film** proposes longer residential workshops and focuses on early stage scripts. **ScriptTeast** specifically targets scriptwriters from Central and Eastern Europe. **PRIME4Kids&Family** is specifically designed for the development of projects for young and family audiences across all audiovisual media (animation, fiction, etc.)



02 PROJECT DEVELOPMENT & PRODUCTION

LIFTING THE VEIL ON THE MYSTERIES AND MYTHS OF PRODUCING A FILM

Developing and preparing a production is an incredibly complex process, especially in the context of multi-country co-productions. The training courses on offer are designed to equip producers, and production and postproduction teams to find their way through this labyrinth. We offer nine courses casting light on the mysterious universe of project development production and post-production.

Producers wishing to develop a project can choose between **Maia Workshops** for junior fiction and documentary producers from southeast Europe, while **EAVE** offers the **Producers Workshop** for junior producers, and **ACE** is for more experienced producers.



These courses include sessions on story and script development; legal, budget and financing; and marketing and distribution strategies. EAVE and ACE, in particular, have built an extensive network of alumni producers over the years and very strong relationships with major co-production markets, which have facilitated co-production in Europe and overseas.

Two other training courses are targeted more at directors and directors/writers. *Nipkow* offers a unique personalised mentoring programme on project development, including internships based in Berlin. *Les Ateliers Jeanne Moreau* is an intensive week-long mentoring course under the guidance of Jeanne Moreau, helping young directors who are preparing their first film.

The pre-production phase is about making key strategic technical and financial choices, and appointing the right team. We offer several courses to help producers make the best decisions: *Ecran* is a three-session training course for creative pre-production teams (director, writer, cameraman and producer), including shooting a demo package; *Production Value* will help first AD and line producers with scheduling and budgeting complex multi-country co-production films; *EP2C Post Production Connection* focuses on the importance of the early involvement of post-production supervisors in the creative process, planning and budgeting. *Digital Production Challenge* gives producers, executive producers and production managers the methods and tools to choose the best digital production workflow for their feature film projects and to optimise the communication between the various partners involved, from the director to the post-production provider.

03 MANAGEMENT, LEGAL & FINANCE

KEYS TO SUCCESS

NEW! AUDIOVISUAL STRATEGIC BUSINESS PLANNING (ASBP)

EAVE+

ENTER – TRAINING FINANCIERS FOR THE CONTENT INDUSTRY

Having a broad management, legal and finance culture to be able to understand the business environment is a solid basis for being able to develop and grow. Having a good understanding of the audiovisual business sector, enhanced competency in long-term strategic business planning, being able to anticipate the corporate changes required to adapt your company to the evolving technologies, and changing needs and trends of the audiovisual sector are keys to success.

MEDIA Training provides a complete offer for junior and senior managers and decision makers, covering TV, cinema and new platforms and covering strategic planning and corporate change management.

Junior professionals at the early stage of their career have the choice between two different year-long in-depth courses on the full production, distribution and exploitation cycle supplemented by industry placements: the Franco-German *Atelier* run jointly by *La fémis* and the *Ludwigsburg Filmakademie*, and the Spain-based *MEGA PLUS* run by *Media Business School (MBS)* with a 9-month top-level hands-on Master's programme.

For senior executives, we propose three high level training courses: a new course on *Audiovisual Strategic Business Planning (ASBP)* led by the Media Business School, which is geared to a generation of European entrepreneurs and senior management executives wanting to build and expand strong European audiovisual companies worldwide.



This complements the two existing courses on strategic business planning: **Screen Leaders EU** is a unique leadership and strategic custom-designed company development programme from **FAS** for experienced owner/managers (CEO/CFO). **Inside Pictures** led by **NFTS** consists of three intensive one-week modules taking place in London and Los Angeles, with studio visits. The programme covers all aspects of the international film business – from development through production, financing, worldwide distribution, marketing and exhibition, and the latest digital developments.

EAVE+ offers independent producers an opportunity to expand their networks and learn from keynote speakers both about new business models for film and what can be learned from other industries.

We also offer several specialised intensive workshops on legal and finance issues. The new course **Enter** led by **peacefulfish** focuses on financiers and the banking sector to help identify financing and investment opportunities and

evaluate risks linked to the European audiovisual industry. The **Erich Pommer Institut (EPI)** organises three courses, one offering insights into the **Legal and Financial Aspects** of European audiovisual coproduction and distribution, one on **Negotiating Agreements**, offering the practical knowledge to clear rights in film and TV, and **Financing, Marketing and Distributing 2.0**, which provides the basics for capitalising on the opportunities of the digital world.

EPI is also organising the second edition of its course focusing on TV broadcasting management. The **European TV Drama Series** aims to increase capabilities and EU-US transfers of knowledge of successful worldwide TV series production to and across the EU. It also aims to create a pool of expertise and excellence in Europe to network on co-production of EU TV series.

MEDICI – The Film Funding Journey led by Focal has been created exclusively for European public funders and decision makers to challenge their own practices and policies.

04

MARKETING, DISTRIBUTION & EXHIBITION

BUILDING AUDIENCES AND MARKETING YOUR FILM

A successful distribution campaign starts very early and requires the collaboration of the whole chain, from production to theatres and other platforms, as well as opening up to innovative ways of building audiences and marketing offered by the evolution of social media, IT and telecommunications.

MEDIA Training offers courses on different platforms where the focus is on learning about new business models, on how best to communicate, build and reach the audience, and on optimising the visibility and exploitation of your projects across markets.

Professionals wishing to expand their knowledge of (feature film) positioning, marketing and distribution strategies can choose between two well established courses: the **EAVE Film Marketing Workshops**, and the revamped **Marketing and International Distribution (M&ID)** course offered by MBS, focusing on the marketing and distribution and international sales of feature films with the embedding of digital media as a main thrust.

Festival managers have the possibility of refining their programming, marketing and management skills through the **ICO's Developing your Film Festival** course which aims at setting up a network of European festivals to maximise resources and foster cooperation among European festivals.

Cinema exhibitors can also choose the **Art Cinema = Action and Management** course by **CICAE**. This offers networking with more than 100 peer professionals and participation in an international film festival. Professionals wishing to invest in digital projection can benefit from **Digitraining Plus** by **MEDIA Salles**, which offers the opportunity to network with key market players, such as distributors, sales agents and suppliers of digital equipment.



05

ANIMATION

A GROWTH INDUSTRY

NEW! EFA MASTER CLASS ON ANIMATION

Animation is one the fastest growing sectors in Europe with ever growing needs for innovative and talented professionals offering new skills and ideas. Eight courses are provided by five Europe-wide pools of expertise in the animation sector. MEDIA Training offers a wide range of courses from established players covering all aspects of animation, including not only the technical aspects, but also finance and book adaptation.

Cartoon, one of the pillars of the animation industry, offers three different 2-3 day events open to animation professionals: *Cartoon Digital* is dedicated to new technologies, *Cartoon Finance* to public and private funding in Europe for animation and the management and exploitation of rights of animated TV series. *Cartoon Cine* completes this trio of short

courses on animated feature films, covering concept, development, production, marketing, distribution and exploitation.

La Poudrière offers an 11-week training course for professionals wishing to adapt a children's book as an animated film or series. Animators wishing to expand their skills in 3D animation can choose between courses offered by *Bohemian Multimedia (Anomalia)* and *VIA's Animation Workshop (3D Character Animation)*, with the benefit of enabling European animation professionals to produce and exploit cross-media content.

In 2009, the *European Film Academy (EFA)* launched the Animated Feature Film Award. In 2013, the *EFA Master Class* is following up on this by putting a special focus on animated film with a six-day programme consisting of group sessions, screenings, case studies and lectures, and hands-on exercises.



DOCUMENTARY

DARE TO TAKE A DIFFERENT LOOK

NEW! ANIDOX LAB
 BDC DISCOVERIES
 IDFACADEMY
 ZAGREBDOX PRO
 I-DOC WORKSHOP

The documentary world has never been so rich and diverse in forms, formats and voices in Europe under the MEDIA brand. Our offering reflects this rich diversity. In addition to the documentary courses with consolidated MEDIA branding, this year's selection reinforces the offer with five new courses, a course merging documentary and animation, three courses embedded in international festivals, and one building the networking capacities of documentary centres in the Balkan region.

Independent documentary professionals wishing to develop a documentary project can opt for **Documentary Campus**, which offers two complementary courses: the **Masterschool** is a 10-month training course open to up-and-coming talent wishing to expand into the international non-fiction market, and conference-style **Industry Events** targeting contemporary topics and an innovative approach to the genre.

The second edition of **Dok.Incubator** offers a 360° view from the rough-cut stage through a complete cycle of pre- and post-production of documentaries. It proposes an innovative approach to involving an audience for the successful release, distribution and marketing of documentaries, which culminates in a final session at Dok Leipzig.

Eurodoc Production is designed for producers with documentary projects – one-offs or series – with international co-production potential.

For mid-career professionals, the **Eurodoc Executives Input Workshop** is the suitable meeting point. It is a two-workshop course designed to open a networking space for commissioning executives to reinforce exchange, transmission and reflection in the documentary field.

ESoDoc focuses on a special genre of documentary production that is particularly suitable for the new multiplatform world and NGO co-financing: documentaries that draw attention to human rights, social justice and environmental protection, particularly in the developing world. **Ex Oriente Film 2013** is a year-long training course on documentary films aimed at Central and Eastern European teams in tandem (director/producer). **Archidoc** (La fémis) is oriented towards professionals with an archive-based project.

Five new courses reinforce the offer: VIA's **AniDox Lab** is the first ever workshop dedicated exclusively to the animated documentary genre. It offers talented documentary and animation filmmakers the opportunity to combine the best of the two worlds. **BDC Discoveries** seeks to encourage innovative collaboration with the Balkans and create structures for sharing know-how and expertise in the region.

Three new courses are embedded in international festivals. One is **IDFAcademy**, offering 80 documentary filmmakers and producers the opportunity to access expertise and gain up-to-date knowledge of the international documentary industry (financing, production, distribution) in the framework of the **IDFA** festival. **i-Doc Workshop** introduces participants to non-fiction digital storytelling and accompanies them in the development of a first interactive documentary working concept during **Visions du Réel** and in collaboration with the Festival's Doc Outlook International Market. **ZagrebDox Pro** offers European documentary directors and producers networking opportunities, author meetings, co-productions, pre-buys and distribution agreements during the **ZagrebDox International Documentary Film Festival**.



07

NEW MEDIA

EXPLORING NEW PLATFORMS AND REACHING NEW AUDIENCES

Digital media undoubtedly opens up new opportunities for developing innovative content, and new ways of reaching and interacting with the audience. We propose three training courses specifically targeted at professionals wishing to develop cross/transmedia or cross-platform projects.

The Pixel Lab is organised by *Power to the Pixel* and offers a link to its conference and pitch event in London. *Transmedia Next* provides immersion in all aspects of transmedia storytelling. The renewed MBS *Multi Platform Business School* course has a strong emphasis on identifying cross media value and potential, with a particular focus on games.

08

NEW TECHNOLOGIES

THE GEEK UNIVERSE

NEW! SCREEN 4 ALL VFX – SCRIPT TO SCREEN VFX & COMPOSITING

The multiplicity of platforms and screens is growing at an ever-accelerating pace, audiences are becoming increasingly demanding of the quality and added value of new contents, and the industry is seeking high profile and skilled professionals providing these. **MEDIA Training** offers three new courses to cover as far as possible the evolving trends and techniques and the growing demand.

Screen 4 ALL led by *Avance Rapide* tackles the issue of augmented TV. *Screen4ALL* equips participants with the technological, methodological and economic knowledge necessary to master the production and distribution of content for new screens (connected TV, tablets).



Professionals wishing to explore or fine tune their techniques in Visual effects (VFX) and 3D production can choose from three courses:

VFX – Script to Screen led by FAS aims to inspire the creative film community in Europe to push the boundaries of visual effects (VFX) including 3D, and develop new and innovative stories for audiences in Europe and globally. It covers three main elements: concept development and visualisation, the production process and the post-production process.

The **VFX & Compositing** course offered by VIA enables highly creative and driven European compositing and visual effects professionals to master the art of visual effects compositing for the animated feature film, TV series and games markets, as well as for the live action market.

At the closure of the cycle, the VFX artists are fully operational and ready to work for a European post-production company

For professionals wishing to deepen their capabilities in 3D techniques, the **CIANT TransISTor 2013** course is a multidisciplinary training initiative consisting of a series of intensive 3D trans-disciplinary technical hands-on sessions with concept-based methodological introductions focusing on advanced new technologies employed in the production of feature films, documentaries and experimental media creations.

Digitisation and management of the archives, restoration and preservation techniques are the subjects of **FRAME - Future for Restoration of Audiovisual Memory** in Europe by **INA**.

MULTIDISCIPLINARY

THE NEXT GENERATION OF TALENT

And last but not least...

The **Berlinale Talent Campus** is an international summit of 300 talented young up-and-coming filmmakers. The six-day programme is an annual event that takes place in parallel with the Berlin International Film Festival. The Campus and its participants benefit from the 'unique' proximity to the main festival centre and the European Film Market (EFM).

The Campus hosts events with renowned guests and filmmakers, and offers tailored coaching in all areas of filmmaking for small groups of selected participants, as well as project development in training programmes such as the Doc Station for documentary filmmakers, the Script Station for screenwriters, the Short Film Station for directors, and the Talent Project Market for directors and producers.





USEFUL TIPS

- Check deadlines and dates – they are subject to change.
- Unless otherwise indicated, proficiency in English is a prerequisite of all courses. Check with the course on the exact level of fluency required.
- Training fees not only vary from one training course to another, but do not always cover the same elements. Exact terms and conditions vary, but an indication of when travel, lodging and meals are provided is shown by the following symbols → | | | |
- Bursaries can often be provided by the training organisations or by local/regional/national authorities. Some courses can provide grants. The number and extent vary, but we provide an indication that some form of financial assistance is available with the following symbol. €
- Check eligibility rules with the training organisation. The general rule is that participants must come from one of the 32 countries participating in the MEDIA programme, i.e. the 27 EU Member States, Croatia (already a MEDIA participant and an EU Member State from July 1, 2013), or the four EFTA countries: Iceland, Liechtenstein, Norway and Switzerland.
- The course is open to participants from anywhere in the world – though not necessarily on the same conditions – where you see an 🌐
- Consult the MEDIA Desk or Antenna in your country for more information (p 96).

NOTE: Every effort is made to verify the information, but the MEDIA Programme cannot accept responsibility for the content. This publication is not intended to be a substitute for the websites of the various courses, and can only give a snapshot of course content.

FOR MORE INFORMATION

on the MEDIA Training programme and other funding opportunities, please visit the MEDIA website: ec.europa.eu/media or contact the MEDIA training team: eacea-media-training@ec.europa.eu.



Michael Haneke received the Palme d'Or in Cannes in May 2012 for the MEDIA-supported *Love (Amour)*.

How MEDIA supports the audiovisual industry

The European Union's MEDIA Programme supports companies for the development, distribution and promotion of projects and audiovisual works.

TRAINING

MEDIA provides international professional training opportunities by co-financing over 60 courses in script and project development; management, legal and finance issues; marketing and distribution; new media and new technology; animation; and documentaries. MEDIA also supports networking of film schools and universities to enhance the link with the industry, and increase student and teacher mobility in Europe.

DEVELOPMENT FUNDING

MEDIA supports independent European production companies in the development of animation, creative documentaries or fiction projects intended for European and international TV and theatrical markets. Support is provided for single projects or a slate of three to five projects. Similar support is available for interactive works developed specifically to complement an audiovisual project.

ACCESS TO FINANCE

"i2i Audiovisual" facilitates access to financing from banks and other financial institutions by subsidising part of the production-related financial costs, such as insurance, financial interest and completion bonds.

MEDIA PRODUCTION GUARANTEE FUND

This fund facilitates access to private sources of financing for film producers by guaranteeing part of their bank loans. The scheme is implemented by the Institut pour le Financement du Cinéma et des Industries Culturelles in France (<http://www.ifcic.eu>) and the Sociedad de Garantía recíproca para el Sector Audiovisual in Spain (<http://www.audiovisualsgr.com>).

SUPPORT FOR TELEVISION BROADCASTING

This funding encourages independent European audiovisual production companies to produce work (fiction, documentaries or animated films) that involves the participation or cooperation of at least three broadcasters – and preferably more – from several Member States.

SUPPORT FOR DISTRIBUTION

MEDIA supports the circulation of European audiovisual works across MEDIA Programme countries. Financial backing is available as automatic or selective support for distributors, automatic support for sales agents, support for Video on Demand and Digital Cinema Distribution (VOD-DCD), and support to cinemas through the Europa Cinemas network

PILOT PROJECTS

Pilot projects ensure that the latest developments on the information and communication technology markets are introduced and taken up by the players of the European audiovisual sector.

MARKET ACCESS

MEDIA supports most major markets and co-production forums in Europe in order to foster the greatest possible diversity and quality of projects and works, as well as the mobility of professionals. MEDIA also provides an umbrella stand, advisory and logistic services for European professionals at the European Film Market (Berlin), MIPTV, MIPCOM and the Marché du Film at the Festival de Cannes (www.media-stands.eu).



Tango Libre, winner of the Special Orizzonti Jury Prize at the 69th Venice Film Festival

FESTIVALS

Every year the MEDIA programme supports nearly one hundred festivals in Europe notable for their particularly rich and varied programme of European films, their efforts to engage with the general public and their activities involving professionals in large numbers.

MEDIA MUNDUS

Launched in 2011, the MEDIA Mundus programme is a broad international cooperation programme for the audiovisual industry to strengthen cultural and commercial relations between Europe's film industry and filmmakers from other countries. The EU is providing EUR 5 million of funding per year from 2011 to 2013 for projects submitted by audiovisual professionals from Europe in cooperation with their counterparts from the rest of the world.

MEDIA Mundus finances training, networking and market events for professionals and encourages distribution and circulation of European and international films.

http://ec.europa.eu/culture/media/mundus/funding/index_en.htm

CREATIVE EUROPE

The Commission's proposal for a Creative Europe programme for the period 2014-2020 will bring the current culture and audiovisual programmes under a single umbrella with distinct identities. The new programme will consist of three strands: one for MEDIA, one for Culture and a cross-sectoral strand to promote cross-border policy cooperation and foster innovative approaches to audience building and new business models. To learn more about the programme, go to: http://ec.europa.eu/culture/media/creative-europe/index_en.htm.

01

SCRIPT
DEVELOPMENT



AdaptLab

TorinoFilmLab

(Museo Nazionale del Cinema – Fondazione Maria Adriana Prolo)

AdaptLab is an advanced long-term training course for 12 professional European writers and/or writer/directors wishing to work in the field of adaptation.

In three six-day residential workshops and two online sessions, AdaptLab follows the entire adaptation process analysing the book's potential, exploring the different possibilities of its story world and following the development of extended treatments and/or scripts with the possibility of presenting the work to a group of 120 international producers (of whom at least 15 are focused on adaptation), sales agents and other industry professionals during the TorinoFilmLab Meeting Event in November. Cross-media experts guide participants in exploring the possibility of expanding the story world through other media. Each workshop is organised into three groups of four adaptations/participants. Two work on eight previously selected novels (including four noir/thrillers). The third works on participants' own projects.

LEARNING OUTCOMES

Practical skills, a deeper understanding of the links between the publishing and film industries, enhanced pitching skills, awareness of new cross-media and digital opportunities.

TorinoFilmLab (Museo Nazionale del Cinema – Fondazione Maria Adriana Prolo)

via Cagliari 42 – 10153 Turin – IT
T +39 011 237 9220

Agata Czerner
adaptlab@torinofilmab.it

 TorinoFilmLab
 @TorinoFilmLab

TARGET GROUP

Professional writers and/or writer-directors from all over Europe.

DATES AND LOCATIONS

tba/tba (Scandinavia)/ Turin – IT
Spring 2013 | September 2013 | November 2013

FEES – €

Participants without projects: None;
participants with projects: 2,000.



REQUIREMENTS

Experience in writing for film and/or TV.

PARTICIPANTS 12

REGISTRATION DEADLINE

February 15, 2013

www.torinofilmab.it

TFL
TorinoFilmLab
Training Development Funding

Audience Design

TorinoFilmLab

(Museo Nazionale del Cinema – Fondazione Maria Adriana Prolo)

Audience Design provides hands-on experience in working on audience awareness and engagement strategies for independent and art-house film projects at an early script development stage.

The Audience Design programme runs along with the Script&Pitch workshop. Participants work as a team under the guidance of a professional mentor, who follows them through the development, planning and presentation process. Participants analyse and work with feature film projects, developing overall strategies and selecting up to four different cases that represent various approaches. Through these concrete examples the concepts of audience design are tested, discussed and defined. Thanks to group brainstorming and exchange of ideas, the Audience Designers acquire familiarity with the process of generating creative, project-specific strategies to reach and captivate the audience of a given audiovisual work.

LEARNING OUTCOMES

Enhanced ability to relate within the industry; better knowledge of and stronger ties with the market; ongoing support; collaboration between writers, story editors and audience designers.

TorinoFilmLab (Museo Nazionale del Cinema – Fondazione Maria Adriana Prolo)

Via Cagliari 42 – 10153 Turin – IT
T +39 011 237 9220

Agata Czerner
scriptandpitch@torinofilmlab.it

 TorinoFilmLab
 @TorinoFilmLab

TARGET GROUP

European professionals who have relevant, documented experience in exploring/designing how audiences engage with content.

DATES AND LOCATIONS

Brignogan – FR
Turin – IT
June and November 2013

FEES – €
None.



REQUIREMENTS
CV, letter of motivation.

PARTICIPANTS 3

REGISTRATION DEADLINE
March 15, 2013

International Screenwriters Workshop & Master Class

éQuinoxe Germany – Verein zur Förderung der Filmkunst

The International Screenwriters Workshop & Master Class is a short-term, seven-day, residential training programme with the aim of helping filmmakers to develop the best possible script.

The course's three components are: a workshop consisting of one-on-one meetings between trainers and nine participating writers and their producers/co-writers; Master Classes giving participants a 're-entry' phase from a small to a larger group and a strong foundation for all their work; a phone/Skype conference three to six months later. The aims are to create artistic and economic effects for the European industry, achieve the best possible result from strong stories with an inherent cultural and linguistic identity, thereby retaining and encouraging cultural diversity, create an international/intercultural dialogue allowing talented filmmakers to learn from the best in the business, access and become part of éQuinoxe Germany's international network, establish stronger relationships between Europe's filmmakers and other territories.

LEARNING OUTCOMES

A unified writer/producer vision to expedite the development process; an improved competitive edge for a film to be released in- and outside the EU.

éQuinoxe Germany – Verein zur Förderung der Filmkunst

Feilitzschstrasse 1 – 80802 Munich – DE
T +49 (0)89 3308 8902 – F +49 (0)3212 128 0595

Ellen Winn Wendl
info@equinoxegermany.de
selection@equinoxegermany.de

TARGET GROUP

Workshop: screenwriter, producers, screenwriter/director. Master Class: writers, producers, editors, students, commissioning editors, broadcast/subsidy and funding commissioners, bankers.

DATES AND LOCATIONS

CH

Late October 2013

FEES – €

None. 

REQUIREMENTS

- 1) at least one feature length script produced;
- 2) producer must be attached;
- 3) producer must attend at end of workshop.

PARTICIPANTS

36 (9 writers & 9 producers per Workshop).

REGISTRATION DEADLINE

Autumn Workshop: May 30, 2013

www.equinoxegermany.de



MFI Script 2 Film Workshops 2013

Mesogeiako Institutou Kinimatografou |
Mediterranean Film Institute

MFI Script 2 Film workshops offers an advanced script and project development platform for writer/producer teams working on a feature film project.

The course is based on working in small groups of five-to-six, Q&A sessions, case studies, screenings and individual consultation with an international group of accomplished screenwriting teachers, producers and industry representatives. It consists of two residential workshops and two online sessions. Participants also have the opportunity to take part in market events, festivals and other networking activities. The primary objective is to develop fully the participating screenplays, from first or subsequent draft to final draft. Workshops that focus on script analysis, revision and rewriting enhance the dramatic value of the story material, at the same time helping participants to produce solid screenplays with a strong impact on international audiences. The second objective is to discuss pitching, fundraising and production strategies, and assist filmmakers in planning an effective process for the realisation of their film projects.

LEARNING OUTCOMES

Advanced script development; elaboration of dramatic and cinematic values; pitching techniques; strategies for project development.

**Mesogeiako Institutou Kinimatografou
Mediterranean Film Institute**
38 Varvaki St – 11474 Athens – EL
T +30 (0)210 645 7223 – F +30 (0)210 645 7223
Apostolia Papaioannou
apostolia@mfi.gr
Dimitris Emmanouilidis
info@mfi.gr

TARGET GROUP

Teams of a screenwriter and a producer with a feature film screenplay in development. The programme is also partially open to co-writers or directors following a project and producers without a project.

DATES AND LOCATIONS

Nissyros & Samos – EL

1st session: June 22-July 6, 2013;

2nd session August-September 2013;

3rd session: October 13-20, 2013;

4th session: December 2013

FEES – €

Screenwriters, directors, co-writers: 1,500;
producers: 1,000 (for 1st residential session & on-line sessions)- an additional 500 for the 2nd residential session.



REQUIREMENTS

Projects with creative and production potential; track record; rough 1st draft completed.

PARTICIPANTS 40

REGISTRATION DEADLINE

February 28, 2013

PRIME 4Kids&Family

Primehouse

PRIME 4Kids&Family provides professional and project development for writers and creative teams resulting in new audiovisual works for children, young people and families.

PRIME 4Kids&Family is a long-term, project-based script development workshop. It consists of two modules or residential workshops, with an online consultation session in-between. The first workshop, over seven days, focuses on work with mentors. The second, over five days, focuses on follow-up with mentors, pitching and consultation on the projects with invited industry professionals, broadcasters as well as potential producers, from the fields of feature film, television and interactive media.

After the workshop, the programme follows up the results of projects that have taken part in the past, nominating one project for the PRIME 4Kids&Family Award to be presented at the Cinekid Film Festival.

LEARNING OUTCOMES

Concrete tools to improve storytelling and script development; enhanced communication skills for transmedia script development and project realisation.

Primehouse

Kantstrasse 149 – 10623 Berlin – DE
T +49 (0)30 4372 72910 – F +49 (0)30 4372 72950

Frank Stehling

Bettina Gries

b.gries@primehouse.eu

p4k@primehouse.eu

 prime4kids

TARGET GROUP

Screenwriters, directors, script editors, development executives, interactive and game producers and designers.

DATES AND LOCATIONS

Workshop 1: tba, end-September 2013

Workshop 2: Ludwigsburg – DE
early December 2013

FEES – €

1,500; additional participants: 600.



REQUIREMENTS

Profound scriptwriting knowledge, professional background in film, games, multimedia or publishing.

PARTICIPANTS <15

REGISTRATION DEADLINE

End-August 2013

www.primehouse.eu

P4K&F
PRIME 4Kids&Family

Script&Pitch

TorinoFilmLab

(Museo Nazionale del Cinema – Fondazione Maria Adriana Prolo)

Script&Pitch is a project-based training initiative primarily aimed at the overall professional development of the participants.

Open to 16 projects, this course comprises three residential workshops and two on-line sessions. The third workshop ends with a pitch to an international panel of 120 invited professionals at the Meeting Event during the Torino Film Festival. Participants work with a tutor in groups of four writers and a story editor trainee. In the second and third residential workshop participants are inspired and challenged by the Audience Design group. The course includes lectures in combination with master classes and one-on-one meetings with industry professionals. Besides acquiring and refining job-specific skills thanks to their training, participants will gain a 360 degree awareness of all the elements that directly or indirectly affect the various phases of the participant's work.

LEARNING OUTCOMES

Improved writing skills; enhanced ability to pitch and relate within the industry; better knowledge of and stronger ties with the market; ongoing support; collaboration between writers, story editor trainees and audience designers.

TorinoFilmLab (Museo Nazionale del Cinema – Fondazione Maria Adriana Prolo)

Via Cagliari 42 – 10153 Turin – IT
T +39 011 237 9220

Agata Czerner

scriptandpitch@torinofilmlab.it

 TorinoFilmLab

 @TorinoFilmLab

TARGET GROUP

Professional scriptwriters, writer-directors, writer-producers and development executives, as well as film professionals interested in story editing training.


DATES AND LOCATIONS

tba, Brignogan – FR, tba, Turin – IT


FEES – €

Writers: 2,000; story editor trainees: 1,000.



 Merit-based scholarships covering half of the fee.



 Merit-based scholarships covering half of the fee.

REQUIREMENTS

Writers: CV, synopsis, treatment and project intention in English; Story editor trainees: CV and letter of motivation.

PARTICIPANTS 20

REGISTRATION DEADLINE

(For 2014) October 30, 2013

ScripTeast

Niezależna Fundacja Filmowa | Independent Film Foundation

ScripTeast is dedicated to the creative development of individual scripts in Eastern Europe with an eye to strengthening the international appeal of local productions.

This programme provides assistance in the development of the script as well as broadening the writers' knowledge of the demands of international production. The authors of 10-12 selected scripts are invited for a year-long programme consisting of three stationary sessions: stationary lab, mid-term evaluation and final session with industry presentation. In-between there are two online follow-up consultation sessions.

The programme begins with the seven-day ScripTeast Lab. This is followed by a three-day mid-term evaluation session during the Berlin International Film Festival. The course concludes with a seven-day session during the Festival de Cannes. This brings the work on scripts to an end, and focuses on promoting them and their authors in the audiovisual industry.

LEARNING OUTCOMES

Seeing a script from the multiple perspectives of creative advisors; connections with the best writers and trends in world cinema at festivals and extension of contacts; international promotion of scripts and their authors.

Niezależna Fundacja Filmowa | Independent Film Foundation

Bukowinska 22 lok. 3B – 02703 Warsaw – PL
T +48 (0)2 2851 8440 – F +48 (0)2 2851 8444

Violetta Kaminska
violetta.kaminska@scripteast.pl
info@scripteast.pl

TARGET GROUP

Experienced scriptwriters from Eastern and Central Europe who have a finished theatrical feature script.

DATES AND LOCATIONS

tba

FEES – €

500 inc. festival accreditations.



REQUIREMENTS

Should have had at least one script produced (cinema or TV feature, or TV series) or be able to prove extensive experience as journalists, directors or writers.

PARTICIPANTS 16

REGISTRATION DEADLINE

January 31, 2013

Serial Eyes

Deutsche Film-und Fernsehakademie Berlin



With **Serial Eyes**, the Deutsche Film und Fernsehakademie Berlin (DFFB) has established the first European postgraduate programme for serial writing and producing, devoted exclusively to training focused on this highly specific televisual narrative form.

The programme is a 10-month full-time course, based in Berlin and taught in English. The objective is to teach young European scriptwriters, directors and producers essential know-how, means, techniques and strategies, and offer an opportunity to practice them. Serial Eyes is for participants who already have experience in working with television formats and wish to acquire and hone these specific skills. There are four phases: 1. Training session in spring at the DFFB (six weeks) and London Film School (four weeks); 2. Internship in summer (10-12 weeks); 3. Training session in autumn at the DFFB (10 weeks); 4. Final workshop in January at the DFFB (two weeks). The programme culminates with a Serial Summit with TV broadcasters.

LEARNING OUTCOMES

A solid analytical understanding of the dramaturgy and narrative strategies deployed in successful existing serial formats; the ability to develop, write and produce serial formats autonomously and as part of a team; competence in the all-round skills required thanks to Writer's Room sessions and pitching practice.

Deutsche Film-und Fernsehakademie Berlin

Potsdamer Strasse 2 – 10785 Berlin – DE
T +49 (0)30 2575 9113 – F +49 (0)30 2575 9163

Kathrin Osterndorff
k.osterndorff@dffb.de
Eliza Hermsdorf
e.hermsdorf@dffb.de

TARGET GROUP

Young scriptwriters, producers and directors with scriptwriting experience/experience in working for television. Suitable for participants with at least one script produced or significant experience as a writer or as a creative producer/director.


Age: 25-35 years.

DATES AND LOCATIONS

Berlin – DE; **London** – UK; **MIPCOM, Cannes** – FR
Start date: April 2013

FEES – €

4,500

 (travel to London, Cannes)

€ 2 scholarships of 3,000, with special focus on low capacity countries.

REQUIREMENTS

Have written/produced/directed at least one drama, most likely transmitted on a TV channel in their own country. Capacity to understand needs and demands of TV audience and TV business. A CV, a personal statement and a portfolio of transmitted work.

PARTICIPANTS

12 (in the first year).

REGISTRATION DEADLINE

February 15, 2013

www.dffb.de



Sources 2: Projects & Process

Stichting Sources, Amsterdam (NL)

Sources 2 Projects & Process is an intensive training course, which makes the Sources 2 mentoring approach transparent to European film professionals working as mentors for filmmakers in the field of script and story development.

The programme takes place over three months, and includes:

- one three-day session: work in small groups with international colleagues, guided by experienced advisers. Keynote discussions in the evenings and additional guest lecture;
- three-month coaching period and exchange of experience in close contact with all group members;
- round-off by e-mail: each participant receives individual advice and a short evaluation from one of the advisers.

LEARNING OUTCOMES

Considerable enhancement of mentoring skills; refinement and development of mentoring methods; establishment of contacts within an active European cooperation and exchange network.

Stichting Sources, Amsterdam (NL)

Köthener Strasse 44 – 10963 Berlin – DE
T +49 (0)30 8860 211 – F +49 (0)30 8860 213

Renate Gompper renete@sources2.de
Marion Gompper marion@sources2.de
info@sources2.de

 Sources-2

TARGET GROUP

Professional filmmakers, editors, trainers, developers, commissioning editors, producers, writers working in the field of script and story development.


DATES AND LOCATIONS


Bratislava – SK
October 23 - 27, 2013

FEES – €

800

 (first sessions only)  (first sessions only)

 ((limited number of travel scholarships on application only.)

 (very limited number, higher participation fees).

REQUIREMENTS

Track record, level of expertise and motivation.

PARTICIPANTS 9

REGISTRATION DEADLINE

June 1, 2013

Sources 2: Script Development

Stichting Sources, Amsterdam (NL)

Sources 2 Script Development Workshops offer long-term training in screenwriting and script development. The programme aims to strengthen the writer's creative and artistic skills and focuses on a self-reflected and critical understanding of film as art and film as business.

The programme takes place over three months. It starts with a seven-day residential workshop session: work in small groups with international colleagues, guided by experienced international advisers discussing each project and providing feedback, advice and suggestions. Complementary individual meetings and pitching training are included as is a supplementary programme with screenings, lectures and discussions. A three-month re-writing period follows in close contact with all group members and coached by the advisers. There is then a second session of one day per project. A follow-up session of one day per project is available upon request.

LEARNING OUTCOMES

Active script development: a range of 'tools' to enhance writing skills and develop projects' greatest potential; input from international colleagues as the communicative strength of the script is tested by a committed first "test audience."

TARGET GROUP

Professional screenwriters and teams of screenwriters with their producers, directors, co-writers, researchers/journalists; professional documentary filmmakers and teams of

Stichting Sources, Amsterdam (NL)

Köthener Strasse 44 – 10963 Berlin – DE
T +49 (0)30 8860 211 – F +49 (0)30 8860 213

Renate Gompper renate@sources2.de

Marion Gompper marion@sources2.de

info@sources2.de

 Sources-2

directors with their producers, researchers, editors, cinematographers.

DATES AND LOCATIONS

Warsaw – PL

April 11-19, 2013


Målselv – NO


June 13-21, 2013

FEES – €

Per course: application: 100; per project: participation: 2,000 per writer/project; 1,000 for additional person (co-writer, producer, director); 1,000 per observer.

 (first sessions only)  (first sessions only)

 (limited number of travel scholarships and fee grants.)

 (very limited number only; participation fees are higher than for participants from MEDIA countries in order to cover their complete costs).

REQUIREMENTS

Project with creative quality, production potential and cross-border appeal; track record; treatment or 1st draft script completed (writers); DVD of recent film (writers/producers/directors), if available; undertaking to participate in full course, respect copyright.

PARTICIPANTS 17 (12 screenwriters, 4 co-writers/producers/directors, 1 observer).

REGISTRATION DEADLINE

December 1, 2012

March 1, 2013

Sources 2

SCREENWRITING | DEVELOPMENT
NETWORKING | TRAINING

www.sources2.de

Writer's Room

TorinoFilmLab

(Museo Nazionale del Cinema – Fondazione Maria Adriana Prolo)

Writer's Room focuses on the process of developing two transmedia projects within a team framework in a four-step process.

This hands-on experience will allow participants to hone their skills while being part of a team, learning how to work with other professionals on creating an interdisciplinary transmedia project. The selected team works together under the guidance of a tutor and story editor. Focus areas are decided depending on the needs of the projects and the combined sets of experiences in the group. Writer's Room brings together team members from different fields of storytelling and with diverse backgrounds as it supports the collaborative process. The group presents the results of their work at a live pitch at the TorinoFilmLab Meeting Event.

LEARNING OUTCOMES

Improved writing skills; enhanced ability to pitch and relate within the industry; better knowledge of and stronger ties with the market; ongoing support; collaboration between writers and transmedia developers.

TorinoFilmLab (Museo Nazionale del Cinema – Fondazione Maria Adriana Prolo)
Via Cagliari 42 – 10153 Turin – IT
T +39 011 237 9220

Agata Czerner
scriptandpitch@torinofilmlab.it

 TorinoFilmLab
 @TorinoFilmLab

TARGET GROUP

Professionals working across different platforms and media, such as story architects, games writers, on-line content developers, writers and producers, who have experience with cross-media production.

DATES AND LOCATIONS

tba, 4-10 March 2013;
Brignogan – FR, 16-22 June 2013;
Turin – IT, 21-27 November 2013

FEES – €

Authors with projects: 2,000;
transmedia developers: 1,000



REQUIREMENTS

Authors with projects: synopsis and project description.
Transmedia developers: CV and letter of motivation.

PARTICIPANTS 5

REGISTRATION DEADLINE

(For 2014) Autumn 2013

www.torinofilmlab.it

TFL
TorinoFilmLab
Training Development Funding

A close-up photograph of a person's hand holding a black camera lens. The lens is the central focus, showing its internal elements and the reflection of a purple light source. The background is dark, making the lens and the hand stand out. The text '02 PROJECT DEVELOPMENT & PRODUCTION' is overlaid in white, bold, sans-serif font on the left side of the image.

02

**PROJECT
DEVELOPMENT
& PRODUCTION**

ACE

Ateliers du Cinéma Européen (ACE)

ACE is a long-term project-based programme which aims to nurture a generation of European producers who have the skills to collaborate among countries, discover new talents together and deliver high quality films to the widest possible audience.

ACE is a 12-month programme consisting of three residential workshops on development, financing and project follow-up. Each participant brings a project at an early stage of development. These are used as various business models to improve the whole group's skills, knowledge of the international marketplace and key industry players, and introduce them to new technologies and distribution channels. Participants can benefit from follow-up consultations on their initial project for one year and can become ACE members. In 2013 ACE is working on two new directions:

- diversification of the producer's business model, and development of neglected segments like adaptations, remakes, genre or kids movies;
- diversification of the producer's sources of financing, with a focus on co-production.

LEARNING OUTCOMES

Improved development, international co-production, business, entrepreneurial and management skills.

Ateliers du Cinéma Européen (ACE)

rue Mayran 8 – 75009 Paris – FR
T +33 (0)1 5325 0001 – F +33 (0)1 5332 7694

Ronan Girre
Noëmi Haire-Sievers
noemi@ace-producers.com
info@ace-producers.com

 ACE
 @ACE_RonanGirre

TARGET GROUP

Experienced European independent film producers (feature films for theatrical release only).

DATES AND LOCATIONS

FR DE
Starts: October 2013

FEES – €

New participants: 5,500 for first year.
ACE Network membership: 700/y.



REQUIREMENTS

Owner, partner or associate of independent production company based in a MEDIA Programme country; delegate producer (i.e. the principal producer) of at least one theatrically released fiction feature film; fiction feature film project in early stage of development which is designed to attract international finance and distribution.

PARTICIPANTS 16

REGISTRATION DEADLINE

June 20, 2013

Les Ateliers Jeanne Moreau

Association Premiers Plans

Initiated by Jeanne Moreau, this short and dynamic training course helps young filmmakers develop their first feature.

The programme is in two complementary phases: Phase 1: artistic and aesthetic development of the projects; work on the first feature-length film project, master class, individual interviews, projections. Phase 2: support and valuation of the projects, evaluation of the development of the project, individual interviews, meetings with cinema professionals within the framework of the Premiers Plans Festival.

LEARNING OUTCOMES

Learning how to assert and defend artistic choices by the extension of participants' technical, artistic and aesthetic reference points; learning about the realities, the possibilities and technological limits of production and post-production tools; realising a first full-length film in all its phases; preparation for the various stages of production and those connected with the market launch of a first film.

Association Premiers Plans

rue Claveau 9 – BP 82214
49022 Angers Cedex 02 – FR
T +33 (0)2 4188 9294 – F +33 (0)2 4187 6583

Xavier Massé

xavier.masse@premiersplans.org

Elisabeth Lampuré

elisabeth.lampure@premiersplans.org

ateliers@premiersplans.org

 Premiers-Plans-Angers-Film-Festival

TARGET GROUP

Young European filmmakers with their first feature film in development.

DATES AND LOCATIONS

Angers – FR

Summer 2013

FEES – €

None.



REQUIREMENTS

Young European filmmakers with one or two short films to their credit and a first fiction feature film in development (full script). Proficiency in French or English.

PARTICIPANTS 7

REGISTRATION DEADLINE

April 10, 2013

Digital Production Challenge (DPC)

**FOCAL – Foundation for professional training
in cinema and audiovisual media**

Digital Production Challenge is a residential workshop providing the methods and tools to choose and become familiar with the various digital production process chains available on the market.

Over two-and-a-half days, Digital Production Challenge offers plenary sessions with lectures and panel discussions, case study presentations on recent productions (with screenings of film excerpts), pitching and reviews of the participants' projects in plenary and group sessions. Participants learn how best to: position the production of their feature or documentary films within the digital workflows, communicate with other professionals involved in the chain, understand the division of tasks and responsibilities from the director to the post-production provider, as well as the challenges of digital distribution and archiving.

LEARNING OUTCOMES

Acquisition of precise, comprehensive and practical knowledge of current production and post-production workflows; a working method for following and assessing digital production and audience acquisition steps and strategies, and making informed decisions about a film project; in short, the ability to choose the most creative and economically suited solutions for a given film.

FOCAL – Foundation for professional training in cinema and audiovisual media
avenue de la Rasude 2 – 1006 Lausanne – CH
T +41 (0)21 312 6817 – F +41 (0)21 323 5945
Anne Perrenoud
info@focal.ch

TARGET GROUP

Producers, line producers, production managers and post-production managers.

DATES AND LOCATIONS

Warsaw – PL
November 2013 (tba)

FEES – €
350



€ New MS only

REQUIREMENTS

Professional experience in production of feature and/or documentary films.

PARTICIPANTS 35

REGISTRATION DEADLINE

September 2013 (tbc)

EAVE

European Producers Workshop

EAVE – European Audiovisual Entrepreneurs

The EAVE European Producers Workshop reinforces producers' creative, managerial and financial capacity to compete successfully in European and global markets.

Of the 50 participants, some 30 attend with projects (fiction or documentary or new media). Other participants are paired up with those with projects. The course takes place over 12 months through three one-week residential workshops. Each EAVE workshop combines plenary lectures, group work, case studies, one-on-one meetings, one-to-one pitching training, and screenings. Between the workshops participants work on project development and are set specific tasks. They maintain contact with each other and the pedagogical team via e-mail and the online community. The participants are divided into four groups. Each is led by an experienced producer. Experts also enter the groups to discuss and analyse the projects from specific perspectives – e.g. financial, legal, marketing.

LEARNING OUTCOMES

Detailed knowledge of the European industry and the requirements of co-production; entry to a network of European producers, industry experts, decision-makers and co-production markets; high-level project development.

EAVE – European Audiovisual Entrepreneurs

rue de Luxembourg 238C
8077 Bertrange – LU
T +352 (0)44 52 101 – F +352 (0)44 52 1070

Kristina Trapp
tina@eave.org
eave@eave.org

TARGET GROUP

Film or TV producers (fiction, documentary and new media), accompanied by their writers in workshops 1 & 2. As participants without projects: associated film industry professionals.

DATES AND LOCATIONS

Luxembourg – LU, March 11-18, 2013

Turku – FI, June 12-19, 2013

Vienna – AT, October 21-28, 2013

FEES – €

Participants from MEDIA countries:

with project: 2750; without project: 1750;

Participants from non-MEDIA countries:

with project: 4000; without project: 2500.

Project writers in Workshops 1 & 2: 500 per workshop.

Conference fee per workshop

(incl. accommodation and full board): 1400.



€ New MEDIA countries only.



REQUIREMENTS

Track record in film industry.

PARTICIPANTS 50

REGISTRATION DEADLINE

(For 2014) September 2013 (tbc)

EKRAN

Wajda Studio

EKRAN helps talented directors take a step further in their careers, enhances creative cooperation within a team of filmmakers, and ultimately aims to increase the quality rather than quantity of new European films.

EKRAN is an opportunity to discover the traditions and practices of Eastern European cinematography while also being exposed to Western European film. In two sessions, EKRAN focuses on the pre-production creative process. The emphasis of the first session is on analytical insight into participants' projects. The core of the session is production of scenes from participants' projects with 2-3 (Polish) actors speaking English. The second session focuses on further project development and the final testing of visual strategies. Each participating team can invite a director of photography and two actors from their native country to produce a scene from the script (in their native language). Participants can return for an optional follow-up session for the final script consultancy and setting up the advanced draft before they enter the production phase.

LEARNING OUTCOMES

A well-developed treatment or a first draft of a script.

Wajda Studio

Chelmska Str. 21 – 00724 Warsaw – PL
T +48 (0)22 851 1056 – F +48 (0)22 851 1067

Agnieszka Marczevska
amarczevska@wajdaschool.pl
Daria Kurowska
dkurowska@wajdaschool.pl
Katarzyna Slesicka
kslesicka@wajdaschool.pl
info@wajdaschool.pl

 EKRANprogramme

TARGET GROUP

European directors or writers/directors, having realised their first feature or several shorts accompanied by their producer and writer/co-writer, and possibly cameramen.

DATES AND LOCATIONS

Warsaw – PL

April 15, 2013 - September 2013

FEES – €

None.



REQUIREMENTS

Experience, project in development, track record.

PARTICIPANTS

< 36 (9 teams).

REGISTRATION DEADLINE

January 4, 2013

www.ekran.info.pl
www.wajdastudio.com


training · development
creative pre-production

EP2C

Post-Production Workshop

Entre Chien et Loup

EP2C is a one-week workshop for producers and post-production supervisors dedicated to post-production management of feature films (fiction or documentary). The aim is to facilitate the post-production process, especially in the case of demanding and multi-country productions.

EP2C was created in the firm belief that a well-scheduled, -budgeted and -conducted post-production stage can save a lot of work and money, and can avoid unnecessary artistic compromise. EP2C focuses on the specific requirements of the post-production stage when working on an international film co-production. Producers come with a feature film project (fiction or documentary) to be further developed with the support of experts. Post-production supervisors acquire targeted knowledge of the newest developments and issues relating to the more technical side of post-production.

LEARNING OUTCOMES

During the workshop, participants are introduced to the technical and artistic challenges in the main areas of post-production: scheduling and budgeting; image workflow and special effects; sound workflow; legal issues; marketing and deliverables issues.

Entre Chien et Loup

rue de l'Ambève 28 – 1160 Brussels – BE
T +32 (0)475 736 616 – F +32 (0)2 732 3383

Michi Noro
Sebastien Delloye
Diana Elbaum
michi@ep2c.com

TARGET GROUP

Producers and post-production supervisors.

DATES AND LOCATIONS

Autumn 2013 (tba)

FEES – €

850



REQUIREMENTS

Production experience at national level; working at time of workshop on European co-production project.

PARTICIPANTS

14 producers, 8 post-production supervisors.

REGISTRATION DEADLINE

tba

Maia Workshops

Fondazione Film Commission Genova Liguria

Maia Workshops is an advanced training programme for emerging European producers taking them through all the phases of development, production and distribution of a full-length fiction or documentary project.

The programme is split into three five-day residential workshops dedicated respectively to three interrelated focus areas and specific disciplines: the producer as co-creator, as business operator and as a promoter of their own work. Four-to-five experts collaborate with each workshop. Each day normally includes different modules: a general overview, detailing key concepts and developments; a specific case study to provide inspiration and illustrate in more concrete terms how to put the theories into practice; a group and/or project work session to activate the participants' own creativity and stimulate collaboration and networking. At least two hours each day are dedicated to one-on-one pre-scheduled participant/tutor meetings and on request individual meetings with experts/trainers. Participants are encouraged to attend with a project.

LEARNING OUTCOMES

Better understanding of creative and business practices; improved management skills; knowledge of newest market trends.

Fondazione Film Commission Genova Liguria

via L.A. Muratori 9 – 16152 Genova – IT
T +39 010 868 1459 – F +39 010 868 1399

Graziella Bildesheim
Rickard Olsson
Alessandra Pastore
info@maiaworkshops.org
formazione@genovaliguriafc.it

 MaiaWorkshops

TARGET GROUP

New or emerging producers, film school graduates, scriptwriters, directors, production managers and other industry professionals, particularly those from new EU Member States and the Mediterranean area.

DATES AND LOCATIONS



IT, SK, HR

March 25-29, 2013; June 17-21, 2013;
September 30-November 4, 2013

FEES – €

800 per workshop, 2,000 for 3-workshop package.



 New MS only (partial scholarships). 

REQUIREMENTS

Application form, CV, motivation letter, project (if applicable).

PARTICIPANTS

20 per workshop (min. 15 European).

REGISTRATION DEADLINE

Package deadline: January 31, 2013;
1st workshop: February 15, 2013;
2nd workshop: May 3, 2013;
3rd workshop: August 30, 2013.

www.maiaworkshops.org
www.genovaliguriafc.it

maia workshops 

Nipkow Programm

Nipkow Programm

The Nipkow Programm trains talented film and media professionals to enable them to develop successful European co-productions that fit the demands of the pan-European market.

This programme stimulates an exchange of experience between different professionals as if in a real film team. Online training is combined with consultation with international professionals in the participant's field followed by a residential workshop. Participants without projects are paired in advance with senior mentors and appropriate courses. The other participants' projects undergo in-depth analysis. The workshop brings all participants together to strengthen the networking effect. They learn about packaging projects and develop their ability to assess projects. They also play a part in the workshop in their professional role, giving feedback to participants with projects. They pitch projects to a team of two of sales agent, distributor, commissioning editor, executive producer, financier. All report regularly throughout the programme; on returning home, they remain part of the Nipkow network.

LEARNING OUTCOMES

High-quality training in the interconnected areas of financing, sales, distribution, production and new technologies in a pan-European context; skills enabling participants to meet the needs of their industry sector.

Nipkow Programm

Kurfürstendamm 225 – 10719 Berlin – DE
T +49 (0)30 614 2838 – F +49 (0)30 614 2826

Petra Weisenburger
nipkow-programm@t-online.de

TARGET GROUP

Producers, executive and financing producers, directors, writers, script editors, distributors, sales agents, marketing executives, new media content providers, animators and post-production specialists from both television and film.

DATES AND LOCATIONS

Berlin – DE, year round

FEES – €

None.



REQUIREMENTS

Track record, experience, project proposal.

PARTICIPANTS 20

REGISTRATION DEADLINE

April 15, 2013



www.nipkow.de

Production Value – The European Scheduling & Budgeting Workshop

FOCAL – Foundation for professional training in cinema and audiovisual media

The main objective of Production Value is to give participants the methods and tools to deliver professional budgets and shooting schedules as creative input for producers and directors.

Participants start working on the project three weeks before the workshop. In teams of two and coached by top-level European professionals, they are assigned real projects in development, brought by directors and producers, who have an English-language draft script for a film project with a certain level of complexity. This is preferably intended as an international co-production of two or more European countries and should have a minimum estimated budget of EUR 2.5m. Top-level European line producers and assistant directors follow the teams' work so that, given the circumstances and by the week's end, they achieve the best possible budgets and schedules. The last two days are devoted to the directors' and producers' visit. This is the time for making adjustments, presenting results and evaluating the process.

LEARNING OUTCOMES

Understanding of the ramifications of creative vision and genre versus financial resources; enhanced interaction ability at co-production level; managing options linked to film commissioning and tax credits and mastering specialised software: fully developed budgets and schedules; neutral expertise; experience of sharing their vision of the film with creative "operational partners"; better understanding of co-production implications; access to a network of talented "operational partners".

FOCAL – Foundation for professional training in cinema and audiovisual media
 avenue de la Rasude 2 – 1006 Lausanne – CH
 T +41 (0)21 312 6817 – F +41 (0)21 323 5945
 Anne Perrenoud
 info@focal.ch

TARGET GROUP

Junior line producers, junior assistant directors, directors, producers.

DATES AND LOCATIONS

2013: Sierre – CH

January 12, 2013

2014: Retz – AT

January 2014 (tbc)

FEES – €

Full-time employees of production companies: 1,000;
 free-lancers: 800.



€ New MS only.

REQUIREMENTS

Assistant directors: 1st AD on feature films or TV movies at least twice, or 2nd AD at least three times;
 Line producers: LP on feature films or TV movies at least once or production manager at least twice; Directors and producers: see course description.

PARTICIPANTS

6 junior line producers;
 6 junior first assistant directors;
 12 producers and directors.

REGISTRATION DEADLINE

2013: November 15, 2012

2014: November 15, 2013

www.productionvalue.net



03

MANAGEMENT
LEGAL
& FINANCE



Atelier Ludwigsburg-Paris

La Fémis - École Nationale Supérieure des Métiers de l'Image et du Son | Filmakademie Baden-Württemberg

Atelier Ludwigsburg-Paris is a one-year full-time continuous training programme which contributes to enhancing the competitiveness of the European film industry by developing a new generation of European producers and distributors.

Jointly organised by La Fémis in Paris and Filmakademie of Baden-Württemberg in Ludwigsburg, the curriculum includes development, financing, production, distribution and marketing for the European film market.

The programme begins in October in Ludwigsburg. In January it shifts to Paris, and in mid-February all participants attend the Berlin Film Festival. They then move on to London for a two-week session with the NFTS (National Film and Television School), before they go back to Ludwigsburg for their March session. A four-week period of work experience with a European distribution company follows, before participants return to La Fémis for their May session. The programme also includes visits to film festivals such as Angers, Berlin and Cannes. As a final project, the 18 participants produce a series of nine short films, which are co-produced and broadcast by SWR/ARTE.

LEARNING OUTCOMES

A wide-ranging and tangible understanding of all aspects of the film business; case-study based familiarity with different markets; the knowledge to foster joint projects.

La Fémis - École Nationale Supérieure des Métiers de l'Image et du Son
rue Francoeur 6 - 75018 Paris - FR
T +33 (0)1 5341 2211 - F +33 (0)1 5341 2169

Filmakademie Baden-Württemberg
Akademiehof 10 - 71638 Ludwigsburg - DE
T +49 (0)7141 969 501 - F +49 (0)7141 969 511

Christine Ghazarian (Paris Director)
christine.ghazarian@femis.fr
c.ghazarian@femis.fr

Anne Christine Knoth (Coordinator Ludwigsburg)
anne_christine.knoth@filmakademie.de

TARGET GROUP

Young professionals, graduates of film schools, law schools, business schools, and other universities, with practical work experience and strong motivation in film.

DATES AND LOCATIONS

Ludwigsburg - DE; **Paris** - FR; **London** - UK;
Berlin - DE; **Angers** - FR; **Cannes** - FR
October 2013 - May 2014

FEES - €
1,500

➔ Partial

REQUIREMENTS

University degree, maximum age 30.
Proficiency in English; knowledge of French or German.

PARTICIPANTS 18

REGISTRATION DEADLINE

May 2013

www.atelier-ludwigsburg-paris.com
www.lafemis.fr | www.filmakademie.de

F I L M A K A D E M I E
B A D E N - W Ü R T T E M B E R G

ÉCOLE NATIONALE SUPÉRIEURE
DES MÉTIERS DE L'IMAGE ET DU SON
La femis

Audiovisual Strategic Business Planning (ASBP)



Media Business School (Fundación Cultural Media)

ASBP is geared to a generation of European entrepreneurs and senior management executives who want to build and expand strong European audiovisual companies, not just projects.

This is a project-based initiative that offers European entrepreneurs and senior management at European companies strategic business advice and planning, addressing the challenges and opportunities of a digital-driven audiovisual sector, enabling entrepreneurs to devise a company strategy or 'investor-ready' business plan.

The initiative is delivered in three stages over a period of nine months and includes residential training, online consultation and an investor forum.

LEARNING OUTCOMES

Participants learn how to devise new business strategies that optimise the use of digital media and formats to maximise the potential of their companies across the value chain.

Media Business School (Fundación Cultural Media)
C/ Antonio Acuña 19- Esc.Drcha.-1ºIzda.
28009 Madrid – ES
T +34 (0)91 575 9583 – F +34 (0)91 431 3303

Nadine Luque
nadineluque@mediaschool.org
Isabel Calle
i.calle@mediaschool.org
MediaBusinessSchool
@MBS_FCM

TARGET GROUP

European entrepreneurs and senior company management operating across the audiovisual sector, including producers, distributors, sales agents, exhibitors, channel and platform professionals, post-production and digital technology professionals, financial sector professionals, public and private sector investors, lawyers and bankers.

DATES AND LOCATIONS

Ronda (Málaga) – ES, tba

FEES – €

3,500 (first team member);
1,000 (second team member).



REQUIREMENTS

European entrepreneurs and senior company management operating across the audiovisual sector with a business proposition outline. At least 5 years' experience as company owner, partner/associate, senior manager or executive.

PARTICIPANTS

20 lead team members + 10 second team members.

REGISTRATION DEADLINE

tba

www.mediaschool.org

asbp: audiovisual strategic business planning

EAVE+**EAVE – European Audiovisual Entrepreneurs**

EAVE+ is a workshop event for independent producers with a solid track record and international experience, wishing to network with their colleagues from Europe and the rest of the world over one long weekend (4 days).

High profile international keynote speakers are invited to discuss jointly with the invited producers issues of business development, new business models, future ways of financing/producing/distributing films, company sustainability and future international market developments, taking a look also at other industries and best practices at an international level.

EAVE+ is especially designed for professionals wishing to extend their network internationally and to actively participate in a global forum seeking new opportunities and models for the future. The event is open to a maximum of 12-15 independent producers from Europe and the rest of the world.

EAVE+ is held twice per year, tackling different topics and with changing keynote speakers.

LEARNING OUTCOMES

Reinforced managerial and financial capacity to compete successfully in European and global markets and to run sustainable companies.

EAVE – European Audiovisual Entrepreneurs
rue de Luxembourg 238C – 8077 Bertrange – LU
T +352 44 52 101 – F +352 44 52 1070

Kristina Trapp
tina@eave.org
eave@eave.org

TARGET GROUP

Independent producers with a solid track record and international experience from Europe and the rest of the world, sales agents and distributors

DATES AND LOCATIONS

Luxembourg – LU
September 19-23, 2013

FEES – €
1,750



€ New MEDIA countries only.

**REQUIREMENTS**

Track record in film industry and coproduction experience.

PARTICIPANTS 12-15

REGISTRATION DEADLINE

July

www.eave.org



ENTER – Training Financiers for the Content Industry



peacefulfish

The ENTER programme aims to help financiers and professionals active in the financial sector to identify financing and investment opportunities and better evaluate risks linked to the European audiovisual industry.

Each participant brings their own investment project/or project concept and is coached and guided to develop a better, stronger and more viable investment project. They are assisted by experts, tutors and peers, through one-to-one tutoring, group and expert discussions. This is a two-year capacity training package consisting of two training cycles: a six-week online training module, including an online film finance database to facilitate funding and investment matchmaking; two two-day on-site workshops, one focusing on film and audiovisual industry financing, and the other on innovative audiovisual applications; two half-day networking sessions, as part of Film London's Production Finance Market.

LEARNING OUTCOMES

Capacity-building for financial intermediaries and investors to better utilise the financing tools available for content financing under the new 2014-2020 Framework.

peacefulfish

Derfflingerstrasse 18 – 10785 Berlin – DE
T +49 (0)30 4882 88561 – F +49 (0)30 6908 8363

Thierry Baujard
thierry@peacefulfish.com
Alexander Berlin
alexander@peacefulfish.com

TARGET GROUP

European financial sector professionals (e.g. from banks, equity funds, regions, financial intermediaries, co-financiers, private investors, business angels, etc.)

DATES AND LOCATIONS

Plaine Commune (cité du cinema) – FR
Mallorca – ES
Starts: April 2013

FEES – €

1,000



€ New MS only

PARTICIPANTS 10

REGISTRATION DEADLINE

tba

www.peacefulfish.com



peacefulfish
Consultancy for financing the Creative Industries

Essential Legal Framework: Digital Strategies – Financing Marketing and Distributing 2.0

Erich Pommer Institut

An engaging and informative guide to new media, the Digital Strategies seminar sets out to equip producers (and distributors) with the basic tools to help them capitalise on the opportunities of the digital world.

With new media making filmmakers more powerful than ever, for the first time it is possible to finance, produce, distribute and own one's own content – thanks to digital technology. Internationally acclaimed experts provide relevant knowledge and cutting-edge case studies on crowd funding, transmedia, social media and VoD.

LEARNING OUTCOMES

Updated knowledge on the latest trends and techniques in new media; inspiration from cutting edge case studies; learning how to get the word out and build a loyal fan and customer base in a new 2.0 world; understanding the do's and don'ts of the new media industry and the legal framework essential for protecting one's interests; the latest expertise from internationally acclaimed trainers; sharing of ideas and professional feedback through unique expert speed dating.

Erich Pommer Institut

Försterweg 2 – 14482 Potsdam-Babelsberg – DE
T +49 (0)331 721 2885 – F +49 (0)331 721 2881

Nadja Radojevic
radojevic@epi-medieninstitut.de

 Erich-Pommer-Institut

TARGET GROUP

Film and television professionals,
e.g. producers, distributors, TV broadcasters,
entertainment lawyers.

DATES AND LOCATIONS

Berlin – DE
December 4-8, 2013

FEES – €

1st person: 1,250; 2nd person from same company: 990;
excl. accommodation and meals: 770/590.



€ (priority new MS + HR)

PARTICIPANTS 30

REGISTRATION DEADLINE

First come, first served. No cut-off date.

www.epi-media.eu



Erich Pommer Institut

Essential Legal Framework: European Co-Production – Legal and Financial Aspects

Erich Pommer Institut

The course on the Legal and Financial Aspects of European co-production provides exclusive insights into the making of European co-productions; participants learn all about legal and finance issues in production and distribution.

Acclaimed European producers and leading experts from the world of filmmaking share their experience. Participants hear from the masterminds of an ever-changing world of international sales and distribution.

The training provides relevant information on the various tax incentives and state subsidy programmes, and gives participants the knowledge to handle the complexities of European co-productions successfully.

Erich Pommer Institut

Försterweg 2 – 14482 Potsdam-Babelsberg – DE
T +49 (0)331 721 2885 – F +49 (0)331 721 2881

Nadja Radojevic
radojevic@epi-medieninstitut.de

 Erich-Pommer-Institut

TARGET GROUP

Film and television professionals,
mainly producers

DATES AND LOCATIONS

tba October 16-20, 2013


FEES – €

1st person: 1,250

2nd person from same company: 990

excl. accommodation and meals: 770/590.



 (priority new MS + HR).

PARTICIPANTS 30

REGISTRATION DEADLINE

First come, first served. No cut-off date.

Essential Legal Framework: The Art of Negotiating Agreements for Film and Television

Erich Pommer Institut

This course offers practical training on the art of negotiation and hands-on knowledge to understand agreements.

Good agreements are essential for the success of a film production. This workshop aims to enable film and television producers to handle an agreement like a good script: with passion and a deep understanding of its structures and mechanisms. Participants will learn the psychological dynamics involved in any negotiation and gain knowledge of how best to protect their interests.

LEARNING OUTCOMES

Essential elements of agreements in the production and exploitation of motion pictures; – the psychology of negotiation; negotiation techniques (Neuro-Linguistic Programming (NLP)), the Harvard Method, and others); resolving conflicts; tricks in negotiation.

Erich Pommer Institut

Försterweg 2 – 14482 Potsdam-Babelsberg – DE
T +49 (0)331 721 2885 – F +49 (0)331 721 2881

Nadja Radojevic
radojevic@epi-medieninstitut.de

 Erich-Pommer-Institut

TARGET GROUP

Film and television professionals, e.g. producers, distributors, commissioning editors, TV broadcasters, entertainment lawyers.


DATES AND LOCATIONS

Mallorca – ES
April 14-17, 2013

FEES – €

1st person: 1,250;
2nd person from same company: 990;
excl. accommodation and meals: 770/590.



 (priority new MS + HR).

PARTICIPANTS 30

REGISTRATION DEADLINE

First come, first served. No cut-off date.

www.epi-media.eu



Erich Pommer Institut

European Master in Audiovisual Management (MEGA)

Media Business School (Fundación Cultural Media)

MEGA is a nine-month, project-based master's programme, geared to young European professionals and executives wishing to "fast track" their careers in the entertainment industry and establish a strong foundation for their professional network.

It comprises a 14-week residential course (led by some 45 of Europe's top industry experts, and five tutors); a six-month internship in an entertainment company; a Final Evaluation Week (MEGA Few). Digital media are embedded as a cross-cutting theme in all modules. Course content includes: project development (creative, transmedia, collaboration, target audience identification); project strategies and business planning; financing; project analysis, packaging and positioning; physical production (film & TV); distribution (cross-platform); marketing (traditional and digital); international markets, sales and acquisitions; legal and business issues; company management and business administration; cross-media financing, production and distribution; the new TV industry; presentation and communication; leadership and management.

LEARNING OUTCOMES

Management and industry skills and know-how to operate in the digital-driven film and television industries; enhanced employability (MEGA has a 90% job placement rate).

www.mediaschool.org

Media Business School (Fundación Cultural Media)

C/ Antonio Acuña 19 - Esc.Drcha. - 1ª Izda.
28009 Madrid - ES
T +34 (0)91 575 9583 - F +34 (0)91 431 3303

Daniel Mendez
daniel@mediaschool.org
Nadine Luque
nadineluque@mediaschool.org
fcm@mediaschool.org

 MediaBusinessSchool
 @MBS_FCM

TARGET GROUP


Young producers or professionals, or recent film school/university graduates with an excellent track record.


DATES AND LOCATIONS

Ronda (Málaga) - ES
June-September 2013

FEES - €

8,000

 during Final Evaluation Week only.

 during Final Evaluation Week only.



REQUIREMENTS

University degree or excellent professional track record; course project (film, TV, transmedia or company).

PARTICIPANTS <25

REGISTRATION DEADLINE

March 2013

mega : european master
plus : in audiovisual
: management

European TV Drama Series Lab

Erich Pommer Institut

The European TV Drama Series Lab is a high level training and think tank for leading players in the European television industry.

This is a short-term course consisting of residential workshops of four and five days. Participants are required to attend both modules. Module 1 provides hands-on information on topics such as the state of the industry, latest trends in series storytelling, legal and financial aspects of European co-productions, best practice lessons from successful series as well as the latest trends in 360 degree content. Module 2 emphasises the creative aspects, with unique insights into the mechanisms behind the success of US television series, such as the principles of the writers room, the role of the showrunner as well as the management of creative teams. Writers work with creative producers, and producers with broadcasters.

LEARNING OUTCOMES

International TV series production skills; learning from top industry players from Europe and the US; up-to-date information on trends in the TV series sector; understanding the mechanisms behind the success of American drama series and the ability to adapt this knowledge to European market realities; exclusive insights and best practice lessons from cutting-edge case studies.

Erich Pommer Institut

Försterweg 2 – 14482 Potsdam-Babelsberg – DE
T +49 (0)331 721 2885 – F +49 (0)331 721 2881

Nadja Radojevic
radojevic@epi-medieninstitut.de

 Erich-Pommer-Institut

TARGET GROUP

Key players in the television drama industry (scriptwriters, creative and executive producers, broadcasters – especially development, programming or executive producers for networks).

DATES AND LOCATIONS

Berlin – DE

Module 1: July 2-8, 2013;

Module 2: November 18-24, 2013

FEES – €

4,500



REQUIREMENTS

Experience and track record in industry.

PARTICIPANTS 30

REGISTRATION DEADLINE

April 25, 2013

www.tv-lab.eu



Erich Pommer Institut

Inside Pictures

National Film and Television School

Inside Pictures is a film business training programme for senior EU producers and executives. It is designed to develop the skills and contacts they need to lead and grow successful businesses by developing their 360 degree understanding of the global film business, increasing their network of high level contacts and raising their industry profile.

This programme for producers and executives from across Europe takes place in London and Los Angeles between June and December 2013. It covers all aspects of the international film business – from development through production, financing, worldwide distribution, marketing and exhibition, and the latest digital developments. It also covers corporate strategy and leadership skills. Seminars, workshops, studio visits, projects and events are hosted by many of the international industry's most senior industry professionals. Fifteen full participants attend a programme of three five-day modules over eight months; an additional eight participants attend the two London modules. The course ends with one day of project presentations.

LEARNING OUTCOMES

Cutting-edge knowledge; business skills; an enhanced profile.

National Film and Television School

Beaconsfield Studios – Station Road
Beaconsfield HP9 1LG – UK
T +44 (0)1494 671 234

Eamon Sullivan
Corinne Ranaraja
cranaraja@nfts.co.uk
insidepictures@nfts.co.uk

 Inside-Pictures


TARGET GROUP


Senior European film industry executives in development, production, post-production, business and legal affairs, sales agent, distribution, exhibition and new media.


DATES AND LOCATIONS

London – UK; Los Angeles – US
June-December 2013

FEES – €

Full participant: 6,000; full selected observer: 3,000.
 Los Angeles week for full participants.

 (many)

 Some travel-related allowances included.



REQUIREMENTS

Minimum five years' relevant experience in production, development, acquisitions, directing, distribution, marketing, exhibition, advertising, sales, legal, business affairs, consultancy or finance.

PARTICIPANTS

15 full participants; 8 London participants.

REGISTRATION DEADLINE

March 2013 (tbc)

www.inside-pictures.com
www.nfts.co.uk



INSIDE PICTURES

MEDICI – The Film Funding Journey

FOCAL – Foundation for professional training in cinema and audiovisual media

MEDICI – The Film Funding Journey is a three-year training cycle created exclusively for European public funders. Fund representatives have the opportunity to present, propose and challenge their own practices and policies.

MEDICI is divided into four workshops (two in 2012, one in 2013 and one in 2014) following the main production steps of any film fund. The workshops in 2013 and 2014 cover: application, evaluation, selection and decision processes, and distribution, reporting and new formats. MEDICI aims to improve best practice in public player funding of European films by following step-by-step the challenges confronting any film funder, addressing all the main questions and offering a variety of solutions, and to enhance potential cooperation in policies between public film funds by creating a specific training programme where players with the same mission but different backgrounds can meet and exchange ideas.

LEARNING OUTCOMES

Understanding of different practices and cultural values in funding; enhancement of the global vision of the impact of film funding on national and European cultures; awareness of the challenges of new formats and technology.

FOCAL – Foundation for professional training in cinema and audiovisual media

avenue de la Rasude 2 – 1006 Lausanne – CH
T +41 (0)21 312 6817 – F +41 (0)21 323 5945

Anne Perrenoud
info@focal.ch

TARGET GROUP

Those working within European film funding bodies, the heads of such institutions, but also those in charge of project management, decision-making and contracting.

DATES AND LOCATIONS

tba – BE
September 17, 2013

FEES – €

1,000 per workshop.

 € New MS only.

REQUIREMENTS

Must be working at level involving setting and applying the rules on access to film funding, whether selective or performance-based.

PARTICIPANTS 35

REGISTRATION DEADLINE

tba

Screen Leaders EU

FÁS Screen Training Ireland

Screen Leaders is a unique leadership and strategic company development programme for experienced CEO/Owners/CFO's. It enhances business expertise in the key areas of leadership, management skills, strategic planning and business opportunities in the international marketplace.

Screen Leaders is a leadership course specifically designed for professionals working in the creative industries: film, television, animation, digital media, distribution, exhibition and facility companies. It provides company leaders with the opportunity to take a step back and invest in their own and in their company's development. Instructors work with leaders and their companies to plan strategically, influence change, collaborate and communicate effectively, equipping them with the tools needed to implement their new strategy. Over a six-month period, participants attend a four-day residential workshop, a two-day strategic planning module, one-on-one meetings on implementing the strategic plan and leadership coaching, and a final four-day workshop.

LEARNING OUTCOMES

Improved leadership and management skills; company growth and development; a strategic plan (drafting a five-year strategic plan) and the skills to implement it, and align the strategy and company culture; enhanced ability to foster creativity and innovation in companies; cross-industry networks.

FÁS Screen Training Ireland

27-33 Upper Baggot Street – Dublin 4 – IE
T +353 (0)1 607 7461 – F +353 (0)1 607 7469

Helen McMahon
helen.mcmahon@fas.ie

🐦 @screentraining

TARGET GROUP

CEOs, company owners and/or CFOs of companies in film, television, animation, documentary, digital media or facilities and services, which are growing and have potential to become leaders in their industries.

DATES AND LOCATIONS

Module 1: Dublin – IE

Module 2: Berlin – DE

One-on-one meetings (Dublin – IE & Berlin – DE)

Module 3 (tba)

June–December, 2013

FEES – €

5,000 per company (for 2 participants).

🍴🚗➔ Ground travel only.



REQUIREMENTS

At least five years' industry experience with proven track record in relevant industry areas.

PARTICIPANTS

< 20 (10 x 2)

REGISTRATION DEADLINE

March 29, 2013

www.screentrainingireland.ie



A person in a black suit is walking on a red carpet. The background is split into yellow and red sections. The person's legs and feet are visible, and they are wearing black shoes. The overall scene is dynamic and professional.

04

**MARKETING
DISTRIBUTION
& EXHIBITION**

Art Cinema = Action + Management

Confédération Internationale des Cinémas d'Art et Essai (CICAE)

The Art Cinema = Action + Management programme aims at developing the trainees' knowledge of the activities associated with the management of an art house cinema, while providing them with imperative managerial skills.

The programme extends the radius of art house cinema in territories where it is little developed, has disappeared, or in countries where art house cinemas are closing, by promoting the creation of national and regional associative networks, in particular in small and new EU countries. The long-term objective is to strengthen the competitiveness of art house cinema, to develop the diversity of what is offered to the public and to improve the market share of European cinema in Europe and beyond. The course consists of two sessions: a seven or five-day course on theory and practice, a themed workshop incorporating interactive training, case studies, exchange of experience and brainstorming.

LEARNING OUTCOMES

Increased knowledge of the main stakes and current challenges in the art film industry; essential managerial skills; exchange of professional practices; networking.

Confédération Internationale des Cinémas d'Art et Essai (CICAE)
rue Vauvenargues 12 – 75018 Paris – FR
T +33 (0)1 5633 1329 – F +33 (0)1 4380 4114

Markéta Hodouskova
cicae@art-et-essai.org
cicae2@art-et-essai.org
info@cicae.org

TARGET GROUP


Cinema exhibitors and managers, as well as those responsible for programmers and festival organisers.


DATES AND LOCATIONS


San Servolo Island, Venice – IT
August 26 - September 1, 2013

FEES – €

1,400 for Junior Session; 800 for Executive Session. Inc. accreditation for Venice Film Festival.

 (half board)

 Travel Grants available (50% reimbursement of plane tickets)

 Scholarships available for participants with no national/regional support scheme for professional training.



REQUIREMENTS

Minimum one year experience in art house cinema, or in a mainstream cinema willing to develop art cinema. Those working in institutions dealing with the sector may also be eligible; fluent in English, French, German or Italian; fair level of conversational English.

PARTICIPANTS 55

REGISTRATION DEADLINE

June 2, 2013

Developing Your Film Festival

Independent Cinema Office

Developing Your Film Festival is a residential five-day training programme which equips film festival professionals with up-to-date skills, knowledge and confidence to strengthen their business model, build their audience, maximise professional relationships and grow their festival.

The course begins with three intensive days of training taught through practical workshops, expert talks, panel discussions around case studies of innovative practice, group exercises and peer-led discussion. The final two days comprise a choice of one-on-ones with experts, peer-led workshops around issues selected by participants, presentations of tools and services and film festival screenings.

LEARNING OUTCOMES

A stronger business model – strategic planning; researching and pitching to corporate sponsors, and growing the festival: building audiences – engaging young people and hard-to-reach audiences; taking advantage of social media and digital platforms to drive ticket sales and deepen audience engagement; maximising professional relationships: building relationships with journalists to generate press coverage; negotiating with sales agents to secure film rights; strategic partnerships with other festivals to save money and increase impact; becoming part of an informal network of European film festivals.

Independent Cinema Office

3rd Floor – Kenilworth House
79-80 Margaret Street – London W1W 8TA – UK
T +44 (0)20 7636 7120 – F +44 (0)20 7636 7121

Sarah Bourne

sarah.bourne@independentcinemaoffice.org.uk
info@independentcinemaoffice.org.uk

🐦 @ICOtweets

TARGET GROUP

Staff of established medium-sized film festivals (10,000-50,000 admissions depending on size of territory) which are going strong and have the potential to become even better. Participants could be working in management, programming, marketing, development, or for film industry support agencies.

DATES AND LOCATIONS

Motovun – HR
July 2013

FEES – €

Full fee: 570; with partial scholarship: 365;
with full scholarship: 160.



REQUIREMENTS

Minimum one year experience working with a film festival. A desire to work collaboratively with other film festivals. Selection based on how established the festival is, audience reach and motivation for participating in the course.

PARTICIPANTS 40

REGISTRATION DEADLINE

tba

www.independentcinemaoffice.org.uk/training



DigiTraining Plus: New Technologies for the European Cinemas of the Future

MEDIA Salles

DigiTraining Plus provides European cinema professionals – in particular exhibitors – with the tools to play an active role in the digital shift, evaluate the risks and opportunities represented by the business models, and maintain or boost their companies' competitive edge.

This is a five-day workshop. The main subjects are: 1. experience and best practice through visits to digitised cinemas; 2. standards and technical aspects; 3. business models and financial issues; 4. analysis of market potential; 5. digital and 3D content, with a focus on European digital products; 6. the role of social media. The course includes talks by professional operators in the field of digital screening and case histories provided by European exhibitors. Specific times are set aside for contributions from the participants themselves to facilitate exchanges and communication. New feature: an extended role for group work as suggested by participants in previous editions.

LEARNING OUTCOMES

Knowledge and competencies to operate with greater awareness and success in the field of digital projection in cinemas; tools for analysing the new markets that can be reached by digital cinema; knowledge of the most significant experience internationally; exchange of ideas; up-to-date knowledge of digital content offerings.

MEDIA Salles

c/o Agis Lombarda
Piazza Luigi di Savoia 24 – 20124 Milan – IT
T +39 02 6739 7823 – F +39 02 6690 410

Elisabetta Brunella
digitraining@mediasalles.it
infocinema@mediasalles.it

 Media-Salles

TARGET GROUP


Cinema exhibitors and professionals operating in the field of digital distribution and projection, representatives of exhibitor associations and public cinema institutions, film archive professionals, researchers, theatrical programmers and technicians.

DATES AND LOCATIONS

Warsaw, Krakow – PL
August 28-September 1, 2013

FEES – €
850



 4 scholarships of 220.

REQUIREMENTS

Professionals with track record in cinema exhibition, distribution or promotion, or with experience in the digital cinema field.

PARTICIPANTS

24 (including 4 scholarships).

REGISTRATION DEADLINE

May 30, 2013

www.mediasalles.it



EAVE Film Marketing Workshop

EAVE – European Audiovisual Entrepreneurs

The EAVE Film Marketing Workshop focuses on marketing during development, production, sales, distribution and exhibition. It takes the form of an intensive four-day residential programme.

This course emphasises a 'hands-on' and practical approach using current films and modern marketing techniques in a relaxed and inclusive atmosphere. Much of the programme takes the form of a round table during which a variety of high level professionals make presentations and lead discussion. All participants are encouraged to play a full part throughout the workshop, including working on marketing plans for an unreleased feature. During the one-to-one sessions, they present their projects and receive expert feedback and advice. This is an in-depth training course for film professionals covering all the necessary stages of film marketing.

LEARNING OUTCOMES

A greater understanding of the marketing process, both in broad terms and for individual films.

EAVE – European Audiovisual Entrepreneurs
rue de Luxembourg 238C – 8077 Bertrange – LU
T +352 (0)44 52 101 – F +352 (0)44 52 1070

Kristina Trapp
tina@eave.org
eave@eave.org

TARGET GROUP

Film, television and converged media producers, personnel from sales agents and distributors, representatives of film and media agencies, consultants, trainers.

DATES AND LOCATIONS

Luxembourg – LU
November 2013 (tbc)

FEES – €
1,300



€ New MEDIA countries only.

REQUIREMENTS

Track record in film industry.

PARTICIPANTS 30

REGISTRATION DEADLINE

October 2013 (tbc)

Marketing & International Distribution (M&ID)

Media Business School (Fundación Cultural Media)

M&ID is a project-based initiative to enable participants to optimise visibility and maximise revenues from the exploitation of their projects across markets.

M&ID participants devise and implement marketing, distribution and international sales strategies that identify the audience, markets and new business models, optimising visibility and exploitation of projects across markets. M&ID creates a practical environment for participants to understand, devise and apply traditional and digital-driven marketing and distribution strategies, and international sales strategies to their course projects, as well as identify audiences and understand consumer behaviour, identify new and niche markets and business models, and devise market and festival strategies.

LEARNING OUTCOMES

A compelling marketing, distribution and international sales strategy for the participant's project that embraces and optimises the opportunities that digital media bring across the value chain, offering an attractive investment opportunity; the ability to make informed choices on market positioning and the real distribution potential of their projects; an understanding of the tools, skills and collaborators needed to devise and execute marketing campaigns that maximise multi-platform distribution systems; significant extension of professional networks, increasing the potential for partnerships/collaboration.

www.mediaschool.org

Media Business School (Fundación Cultural Media)

C/ Antonio Acuña 19 – Esc.Drcha. – 1ºIzda.
28009 Madrid – ES
T +34 (0)91 575 9583 – F +34 (0)91 431 3303

Yareri Aguilar
yareri@mediaschool.org
Nadine Luque
nadineluque@mediaschool.org

 MediaBusinessSchool
 @MBS_FCM

TARGET GROUP

European independent film producers and executives with experience in the production, marketing, distribution, acquisition, sales or exhibition of feature films.

DATES AND LOCATIONS

Ronda (Málaga) – ES
June 2013

FEES – €
1,800



REQUIREMENTS

Track record in production, distribution, marketing, acquisitions, sales or exhibition, or experience in marketing working with brands and advertisers.

PARTICIPANTS <25

REGISTRATION DEADLINE

tba

m: marketing &
id: international
distribution

05

ANIMATION



3D Character Animation for Animated Features, TV Series and Games

The Animation Workshop | VIA University College

The 3D Character Animation course is a 15-week programme taking the participants through all the components of 3D character animation, from start to finish.

Under the supervision of guest teachers who are all international and European animation professionals, the participants are introduced to the Maya software and to 3D character animation through a series of exercises designed to transfer classical 2D animation principles onto the computer and a 3D platform. There is a focus on body mechanics and physical action during the basic training and then on the advanced concepts of pantomime acting and lip sync.

Each training week consists of artistic and technical lectures, film and game analysis, numerous and intense assignments, group critiques, evaluations, one-on-one critiques, tutoring and production simulation. The course culminates in a four-week final project production which is each student's showreel masterpiece: a 20-30 second animated short film or computer game intro, during which the teacher acts as animation supervisor and director.

LEARNING OUTCOMES

Further training in 3D Character Animation; augmented networks and employability.

The Animation Workshop VIA University College

Kasernevej 5 – 8800 Viborg – DK
T +45 (0)8755 4952/55

Timothy Leborgne
tim@animwork.dk
Per Kristensen
perk@animwork.dk
info@animwork.dk

TARGET GROUP

Professionals from the animation industry, especially animators and trainers wishing to make a quick shift from 2D animation to 3D animation and/or wishing to upgrade their knowledge and perfect their skills.

DATES AND LOCATIONS

Viborg – DL
Starts: February 25, 2013

FEES – €
2,750



REQUIREMENTS

CV, motivation letter, portfolio/demo reel and track record. Intermediary to senior level of proficiency. A solid grasp of animation principles and solid drawing skills.

PARTICIPANTS

14

REGISTRATION DEADLINE

January 18, 2013

www.animwork.dk



ANOMALIA – Professional Training in CG Animation

Bohemian Multimedia

ANOMALIA trains professionals in the field of modern animation with the goal of systematically increasing the competitiveness of modern animation filmmaking in Eastern-Central Europe in an overall European context.

Highly focused and intensive on-site training with top professionals enables classical animators to be trained in modern 3D character animation as well as experienced 3D animators and other animation artists to advance their skills through expert courses on:

- Introduction to 3D Animation
- Animation Workflow in 3D
- Modern Acting Approaches
- Storytelling in Animation
- Rigging a CG Character.

LEARNING OUTCOMES

Further training, qualifications and skills in the area of modern animation, networking with other EU professionals having shared a unique training and social experience.

Bohemian Multimedia


Budejovicka n°73 – 14000 Prague – CZ
T +42 (0)2 2620 9018 – F +420 (0)2 6126 2268

Marek Tousek

marek@3bohemians.eu

David Tousek

david@3bohemians.eu

 anomalia.eu

TARGET GROUP

Trainers, graduates of art schools in the field of animation, professionals from the animation industry.

DATES AND LOCATIONS

Litomysl – CZ

3D Character Animation course (All 4 classes):
July 8-30, 2013;

Introduction to 3D Animation: July 8-19, 2013;

Animation Workflow in 3D: July 22-August 2, 2013;

Modern Acting Approaches: August 5-30, 2013;

Storytelling in Animation: August 19-23, 2013;

Rigging a CG Character course: September 2-13, 2013.

FEES – €

3D Character Animation course (All 5 courses): 1,860;

Introduction to 3D Animation: 420; Animation Workflow

in 3D: 600; Modern Acting Approaches: 1,020;

Storytelling in Animation: 420; Rigging a CG Character: 600.



Scholarship for accommodation and/or travel available for selected low-income participants, particularly citizens of Central and Eastern Europe.

REQUIREMENTS

Previous experience in animation (provision of reel and CV).

Preference to candidates from Central & Eastern Europe.

PARTICIPANTS

10-15 except Storytelling in Animation (7).

REGISTRATION DEADLINE

March 30, 2013

Cartoon Masters – Cartoon Cine

CARTOON – European Association of Animation Film

Cartoon Cine is part of a trio of short but intensive Cartoon Masters courses on all aspects of animated feature films, covering concept, development, production, marketing, distribution and exploitation.

The Cartoon Masters training offer consists of three 2-3 day master classes in different European cities. Cartoon Cine is a European training seminar focusing on all aspects of animated feature films. It covers: distribution – distributors' pre-financing and co-production strategies; financing – tax shelters and incentives in Europe, and compatibilities; new DVD and online platforms; marketing – deals with media agencies and use of social networks; surveys – latest statistics on European animated film circulation and audience; case studies – hybrid animation, feature films and video games; broadcasters' involvement in animation film.

LEARNING OUTCOMES

Networking with key players; professional insight into what is changing in the industry and the latest trends.

CARTOON – European Association of Animation Film

avenue Huart Hamoir 105
1030 Brussels – BE
T +32 (0)2 245 1200 – F +32 (0)2 245 4689

Yolanda Alonso

yolanda.alonso@cartoon-media.eu
marc.vandeweyer@cartoon-media.eu
michel.brebant@cartoon-media.eu

 CARTOON.eu

 @CARTOON_media

TARGET GROUP

Animation sector professionals (producers, distributors, creative personnel, studio directors, etc.) + a limited number of students from the host region.



DATES AND LOCATIONS

Viborg – DK
April 16-18, 2013

FEES – €

400



 New MS only (limited). 

REQUIREMENTS

A professional.

PARTICIPANTS 80-100

REGISTRATION DEADLINE

2 weeks pre-event via website.

Cartoon Masters – Cartoon Digital

CARTOON – European Association of Animation Film

Cartoon Digital is part of a trio of short but intensive Cartoon Masters courses designed to teach animation professionals about the opportunities and challenges offered by the new technologies.

The Cartoon Masters training offer consists of three 2-3 day master classes in different European cities. Cartoon Digital is a training seminar on the latest developments in digital animation and interactive entertainment.

Cartoon Digital invites key speakers from TV, online, mobile, gaming and animation sectors to present strategies, possible partnerships and synergies in the new digital culture through case studies and best practices.

LEARNING OUTCOMES

Networking with key players; professional insight into what is changing in the industry and the latest trends.

CARTOON – European Association of Animation Film

avenue Huart Hamoir 105 – 1030 Brussels – BE
T +32 (0)2 245 1200 – F +32 (0)2 245 4689

Yolanda Alonso

yolanda.alonso@cartoon-media.eu
marc.vandeweyer@cartoon-media.eu
michel.brebant@cartoon-media.eu

 CARTOON.eu

 @CARTOON_media

TARGET GROUP


Animation sector professionals (producers, distributors, creative personnel, studio directors, etc.) + a limited number of students from the host region.

DATES AND LOCATIONS

tba June 2013

FEES – €
500



 New MS only (limited).

REQUIREMENTS

A professional.

PARTICIPANTS 80-100

REGISTRATION DEADLINE

2 weeks pre-event via website.

www.cartoon-media.eu



Cartoon Masters – Cartoon Finance

CARTOON – European Association of Animation Film

Cartoon Finance is part of a trio of short but intensive Cartoon Masters courses designed to teach animation professionals how to find ways to diversify sources of financing and increase the revenues of animated TV series.

The Cartoon Masters training offer consists of three 2-3 day master classes in different European cities. Cartoon Finance is a European training seminar specifically designed by experts for animation professionals. It focuses on traditional and new ways of funding animation series, whilst emphasising new business and revenue opportunities.

Cartoon Finance covers children's television competitive environments, financial tools and equity investment, branding and licensing and new media opportunities.

LEARNING OUTCOMES

Networking with key players; professional insight into what is changing in the industry and the latest trends.

CARTOON – European Association of Animation Film

avenue Huart Hamoir 105 – 1030 Brussels – BE
T +32 (0)2 245 1200 – F +32 (0)2 245 4689

Yolanda Alonso

yolanda.alonso@cartoon-media.eu

marc.vandeweyer@cartoon-media.eu

micHEL.brebant@cartoon-media.eu

 CARTOON.eu

 @CARTOON_media

TARGET GROUP

Animation sector professionals (producers, distributors, creative personnel, studio directors, etc.)

+ a limited number of students from the host region.



DATES AND LOCATIONS

tba November 2013

FEES – €

500



 New MS only (limited). 

REQUIREMENTS

A professional.

PARTICIPANTS 80-100

REGISTRATION DEADLINE

2 weeks pre-event via website.

EFA Master Class on Animation Film

European Film Academy



EFA Master Classes are continuous training courses led by internationally successful filmmakers who dedicate one week to intensive training of young talent from all over Europe. The courses concentrate on the practical side of learning with at least half of the time spent on hands-on training.

Having introduced an award for animation films (European Film Academy Animated Feature Film) in 2009, it appeared only natural to dedicate a future EFA Master Class to animation film. The 2013 Master Class on animation is a six-day programme and consists of a mixture of group sessions, screenings, case studies and lectures, with a focus on hands-on exercises. There are three modules: Case Studies/Presentation – two luminaries in the field of animation filmmaking are special guests; Hands-on – practical work at CGI workstations; Evaluation – including the presentation/ screening of the results followed by a group discussion. Invited experts from different fields will join this discussion.

LEARNING OUTCOMES

A deeper understanding of animation techniques in close-to-real conditions.

European Film Academy

Kurfürstendamm 225 – 10719 Berlin – DE
T +49 (0)30 887 1670 – F +49 (0)30 887 16777

Bettina Schwarz

bschwarz@europeanfilmacademy.org
efa@europeanfilmacademy.org

TARGET GROUP

Directors, writers and producers of animation films, animators, character designers, artistic directors and filmmakers from special/visual effects departments.

DATES AND LOCATIONS

Ludwigsburg – DE
June 2013 (tbc)

FEES – €

500



€ (3 scholarships)

REQUIREMENTS

Professionals in their respective fields;
relevant track record.

PARTICIPANTS 16

REGISTRATION DEADLINE

March/April 2013 (tba)

www.europeanfilmacademy.org



Réalisation de film d'animation: adaptation littéraire (Animation filmmaking: book adaptation)

La Poudrière, École du Film d'Animation

This course provides training in adaptation of children's books for animation for television. The course enables participants to encounter and overcome common problems and issues, equipping them for a career in the animated film industry and enabling them to tackle professional animated film production.

The methodology used is that of the supervised project. Participants work on projects in small groups of two or three. This is an 11-week course. The first part is dedicated to TV series and the second focuses on writing a script for a TV special. The two are separated by a week during which students participate in the Annecy International Animation Film Festival and Market. This course is based on partnerships with publishers of children's books by authors of different nationalities, so participants can choose from a variety of works. At the end of the two sessions, participants pitch their TV series concept and TV special screenplay to scriptwriters, directors, producers and broadcasters, as well as the authors and editors of the works in question. Course participants also have French/English language classes and attend film viewings and theatre performances.

LEARNING OUTCOMES

Facilitated entry into the audiovisual industry.

La Poudrière, École du Film d'Animation

La Cartoucherie – rue de Chony
26500 Bourges lès Valence – FR
T +33 (0)4 7582 0808 – F +33 (0)4 7582 0807

Annick Teninge
contact@poudriere.eu

TARGET GROUP

Professionals with technical experience in animation, storyboard or layout. Students with prior training in animation who wish to focus on production for television.

DATES AND LOCATIONS

Bourg-lès-Valence – FR
April-July 2013

FEES – €

1,000



REQUIREMENTS

Strong graphic skills; knowledge of basic 2D animation techniques; application must be supported by graphical elements and CD with personal animation works (films or exercises). Ability to work in French/English.

PARTICIPANTS 10-12

REGISTRATION DEADLINE

February 28, 2013

06

DOCUMENTARY



AniDox Lab



The Animation Workshop | VIA University College

AniDox Lab is the first ever workshop dedicated exclusively to the animated documentary genre. It offers talented documentary and animation filmmakers the opportunity to engage and combine their two worlds.

It tackles both a time-based cinematic approach as well as digital platforms that allow for multiple story and time lines. The coaching seminars and collaborative workshops progress from fine-tuning an initial idea through narrative development to a pitching session.

During four seminars and online consultation over a year and a half in Denmark, and Croatia and optional visits to the Berlinale and CPH:DOX, experts work with participants to create a solid basis for an animated documentary project.

LEARNING OUTCOMES

A synthesis through collaboration between animation and documentary filmmaking practices, a complete international production package and a professional trailer, ready to pitch at a tailored forum.

The Animation Workshop | VIA University College

Kasernevej 5 – 8800 Viborg – DK
T +45 (0)8755 4952/55

Timothy Leborgne
tim@animwork.dk
Per Kristensen
perk@animwork.dk
info@animwork.dk

TARGET GROUP

Documentary filmmakers with interest in animation and new media; animation filmmakers with interest in documentary filmmaking; creative producers with interest in both animation and documentary filmmaking

DATES AND LOCATIONS

2013: Viborg – DK – April 12, 2013

Copenhagen – DK – May 24, 2013

Pula – HR – August 19, 2013

FEES – €

500



REQUIREMENTS

Previous experience in animation or documentary filmmaking. Strong directing ability, a sense of storytelling and passion for the subject. Outline for an animated documentary project (no script or treatment), letter of intent, CV, previous work from last 5 years.

PARTICIPANTS 12

REGISTRATION DEADLINE

March 15, 2013

www.animwork.dk



Archidoc

La Fémis – Ecole Nationale Supérieure des Métiers de l'Image et du Son

Archidoc is a European training workshop focused on the development of documentary film projects using archives.

It is a workshop of three residential sessions lasting three to eight days, which provides participants with the professional and artistic tools to bring their project to a successful conclusion, develop their professional know-how and reach the international documentary market. The first session focuses on defining and fine-tuning the main narration choices, the second on preparing the film's professional file and trailer, and the third on presenting the projects to potential professional partners (broadcasters, festivals, co-producers). Between sessions, participants dialogue with the tutors, according to a pre-established schedule.

LEARNING OUTCOMES

A solid professional project file (good trailer, synopsis, note of intent, a treatment) based on well argued conscious choices; pitching and self-presentation skills; personalised advice on professional development; experience of working in a dynamic international group; potential for contact with a producer, co-producer or broadcaster.

**La Fémis – Ecole Nationale Supérieure
des Métiers de l'Image et du Son**
rue Francoeur 6 – 75018 Paris – FR
T +33 (0)1 5341 2140 – F +33 (0)1 5341 0280

Hélène Fantl
helena.fantl@femis.fr
formation.continue@femis.fr

TARGET GROUP

European documentary film directors with a project using archive materials, and their producers.

DATES AND LOCATIONS

tba October 2013

FEES – €

2,000

 for the first two sessions



REQUIREMENTS

Documentary project incorporating archive use in development. Previous directing experience.

PARTICIPANTS 10

REGISTRATION DEADLINE

September 5, 2013

www.lafemis.fr
www.archidoc.femis.fr



BDC Discoveries

Balkan Documentary Center



BDC Discoveries seeks to encourage innovative collaboration with the Balkans and create structures for sharing know-how and expertise.

Held in Bulgaria, Kosovo and Germany, BDC Discoveries 2013-2014 consists of three modules led by international tutors and observing decision makers (representatives of the film industry, broadcasters, civil and/or government institutions, funding bodies, established experts). The planned location for the 2014 closing session is Oulu, Finland, within the framework of Nordisk Forum. The format is master classes with case studies, lectures, screenings, individual and group work. The objective is to supply high quality educational training and non-traditional, in-depth theoretical and practical knowledge. All participants apply with a project in development. The focus is on review of the script package and treatment, presentation, marketing and business advice, as well as pitching tips.

LEARNING OUTCOMES

The ability to work in a European framework and embrace best practices and tools, and creation of a strong and supportive professional community.

Balkan Documentary Center

68 Budapestra Str. Ap. 1 – 1202 Sofia – BG
T +359 (0)2 983 1411 – F +359 (0)2 983 1929

Martichka Bozhilova
email@bdcwebsite.com

Balkan-Documentary-Center

TARGET GROUP

Documentary film directors/writers and producers with a project in development. Decision-makers in the documentary field as observing experts (commissioning editors, representatives of media business, funding and government bodies, institutions).

DATES AND LOCATIONS

April 29 > May 4, 2013 Sofia – BG

August 22 > August 25, 2013 Prizren – XK

October 28 > October 31, 2013 Leipzig – DE

FEES – €

1,000



Reimbursement of up to 25% of travelling expenses for two participants.



REQUIREMENTS

Emerging documentary film directors, authors and producers with at least 3 years professional experience.

PARTICIPANTS

7 teams x 2 participants; 3 observing decision-makers.

REGISTRATION DEADLINE

March 22, 2013

www.bdcwebsite.com

**BALKAN
DOCUMENTARY
CENTER**



Documentary Campus Industry Events

Documentary Campus

Documentary Campus provides advanced training for professionals and up-and-coming talent in the European documentary sector.

Documentary Campus Industry Events are organised in partnership with international non-fiction festivals or markets and tackle trendsetting topics and developments in the international non-fiction film market and innovations in the genre. They are accessible to a broad, professionally interested audience. In 2013, they are: in partnership with Sheffield Doc/Fest in June five days of major industry conferences, including over 70 panels, master classes, presentations and discussions; in August in cooperation with the Film Forum Zadar (HR) a tailored industry programme for its delegates; in October, in cooperation with the 56th DOK Leipzig Festival for Documentary and Animated Film the Leipzig Networking Days, a three-day event prior to the festival.

LEARNING OUTCOMES

Links to non-fiction professionals; work opportunities at an international level; international contacts; insight into new developments in the ever-changing media landscape.

Documentary Campus

Schliemannstrasse 5, 2. QGB – 10437 Berlin – DE
T +49 (0)30 4737 7406 – F +49 (0)30 4737 7407

Donata von Perfall

Manuela Winkler

info@documentary-campus.com

 Documentary-Campus

TARGET GROUP

Non-fiction professionals, including newcomers.

DATES AND LOCATIONS

Sheffield – UK, June 2013

Zadar – HR, August 2013

Leipzig – DE, October 2013

FEES – €

Vary per event.



www.documentary-campus.com
www.reelisor.com



Documentary Campus Masterschool

Documentary Campus e.V.

The Documentary Campus Masterschool helps develop strong ideas for a factual series, one-off documentary or cross-platform project for the international market, with input from the world's top producers and buyers.

This is a Europe-wide development programme offering filmmakers an opportunity to develop a project for the global non-fiction market. The producer/director teams of the 15 projects selected are interviewed via Skype and asked to supply full treatment prior to the first of the four workshops covering various aspects of development and production (storytelling, trailer mechanics, pitching, marketing, distribution etc.) At the Leipzig Networking Days, the teams present their fully developed projects to leading commissioning editors from around the world. The fourth and last workshop with financing experts takes place after the pitching.

LEARNING OUTCOMES

Understanding of multiplatform, two-screen formats, specialist factual, series and one-offs; deeper industry engagement; relationships with funds and foundations; on-going support after the pitch from dedicated financing experts.

Documentary Campus e.V.

Schliemannstrasse 5, 2. QGB – 10437 Berlin – DE
T +49 (0)30 4737 7406 – F +49 (0)30 4737 7407

Donata von Perfall
Manuela Winkler
info@documentary-campus.com

 Documentary-Campus

TARGET GROUP

Professional producer/director teams from across Europe.

DATES AND LOCATIONS

Sheffield – UK; Zadar – HR; Leipzig – DE; Munich – DE
Starts: June 2013

FEES – €

None, but project development and vocational training costs (8,000 per participant) must be repaid when the developed project goes into production – market-based project development costs can be included in final production budget.

€ - Up to 4 grants for participants to attend the workshops and Industry Events.

REQUIREMENTS

Producers and directors ready for intensive script development of project in any factual format, with potential to reach global audience, not yet pitched internationally, and not needing to start production before programme ends. Application must include: two-page treatment; teaser or character reel (max. 3 min) of key protagonists or mood board; evidence of access to key characters or institutions crucial to project; letter of recommendation from commissioner, funder, experienced production house or experienced distributor; self-presentation video (max. 4 min).

PARTICIPANTS 15

REGISTRATION DEADLINE

Call for entries open October to December.

www.documentary-campus.com
www.reelisor.com



DOK.Incubator

The Institute of Documentary Film (IDF)

DOK.Incubator provides training for producers, directors and editors with a rough cut stage feature documentary aiming for international distribution.

This is a six-month long individual mentorship of film editors, producers and sales agents, as well as advertising professionals, marketing experts and new media representatives consisting of three residential workshops: **(1) rough cut session** focused on intensive editing, dramaturgical structure and distribution potential; **(2) fine cut session** targeted on finalisation of editing, focused distribution plan, innovative marketing, and PR; **(3) sales packaging session** provides presentation of the films at DOK Leipzig, followed by meetings with key European broadcasters, sales, festival selectors and distributors. There are three awards for workshop participants (post-production services with a value of EUR 1,500: free DCP/sound mix/marketing campaign).

LEARNING OUTCOMES

Expanded international potential of the film and a proper marketing and distribution strategy.

The Institute of Documentary Film (IDF)

Skolská 12 – 11000 Prague 1 – CZ
T +420 (0)777 823 111 – F +420 (0)2 9633 0964

Andrea Prengyhová
info@dokincubator.net
Tereza Šimíková
tereza@dokincubator.net

 DokIncubator

TARGET GROUP

Project participants: creative film teams (a producer, director, and editor); Observers: producers, editors, sales agents, exhibitors and marketing executives, TV representatives, and funders.

DATES AND LOCATIONS

Wrocław – PL
Bratislava – SK
Leipzig – DE
May/September/October 2013

FEES – €

1,800 per project; observers pay individually.



REQUIREMENTS

Documentary project in post-production stage, aiming to be finished by October 2013. Experience.

PARTICIPANTS

24 participants; 10 observers.

REGISTRATION DEADLINE

March 5, 2013

www.dokincubator.net
www.dokweb.net

DOK.
INCUBATOR

ESoDoc – European Social Documentary

Zelig School for Documentary, Television and New Media

ESoDoc's main objective is to equip European documentary professionals, NGO film practitioners and new media operators to face the challenges of today's audiovisual industry, from the development to the distribution phase, passing through production and financing.

ESoDoc is a residential workshop of three one-week sessions over six months. In-between, an e-platform provides project tutoring, one-to-one consulting and other support. ESoDoc teaches and facilitates the knowledge and skills related to form and content as well as to markets and technology that the different players need to realise author-driven documentary and cross-media projects. Emphasis is placed on the supervision and consultancy of existing projects developed by participants. ESoDoc also focuses on pitching skills, training participants to present their projects in international forums and markets. ESoDoc incorporates a range of didactic elements: lectures, case studies, group work sessions, one-to-one on-site and online tuition, practical master classes etc.

LEARNING OUTCOMES

Overview of new audiovisual market developments, and diverse production processes in traditional and new media; best practices and techniques for working with the non-profit sector: comprehension of alternative financing and distribution solutions; pitching skills.

www.esodoc.eu
www.zeligfilm.it

Zelig School for Documentary, Television and New Media

via Brennero 20/d – 39100 Bolzano – IT
T +39 0471 30 2030 – F +39 0471 977 931

Heidi Gronauer gronauer@zeligfilm.it
Thomas Righetti righetti@zeligfilm.it
info@esodoc.eu

 [esodoc](https://www.facebook.com/esodoc)

TARGET GROUP

Documentary filmmakers, authors, producers, NGO communication representatives, members of NGO video departments, new media professionals (designers, content producers). ESoDoc participants are committed to social themes, responsive to new forms of audiovisual production and willing to develop their projects across a 360 degree spectrum.

DATES AND LOCATIONS

Session 1: The Hague – NL, March 18-24, 2013

Session 2: NO (tbc), May 2013

Session 3: IT (tbc), September 2013

FEES – €

1,200 (600 for participants from new MS).



(4 scholarships are available, covering registration fee and travel costs).

REQUIREMENTS

Experience, commitment to social themes, openness to new forms of audiovisual production. Fresh project proposal to develop during the workshop.

PARTICIPANTS 22

REGISTRATION DEADLINE

January 14, 2013



EURODOC Executives Input

EURODOC

EURODOC Executives Input is a new meeting platform for international documentary decision-makers.

This one-day programme designed for 16 to 20 commissioning executives provides a reflective meeting space as well as an exchange of experience on creative documentary and the role of commissioning editor.

LEARNING OUTCOMES

Networking and learning more skills starting from clinic cases.

EURODOC

rue Astruc 4 – 34000 Montpellier – FR
T +33 (0)4 6760 2330 – F +33 (0)4 67 60 80 46

Anne-Marie Luccioni
eurodoc.aml@wanadoo.fr
eurodoc@wanadoo.fr

 groups/43341013695/?fref=ts

TARGET GROUP

Commissioning executives from TV documentary units, and national or regional film funds.

DATES AND LOCATIONS

Last week of September 2013

FEES – €

None.



REQUIREMENTS

Commissioning executives from the documentary departments of broadcasters, film fund executives responsible for documentaries and working at regional, national or European level as well as executives from institutions that fund documentary projects.

PARTICIPANTS 16-20

REGISTRATION DEADLINE

July 2013

EURODOC Production

EURODOC

EURODOC Production is designed for professionals in the documentary field from Europe and abroad who are developing a project with international potential.

EURODOC supports the development of ambitious creative documentary projects comprising a wide variety of narrative styles and production modes. The training programme, over the course of three one-week sessions, provides practical knowledge of the standards for developing, presenting and financing a documentary project dedicated to the international market and meeting main decision-makers in the documentary market.

LEARNING OUTCOMES

Joining an active network, meeting the main documentary partners in Europe and abroad, finding future collaborations, strengthening artistic and economic skills, obtaining constant updates on the latest industry developments.

EURODOC

rue Astruc 4 – 34000 Montpellier – FR
T +33 (0)4 6760 2330 – F +33 (0)4 6760 8046

Anne-Marie Luccioni
eurodoc.aml@wanadoo.fr
Marie-Sophie Decout
eurodoc@wanadoo.fr

 [groups/43341013695/?fref=ts](https://www.facebook.com/groups/43341013695/?fref=ts)

TARGET GROUP

Documentary producers, commissioning editors of the documentary units of TV channels, film fund executives supporting documentary production.

DATES AND LOCATIONS

2013: first week of March;
first week of June;
last week of September

FEES – €

2,800



REQUIREMENTS

Participants with projects: independent producers with a documentary project in development.

Participants without projects: commissioning editors from documentary units of TV channels, film fund executives supporting documentaries, distributors.

PARTICIPANTS 20

REGISTRATION DEADLINE

November 21, 2012 (for 2013)

Ex Oriente Film

Institut Dokumentarniho Filmu (IDF)



Ex Oriente Film is a one-year international workshop dedicated to the development and funding of creative (authored) documentary films in the entire Central and Eastern European region.

It aims to preserve another vision/culture in the documentary sector, giving participants coming mainly from the Eastern part of Europe contacts, information and experience, and introducing them to the mechanisms and functioning of Western financing. In three residential sessions, participants receive assistance from a wide range of experienced European experts to develop their story, draft a financing strategy and find international partners. The course culminates in pitching sessions of East European creative projects at the East European Forum. A follow-up programme tracks projects to completion, providing former participants with consultation and scholarships to international festivals and markets, helping to multiply their professional contacts, as well as to finalise the narrative and editing structure of their rough cuts at Ex Oriente Film EditLab.

LEARNING OUTCOMES

Support during development, production and editing; becoming part of a growing doc community through www.DOKweb.net and the Ex Oriente Participant Zone; knowledge of the best ways to engage potential funders, and the rules of the international market.

Institut Dokumentarniho Filmu (IDF)

Školská 12 – 11000 Prague 1 – CZ
T +420 (0)2 2421 4858 – F +420 (0)2 2421 4858

Veronika Lišková
veronika@dokweb.net
idf@dokweb.net

TARGET GROUP

Producers, directors, visual artists, recent film school graduates.

DATES AND LOCATIONS

Rijeka – HR – July 22-28, 2013

Jihlava – CZ – October 21-27, 2013

Prague – CZ (x 2) – March 3-9, 2014 – May 9-14, 2014

FEES – €

1,500 per selected project.



€ New MS+HR (where no national scholarships available).



REQUIREMENTS

A project.

PARTICIPANTS

26-28 (12-14 projects).

REGISTRATION DEADLINE

June 1, 2013

www.dokweb.net



**institute
of documentary
film**

IDFAcademy

International Documentary Film Festival Amsterdam (IDFA)



IDFAcademy is IDFA's training programme, taking place during the IDFA festival. It offers a group of approximately 80 documentary filmmakers and producers the opportunity to gain up-to-date knowledge of the international documentary industry (financing, production, distribution).

This four-day programme concentrates on a theme from one of the subjects of the plenary sessions. It includes master classes, case studies, lectures, panels, small-scale workshops and round table sessions with international professionals, as well as plenary sessions. It takes place during the festival and Docs for Sale, the sales market for documentaries, and prior to the FORUM. Participants get maximum exposure to the guests in attendance, events and networking opportunities. There is also close collaboration with IDFA's Programming Department and Industry Office, so that IDFAcademy can follow trends and developments, and fit them into the preparation and choice of subject matter and guests. Participants wanting advice about their project can arrange a one-on-one meeting with a professional.

LEARNING OUTCOMES

Knowledge acquired from meeting a broad spectrum of documentary professionals willing to share their knowledge of the industry.

International Documentary Film Festival Amsterdam (IDFA)

Frederiksplein 52 – 1017 XN Amsterdam – NL
T +31 (0)20 627 3329 – F +31 (0)20 638 5388

Marthe Jongmans
Meike Statema
info@idfa.nl

IDFAcademy
 @idfa

TARGET GROUP

Documentary filmmakers and producers who have made a maximum of two documentaries, preferably between 20 and 90 minutes in length.

DATES AND LOCATIONS

Amsterdam – NL
November 21-24, 2013

FEES – €

None.
 in part



in part.

REQUIREMENTS

CV/resume, motivation for attending the programme, filmography, a sample of previous work or the latest documentary and recommendation letters (preferred but not required).

PARTICIPANTS 80

REGISTRATION DEADLINE

October 1, 2013

www.idfa.nl



i-Doc Workshop: A Project Development Program for Expanded Documentaries



Laboratory of Visual Culture (University of Applied Sciences and Arts of Southern Switzerland - SUPSI)

The first edition of this five-day residential workshop will introduce participants to non-fiction digital storytelling and accompany them in the development of a first interactive documentary working concept.

The workshop is held during Visions du Réel and is organised in collaboration with the Festival's Doc Outlook International Market. It is project-oriented: participants apply the skills and methods, and the familiarity with the new challenges and opportunities of digital storytelling acquired through lectures, case studies and panels with established professionals and media pioneers to the practical development of a working concept for an interactive documentary. They discuss their concerns with experts, trainers and international decision makers, thus optimising content development for a broader digital media ecosystem, planning the audience experience, interaction design, funding strategy and professional networking. In a Development Lab, participants define and refine a first working concept for further development or pre-production.

LEARNING OUTCOMES

Methods and skills to create, select and present content for an interactive documentary project; knowledge of various means of interacting for audience engagement; ability to choose the appropriate technical and interface solution and find the right partner; access to a professional network; strengthened capacity to operate internationally.

**Laboratory of Visual Culture
(University of Applied Sciences and Arts
of Southern Switzerland - SUPSI)**
Campus Trevano – 6952 Canobbio – CH
T +41 (0)58 666 6281 – F +41 (0)58 666 6309

Jean-Pierre Candeloro
Elisabetta Lazzaroni
lcv@supsi.ch

TARGET GROUP

Media professionals: writers, directors, producers, commissioning editors, new media content creators, interaction and game designers.

DATES AND LOCATIONS

Nyon – CH
April 2013 (tbc)

FEES – €
800



REQUIREMENTS

Minimum track record. Project with a creative and production potential.

PARTICIPANTS

20 (10 professionals with projects, also in teams;
10 professionals without projects).

REGISTRATION DEADLINE

March 8, 2013

www.idoc.supsi.ch

University of Applied Sciences and Arts
of Southern Switzerland

SUPSI

ZagrebDox Pro

Factum

ZagrebDox Pro facilitates information exchange, upgrades skills and fosters professional self-confidence in European documentary directors and producers via a highly developed professional network by creating and developing networking opportunities, author meetings, co-productions, pre-buys and distribution agreements.

ZagrebDox Pro is a six-day training programme which takes place during ZagrebDox International Documentary Film Festival. ZagrebDox Pro participants therefore benefit from being able to see a wide range of films and join in festival networking activities.

The training programme consists of three modules: The Reality Check Workshop (workshop + Pitching Forum and one-on-one meetings); A Dox Proposal Crash Course (workshop): Phone Dox (film competition + case studies). ZagrebDox Pro is especially interested in facilitating development, supporting and marketing documentary projects from the Balkans and the surrounding countries, and projects with a theme from this region and/or looking for co-producers from the region.

LEARNING OUTCOMES

Participants learn to analyse different stages of their projects; improve the writing of a proper documentary project including treatment, script, statement, etc.; prepare a budget and draw up a financial plan to European standards; compose an appealing trailer and pitch a project; understand the European documentary market in terms of approaching different partners/buyers/co-producers; target an audience.

www.zagrebdox.net | www.factum.com.hr

Factum

Nova Ves 18 – 10 000 Zagreb – HR
T +385 (0)1 48 54 821 – F +385 (0)1 48 54 823

Tamara Babun

Ana Sikavica

pro@zagrebdox.net

phonedox@zagrebdox.net

 ZagrebDox

 @ZagrebDox

TARGET GROUP

Documentary directors and producers.

DATES AND LOCATIONS

Zagreb – HR

February/March 2013

FEES – €

None.



PARTICIPANTS

The Reality Check Workshop: 25;

A Dox Proposal Crash Course: 25;

Phone Dox: 5 winners.

REGISTRATION DEADLINE

The Reality Check Workshop: December 2012;

A Dox Proposal Crash Course: January 2013;

Phone Dox: January 2013

**ZAG
REB
DOX^F
PRO**

07

NEW MEDIA



Multi Platform Business School (MPBS)

Media Business School (Fundación Cultural Media)

MPBS is designed to enable participants to develop their skills in creating cross-media strategies and building sustainable business models for projects with transmedia potential.

MPBS is a project-based, tutorial and consultation driven course, offering European content producers and creatives ways of maximising their projects' intellectual property value by developing cross media financing, production, marketing and international distribution strategies, with an emphasis on how to appeal to and engage audiences, and maximise the projects' commercial value. The MPBS is delivered in three stages – residential training, online consultation and investor forum – over a period of seven months. The ultimate objective of the initiative is for participants to prepare a market/investor-ready cross-media proposition.

LEARNING OUTCOMES

The skills and know-how to enable content producers and creators to identify cross-media potential and maximise IP value; extension of cross-sector professional networks and potential for collaboration.

**Media Business School
(Fundación Cultural Media)**
C/ Antonio Acuña 19- Esc.Drcha.-1ºIzda.
28009 Madrid – ES
T +34 (0)91 575 9583 – F +34 (0)91 431 3303

Yareri Aguilar
yareri@mediaschool.org
Nadine Luque
nadineluque@mediaschool.org
MediaBusinessSchool
@MBS_FCM

TARGET GROUP

Geared toward producers and creators of audiovisual content (film, television, Internet, games and mobile).

DATES AND LOCATIONS

Ronda (Málaga) – ES
August 2013

FEES – €

1,300 (first team member)
and 800 (second team member).



REQUIREMENTS

Producers and content creators with proven track record and course project.

PARTICIPANTS <25

REGISTRATION DEADLINE

June 2013

The Pixel Lab: The Cross-Media Workshop

Power to the Pixel

The Pixel Lab: The Cross-Media Workshop is a cross-sector industry course centred on developing, producing and distributing projects with stories that span any combination of film, TV, online, mobile, gaming, interactive, live events or publishing.

The Pixel Lab, delivered by Power to the Pixel, is a four-month long course encompassing a six-day Residential Workshop (W1) followed by a four-day Workshop (W2 – for producers attending with a project). W2 takes place alongside Power to the Pixel's annual Cross-Media Forum in London. These producers also benefit from distance mentoring between the two workshops. Project stories should span any combination of film, TV, online, mobile, gaming, publishing, live events and can be either fiction or non-fiction.

LEARNING OUTCOMES

Project-focused learning from tutors who are leading international experts and pioneers working at the vanguard of cross-media storytelling and business; individual and project development, and new finance possibilities; new collaborations with people and companies across multiple media industries; strengthened skills in the new tools and services which Europe's audiovisual communities need to remain internationally competitive.

www.powertothepixel.com
www.thepixelreport.org

Power to the Pixel

1a Adpar Street (3rd floor) – London W2 1DE – UK
T +44 (0)20 7535 6720

Tishna Molla

tishna@powertothepixel.com

 [groups/113560196843/?fref=ts](https://www.facebook.com/groups/113560196843/?fref=ts)

 @powertothepixel

TARGET GROUP

Producers, creatives, executives, and decision-makers including sales agents, writers, directors, script editors, trainers, distributors, lawyers, new media content providers, designers, coders, funders/representatives from national and regional media agencies, commissioners and executive producers from the film, animation, broadcast and new media industries.

DATES AND LOCATIONS

W1 – tbc

W2 – London – UK

June or July 2013 (tbc)

FEES – €

Producers with project: 2,500; non-project participants: 1,750. For producers with project, fee includes accreditation to The Cross-Media Forum in London.



REQUIREMENTS

Strong track record within participant's media industry sector.

PARTICIPANTS

40 max.: 20 producers with project,
20 professionals without project.

REGISTRATION DEADLINE

March 31, 2013 (tbc)



Transmedia Next LONDON: Storytelling for the 21st Century

Transmedia Next

Transmedia Next LONDON is a high-impact learning experience where all participants engage in a combination of theory and hands-on practice in the full cycle of development, design, production and distribution of transmedia works.

This intensive three-day workshop is aimed at media professionals from all branches of media, including film, television who already have a track record in their field of expertise and want to expand their skills into the transmedia domain. The curriculum covers conceptualising a transmedia idea, deciding which media platforms to use, writing stories that function effectively across multiple platforms, designing a transmedia storyworld, building in game mechanics and opportunities for audience participation, as well as production, finance and distribution considerations. Participants immediately apply what they learn by collaborating in teams to design and develop a transmedia concept based on a brief provided during the workshop. The event culminates in a live pitch session to a panel of industry experts where the teams present the results of their work. The entire workshop takes place inside a transmedia storyworld.

LEARNING OUTCOMES

A solid understanding of transmedia and its potential; practical tools and techniques to design, build and produce transmedia programmes; inspiration and confidence to design transmedia stories or expand existing properties into the transmedia domain; hands-on experience developing a transmedia pitch in a team-based setting.

Transmedia Next

Studio 54 – 21 Crawford Street
London W1H 1PJ – UK
T +44 (0)20 7558 8589

James Mullighan
james@transmedianext.com

Anita Ondine
anita@transmedianext.com
info@transmedianext.com

 TransmediaNext
 @transmedianext

TARGET GROUP

Film, television and game professionals: producers, directors, writers, script editors, commissioning editors, new media content providers, game developers and representatives from national and regional funding bodies.

DATES AND LOCATIONS

London – UK
July 17-19, 2013

FEES – €
950



€ priority to New MS + HR.

REQUIREMENTS

Minimum three years experience in media.

PARTICIPANTS 60

REGISTRATION DEADLINE

June 28, 2013

www.transmedianext.com/tnx13


TransmediaNext

08

NEW
TECHNOLOGIES



FRAME Future for Restoration of Audiovisual Memory in Europe

Institut National de l'Audiovisuel (INA)

FRAME is a two-week intensive training course on digital audio and audiovisual archive management, giving professionals a common technical language and knowledge.

The training course is divided into two five-day sessions, with the following objectives:

- to create networking facilities for European audiovisual industry professionals, and users and managers of film and television archives;
- to reinforce the knowledge and competence of European professionals in the field of preservation, digitisation and use of archives with the aim of training professionals to be able to define and implement a preservation and digitisation plan;
- to preserve and make accessible Europe's audiovisual heritage.

LEARNING OUTCOMES

Teaches professionals to analyse and design preservation systems and archiving systems and to digitise their collections; gives professionals working in the field of archives the relevant knowledge and competencies for evaluation of collection damage, technical and human resources and costs for implementing a preservation and digitisation plan; efficient cooperation and knowledge-sharing between archivists.

Institut National de l'Audiovisuel (INA)

Bureau 410 - bâtiment BRY

avenue de l'Europe 4 – 94366 Bry-sur-Marne – FR
T +33 (0)1 4983 2979 – F +33 (0)1 4983 2583

Delphine Wibaux
Camille Martin
frame@ina.fr

TARGET GROUP

European professionals working in the field of audiovisual media management, managers and users of television and film archives, heads of television and film archives, collections and rights owners, content creators for new media, producers, distributors and trainers.

DATES AND LOCATIONS

Bry-sur-Marne/Paris – FR

1st session: June 10-14, 2013

2nd session: October 7-11, 2013

FEES – €

1,000 per session; 250 per session with a scholarship.



✈️ (for scholarships)



REQUIREMENTS

Awareness of audiovisual, IT environment, web.

PARTICIPANTS

12 per session.

REGISTRATION DEADLINE

May 3, 2013

Screen4All Augmented TV

Avance Rapide



The multiplicity of screens is growing at an ever-accelerating pace, and so content must be adapted and enhanced for all these new types of display. So far, however, producers have not really taken this dimension into account, and many perceive these new media as just another channel, with no differentiating added value.

This training programme provides participants with the technological, methodological and economic knowledge necessary to master the production and distribution of content for new screens. It combines conferences and workshops, allowing trainees to put into practice the theoretical concepts that are presented at the beginning of each day in order to produce content for new screens (connected TV, tablets etc.) Trainees create a real interactive application from scratch. Every day, the course is opened to special guests from the industry through casual networking opportunities, boot camp-type exchanges, trade show tours, etc.

LEARNING OUTCOMES

Knowledge which allows participants to go further in terms of creativity and master better the technological specifications to produce content for new screens and consider the variety of screens on which a production can be displayed.

Avance Rapide

rue Victor Hugo 5 – 92310 Sèvres – FR
T +33 (0)1 4966 9780 – F +33 (0)1 4114 0998

Stephan Faudeux
stephan@avancerapide.com
Camille Hewitt

Screen4All

TARGET GROUP

Authors/screenwriters, directors, producers, production managers, programme unit managers, new media managers, post-production managers, IT programme developers, editors, technical managers, teachers.

DATES AND LOCATIONS

Paris – FR
November 2013

FEES – €

650



REQUIREMENTS

Precedence to holders of new media projects.

PARTICIPANTS

18

REGISTRATION DEADLINE

October 4, 2013

www.screen4all.eu
www.avancerapide.com



TransISTor 2013

CIANT – International Centre for Arts and New Technology in Prague

TransISTor is a multidisciplinary training initiative offering European professionals in the audiovisual sector a series of intensive trans-disciplinary workshop sessions focused on advanced new technologies employed in the production of feature films, documentaries and experimental media creations.

The programme consists of two stand-alone training sessions: 1. S3D Documentary storytelling and filmmaking; 2. S3D Fiction storytelling and filmmaking. These courses provide comprehensive S-3D training from a trans-disciplinary perspective while combining technical hands-on sessions with concept-based methodological introductions. They open up broader possibilities for documentary filmmaking by introducing the creators to methods for synthetic films. They make S3D techniques available to a broader spectrum of filmmakers, including authors of documentaries and of experimental cross- and trans-media productions. They broaden and enrich the portfolio of marketing techniques used in promotion and distribution of new audiovisual creations to fit various contemporary media usages.

LEARNING OUTCOMES

Increased competence and competitiveness; a better understanding of the changing needs of the European audiovisual market and industry.

CIANT – International Centre for Arts and New Technology in Prague

Kubelíkova 27 – 13000 Prague 3 – CZ
T +420 (0)2 9633 0965 – F +420 (0)2 9633 0964

Pavel Sedlák

pavel.sedlak@ciant.cz

Pavel Smetana

pavel.smetana@ciant.cz

info@ciant.cz

 TransISTor-Workshops-Series

TARGET GROUP

Scriptwriters, producers, distributors, film directors, cameramen, animators, professionals from the post-production field and from the animation industry, new media content providers and trainers.

DATES AND LOCATIONS

Karlsruhe – DE

1st workshop: September 16-20, 2013;

2nd workshop: September 23-27, 2013

FEES – €

Per session: 400, private individuals; 800, corporates.



REQUIREMENTS

No previous knowledge of topics necessary, but is a comparative advantage.

PARTICIPANTS

15 per session.

REGISTRATION DEADLINE

September 2, 2013

www.ciant.cz

www.transistor.ciant.cz

transistor 2013

VFX – Script to Screen

FÁS Screen Training Ireland



VFX – Script to Screen aims to inspire the creative film community in Europe to understand wholly and push the boundaries of VFX, and develop new and innovative stories for audiences in Europe and globally.

The programme has three main elements: concept development and visualisation, the production process and the post-production process. VFX – Script to Screen aims to provide participants with an overview of the current VFX landscape, and enable them successfully to manage a VFX project including 3D, throughout all its stages. The programme aims to explore further the development stage of VFX, detailing the scripting, planning, visual structure and storyboarding of a project using VFX through case studies, lectures and course work. There are three modules 5+3+5 days, all residential. The second involves significant immersion in a studio-based live shoot with crew, VFX supervisor and stereographer. All include plenaries, one-to-ones, mentorship and group work elements. VFX – Script to Screen aims to create a pool of flexible professionals, highly versed in VFX technology, terminology and fully familiar with the development and production processes.

LEARNING OUTCOMES

Skills and expertise to plan and project-manage a VFX project successfully, and understand the interaction between VFX, games and 3D; familiarity with the content and platforms now available to the industry, and identification of how best to plan for and exploit this content.

www.screentrainingireland.ie

FÁS Screen Training Ireland

27-33 Upper Baggot street – Dublin 4 – IE
T +353 (0)1 607 0500 – F +353 (0)1 607 7469

Helen McMahon
helen.mcmahon@fas.ie

 @screentraining

TARGET GROUP

Producers, directors, writers, cinematographers, production design, post-production and production support professionals who will benefit from this training.

DATES AND LOCATIONS

Module 1 – DE

Module 2 – IE

Module 3 – IE

Starts: May 2013

FEES – €

2,000



REQUIREMENTS

Significant production or post-production credits.

PARTICIPANTS 30

REGISTRATION DEADLINE

March 29, 2013

 **FÁS Screen Training Ireland**
CREATIVE TRAINING FOR PROFESSIONALS



VFX and Compositing for Animated Features, TV Series and Games

The Animation Workshop | VIA University College

The VFX & Compositing course aims to establish an artistic and technical learning environment that will enable highly creative and driven European computer graphics professionals to reach levels of excellence in fields of compositing and visual effects, and this for the animation as well as for the live action market.

Each week of the training activity will consist of artistic and technical lectures, film and game analysis, numerous and intense assignments, group critiques, evaluations, one on one critiques, tutoring and production simulation.

At the end of the course, the participants will have the opportunity to show and develop their show-reels under the supervision of a visiting industry expert, and they will then be ready to apply to and start working immediately as VFX artists for a European post-production company.

LEARNING OUTCOMES

Training in compositing and visual effects, augmented employability, exposure to a variety of highly skilled tutors from the best animation and film studios in the world.

The Animation Workshop I VIA University College

Kasernevej 5 – 8800 Viborg – DK
T +45 (0)8755 4952/55

Timothy Leborgne
tim@animwork.dk
Per Kristensen
perk@animwork.dk
info@animwork.dk

TARGET GROUP

Professionals from the animation and film industry, especially 3D, Maya, aspiring visual effects and 2D VFX artists wanting to move into 3D VFX, and/or wishing to upgrade their knowledge and perfect their skills.

DATES AND LOCATIONS

Viborg – DK
August 26-December 6, 2013

FEES – €
2,750



REQUIREMENTS

CV, motivation letter, portfolio/demo reel and track record.
Intermediary to senior proficiency level.
A high level of 3D software proficiency as well as solid drawing/visual skills.

PARTICIPANTS 14

REGISTRATION DEADLINE

July 19, 2013

www.animwork.dk



09

MULTI- DISCIPLINARY



Berlinale Talent Campus 2013

Kulturveranstaltungen des Bundes in Berlin |
Internationale Filmfestspiele Berlin

The Berlinale Talent Campus is a six-day international summit of talented up-and-coming filmmakers from all over the world.

Every year during the Berlin International Film Festival, the Campus brings together 300 selected talents and professionals from the international film industry. Located in close proximity to the Festival centre and the European Film Market, the Campus hosts many events with Berlinale guests and renowned filmmakers. It offers tailored coaching in all areas of filmmaking for small groups of selected participants, as well as project development in training programmes such as the Doc Station for documentary filmmakers, the Script Station for screenwriters, the Short Film Station for directors and the Talent Project Market for directors and producers.

LEARNING OUTCOMES

Project development skills; enhanced cultural understanding; broader knowledge, appreciation and active critical analysis of film as an essential cultural element and economic force.

Kulturveranstaltungen des Bundes in Berlin | Internationale Filmfestspiele Berlin

Potsdamer Strasse 5 – 10785 Berlin – DE
T +49 (0)30 2592 0515 – F +49 (0)30 2592 0519

Christine Tröstrum
troestrum@berlinale.de
Matthijs Wouter Knol
knol@berlinale.de

 BerlinaleTalentCampus

TARGET GROUP


Up-and-coming filmmakers from all over the world with various fields of expertise (actors, cinematographers, directors, distributors, editors, film critics, producers, production designers, screenwriters and sound designers/composers).


DATES AND LOCATIONS



Berlin – DE
February 9-14, 2013

FEES – €

None.

 for those not residing in Germany.

 Travel grants available.

  Travel grants available.

REQUIREMENTS

Selection of participants is at the discretion of the Berlinale Talent Campus.

PARTICIPANTS 300

REGISTRATION DEADLINE

September 2013 (for 2014)

www.berlinale-talentcampus.de



MEDIA DESKS & ANTENNAE



MEDIA Desks and Antennae

MEDIA Desks and Antennae are one-stop shops in each MEDIA Programme participating country for information on the various types of support available from the MEDIA Programme, and advice and technical assistance in applying for MEDIA co-funding.

AUSTRIA

info@mediadeskaustria.eu
www.mediadeskaustria.eu

BELGIUM

NL info@mediadesk-vlaanderen.eu
www.mediadesk-vlaanderen.eu

FR info@mediadeskbelgique.eu
www.mediadeskbelgique.eu

BULGARIA

info@mediadesk.bg
www.mediadeskbg.eu

CROATIA

martina.petrovic@mediadesk.hr
www.mediadesk.hr

CYPRUS

info@mediadeskcyprus.eu
www.mediadeskcyprus.eu

CZECH REPUBLIC

info@mediadeskcz.eu
www.mediadeskcz.eu

DENMARK

mediadesk@dfi.dk
www.mediadeskdenmark.eu

ESTONIA

info@mediadeskestonia.eu
www.mediadeskestonia.eu

FINLAND

kerstin.degerman@ses.fi
www.mediadeskfinland.eu

FRANCE

info@mediafrance.eu
www.mediafrance.eu

MEDIA Antenne Strasbourg

media@strasbourg.eu
www.mediafrance.eu

Antenne MEDIA Grand Sud

media@regionpaca.fr
www.mediafrance.eu

GERMANY

info@mediadesk.de
www.mediadesk-deutschland.eu

MEDIA Antenne München

info@mediaantennemuennenchen.de
www.mediadesk-deutschland.eu

MEDIA Antenne Düsseldorf

media@filmstiftung.de
www.mediadesk-deutschland.eu

MEDIA Antenne

Berlin-Brandenburg
mediaantenne@medienboard.de
www.mediadesk-deutschland.eu

GREECE

c/o Greek Film Center
info@mediadeskhellas.eu
www.mediadeskhellas.eu

HUNGARY

info@mediadeskhungary.eu
www.mediadeskhungary.eu

ICELAND

mediadesk@iff.is
www.mediadesk.is

IRELAND

info@mediadeskireland.eu
www.mediadeskireland.eu

MEDIA Antenna Galway

enm@media-antenna.eu
www.media-antenna.eu

ITALY

info@mediadeskitalia.eu
www.media-italia.eu

Antenna MEDIA Torino

info@antennamediatorino.eu
www.media-italia.eu

LATVIA

lelda.ozola@nfc.gov.lv
www.mediadesklatvia.eu

LITHUANIA

info@mediadesklithuania.eu
www.mediadesklithuania.eu

LUXEMBOURG

karin.schockweiler@mediadesk.etat.lu
www.mediadesklux.eu

MALTA

mediadesk@gov.mt
www.mediadeskmalta.eu

NETHERLANDS

info@mediadesknederland.eu
www.mediadesknederland.eu

NORWAY

mail@mediadesk.no
www.mediadesk.no

POLAND

biuro@mediadeskpoland.eu
www.mediadeskpoland.eu

PORTUGAL

geral@mediadeskportugal.eu
www.mediadeskportugal.eu

ROMANIA

info@media-romania.eu
www.media-romania.eu

SLOVAK REPUBLIC

info@mediadesk.sk
www.mediadeskslovakia.eu

SLOVENIA

mediadesk.slo@film-center.si
www.mediadeskslovenia.eu

SPAIN

info@mediadeskspain.eu
www.mediadeskspain.eu

MEDIA Antenna Barcelona

media_antena.cultura@gencat.cat
www.antenamediacat.eu

MEDIA Antenna San Sebastián

info@mediaeusk.eu
www.mediaeusk.eu

MEDIA Antenna Sevilla

info@antenamediaandalucia.eu
www.antenamediaandalucia.eu

SWEDEN

mediadesk@sfi.se
www.mediadesksweden.eu

SWITZERLAND

info@mediadesk.ch
www.mediadesk.ch

UNITED KINGDOM

england@mediadeskuk.eu
www.mediadeskuk.eu

MEDIA Antenna Glasgow

scotland@mediadeskuk.eu
www.mediadeskuk.eu

MEDIA Antenna Cardiff

wales@mediadeskuk.eu
www.mediadeskuk.eu

NOTE: List correct as of November 30, 2012.

NOTES

A series of horizontal dotted lines for writing notes.

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