

UNLOCK the Industry

A think tank to sharpen the future of the european audiovisual sector

founded by:



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UNLOCK the Industry: What will pandemic cinema look like?

Summary of the outcome

THINK TANK

**This pandemic has pushed us to change our habituated thought and practice. Those changes are here to stay.
“Change is uncomfortable. The advantage of COVID is, we all got uncomfortable.”**

Over the course of two days, a total of 22 young talents and experts of the European film industry met for the first time for a workshop to jointly shape the future of the industry and to confront the effects of the pandemic, discuss them together and identify fields of action.



CALL 1

These calls have evolved from our conversations with experienced industry professionals, new talents and students of film.

"We need to change the mind-set of filmmakers, to start a paradigm shift from narrator to creator, from ego-centered to human-centered, from top-down narration to audience-focus."

This pandemic has accelerated the impact digitization has on our INDUSTRY: We must reconceive cinema as a mental space and a social experience; redesign festivals as curated forums for quality assurance, content branding, and networking; rethink distribution in a single digital market of audiovisual narrative as a shared responsibility for all involved in the value chain; restore storytelling to be a potential space of resonance with and for the audience.

CALL 2

"If we want to change the industry, we need to change the filmschools."

This pandemic has made apparent FILM SCHOOLS need to embrace transfiguration. They must reinstitute themselves as incubators for the future of the audiovisual narrative, hotbeds for disruptors and change makers of the established systems, training grounds for the intercultural exchange and maker spaces for new workflows in a digital world.

"How can we tinder in a festival space?"

Festivals will return to host live events, yet they will hold on to the digital extension that allowed them to reach wider audiences and invite guests

from around the world. Festivals have to become tech savvy. Curators have to figure out how carry the content brand their festival represents into the digital realm. Hosts and facilitators have to design for the unexpected to happen in the digital space, whether it be a chance meetings or surprising conversations.

CALL 3

The cinema window should be reframed as the premiere window. The pandemic has shown us that the exclusivity of the cinema window has become obsolete. This space of resonance has been shut down for months and will remain so for an indefinite time. We must ask ourselves: "How many cinemas will re-open?" And yet our funding system upholds a linear release scheme, particularly in regards to debut films. And in any case, most films cannot reimburse their production costs via cinema release. We need to change the funding and financing structures. We demand a change in premiere policy to include VoDs. Films like K.NGURUCHRONIKEN have shown, the audience is willing to buy premiere tickets for online viewing.

Alert

In our conversations, a glitch was identified in the CORONA AID PACKAGES for the industry.

Whereas productions affiliated with established players in the system are given support, new-comers, production start-ups and student films are not considered in the scheme.

This policy enhances sclerosis in a time when agility is key.



Participants

"We need to change the mind-set of filmmakers, to start a paradigm shift from narrator to creator, from ego-centered to human-centered, from top-down narration to audience-focus."

We would like to thank...

Claudia Loewe Managing Director, Deutsche Filmakademie Produktion GmbH

Annegret Richter Managing Director, AG Animationsfilm e.V.

Helge Albers Chief Executive Officer, Film Fund Hamburg Schleswig-Holstein

Anne Ballschmieter Artistic Director, FIRST STEPS AWARDS

Astrid Kahmke Director Virtual Worlds Festival, Head of the European Creators' Lab

Lorenzo Fiuzzi CEO, Filmatique & MIA Market Rome

Antoine Simkine President, ACE Producers

Amos Geva International Relations Manager, T-Port Online Market for Student & Short Films

Niv Fux CEO, T-Port Online Market for Student & Short Films

Dr. Wolf Osthaus Director Public Policy DACH, Netflix

Philipp Barnett Freelance Producer

Nicole Schroeder Independent Consultant for the swiss Industry

Jamila Wenske Managing Director and Producer, Achtung Panda!

Marisa Meier Freelance Producer

Alexander Dreissig Film student

Judith Frahm Film student

Tamara Denic Film student

Fritzie Benesch Film student

Lavina Stauber Film student

Christian Siée Film student

Lukas März Film student

Julian Haisch Film student

...for their participation and contributions.



Questions discussed

"We need to get out of the traumatized situation and write a manifesto for film schools."

We discussed the following questions in eight sessions:

Open the box! What are the new impulses cinema needs today?
Film festivals in times of change! Do we know how to stream?
From co-development to international financing! How should co-production evolve?
No more kissing! What do we do when humans are restricted from working on set?

Further details of the conversations

"Our industry needs to be modernized and democratized."

The impact of Digitization

"We have to be open minded for the possibilities of digitization. The direct connection to consumers is the big advantage."

Digitization erased the boundaries between film and television. Creating audio-visual narratives has become all about story because the formats are now fluid. There are no more limits to formats, platforms and output.

"We need to produce for the audience and go where the audience is."

Festivals

"Festivals will remain hybrid events."

Festivals will return to host live events yet they will hold on to the digital extension that allowed them to reach wider audiences and invite guests from around the world. Festivals have to become tech savvy and learn to find agile solutions to technical issues, make intelligent use of apps and create inspiring spaces, become safe platforms for the industry, network the new talent with the experienced professionals. Curators have to figure out how carry the content brand their festival represents into the digital realm. Hosts and facilitators have to design for the unexpected to happen in the digital space, whether it be a chance meeting or surprising conversation.

"How can we tinder in a festival space?"

Gate crashing

How can new talents and students bypass the gate keepers as they do in the analogue world.



„New talents and students will have to learn to hack the digital systems to bypass the gate keepers. They are the element of surprise.“

What digitization has to offer for festivals

1. bigger range
2. you can get closer to the stars", everyone's zoom window that has the same size
3. productions get more international, international exchange becomes easier
4. you can involve the audience in a better way

“You have to use the new possibilities, not cry for the old ones.” networking in the industry

We have to see the new chances in new digital developments. You can meet more people digital, you just have to find the right form of digital networking.
“You have to make yourself ,findable”

Addressing the audience at large

We need to remember that television at large (all channels) only reaches 28% of the audience

VoD reaches 8% audience of the audience whereas youtube (aVoD) reaches 25% audience.

Our audiences represent only a segment of the citizens that have all payed for us to create content for them via tax incentives, funding schemes or broadcasting levies.

Make films for the people, not for the industry and create instruments to make films more accessible.

Premiere window

The cinema window should be reframed as the premiere window.

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We demand a change in premiere policy to include VoDs. Films like KÄNGURU-CHRONIKEN have shown, the audience is willing to buy premiere tickets for online viewing.

Re-envisioning the cinema experience

Platforms are all about content, cinema is about experience.

“We need to re-own the cinema space.”

Virtual cinema could be a great chance for local movie theaters to monetize on an additional distribution channel, especially for smaller films that are not in the theatre's on-site program.



We (students) need to prevent the cinema from becoming an opera house." Cinema should be reanimated in small and rural communities. Filmland Sachsen is a beautiful example (<https://www.filmlandsachsen.de>)
"Technology has been democratized, anyone can do cinema on the fly."

Viewing habits

"Let's go back to 'Easy Rider' and 'Raging Bull' in the 60s when the industry changed a lot."

We have to rethink viewing habits and maybe change them. Film has the ability to change peoples' minds. Viewing habits have already changed due to digitization and storytelling will have to change to comply to the restrictions imposed by the pandemic. We need to adapt to the current situation.

Collaboration

"I need to get out of my own comfort zone more often and just try to internationally co-work. Because there is nothing to lose."

We should connect earlier with other cultures. This has to already happen in film schools. We should begin international collaboration already in the phase of development. We need to have conversations and there need to be medi-

tators to "translate", help us with conversation-, structure and role development. We must gain knowledge of other languages and cultures.

"Start the change at filmschools. Create more and better opportunities for exchange (Film festivals, Erasmus-Program)."

Laboratories

"We need more team spirit."

It needs laboratories to experiment with collaboration in development and working across industry sectors. The European VR Creator's Lab or Turino Film Lab are great examples. Create a teamwork-based environments.

"We need creative spaces for film makers."

Working across sectors

We need to learn from other sectors. What does each artform do better than others? How do the digital pipelines of the animation industry work? What artforms could help us redefine our audiovisual expression when filming physical intimacy is dangerous for the actors and expensive to produce? How do harness technology that will be able to replace the actor?

"We need to see this pandemic as a chance to become creative and open up our mind to other industries like gaming."



Biographies of the Participants



Alexander Dreissig

Alexander studied Film Studies at the Free University of Berlin from 2013 to 2017. At the same time, he worked on numerous national and international film productions. Among others, he worked on the series "You Are Wanted" and the film "Atomic Blonde". Since 2018, he has been studying production at the Filmakademie Baden-Württemberg.



Tamara Denić

Born in Bosnia in 1992, emigrated to the Bavarian wasteland in 1993. Completed a Bachelor's degree in Art & Multimedia with a minor in Media Informatics at Ludwig-Maximilians-Universität in Munich in 2016, majoring in Moving Image. Studying film directing at the Hamburg Media School since October 2020.



Judith Frahm

Judith moved from Hamburg to Berlin in 2014 and studied Theatre Studies and Political Science at the Free University of Berlin. From 2018, she worked in various positions at Bavaria Fiction, including as a team assistant to the management. Since 2019, she has been studying film and television production at the Film University Babelsberg KONRAD WOLF.



Lavina Stauber

Lavina Stauber, *1996, did her Bachelor's degree in Media Culture and German Literature at the University of Cologne. She worked and interned at WDR.de and Bayrischer Rundfunk. Since autumn 2017, she has been studying in the screenplay department at the University of Television and Film Munich.



Fritzie Benesch

During her studies of visual communication at Berlin University of the Arts (UDK) Fritzie Benesch worked for several film production companies such as DETAILFILM and UNAFILM focusing on award winning european coproductions. Since 2019 Fritzie is studying Film and Television Production at the Film University Babelsberg KONRAD WOLF.



Christian Siée

Born in 1996 and grew up in Rheinhessen. From 2016, Bachelor in Media Business at the Stuttgart Media University and Los Angeles as a Fulbright scholarship holder. Various positions in film and television, including Bavaria, W&B, SWR. Has been studying production at the Hamburg Media School since October 2020.

**Nadine Adler**

Nadine Adler Spiegel heads the Migros Culture Percentage Story Lab, a newly founded laboratory for audiovisual narrative formats. She has been working for Switzerland's largest private cultural promoter since 2015. Before that, she designed and implemented marketing campaigns for various distributors and production companies. A film scholar and Germanist by training, her professional career includes numerous engagements at film festivals, in cinemas and in editorial offices.

**Claudia Loewe**

After studying production at the HFF Munich, Claudia Loewe worked as a freelance production manager on feature films such as JENSEITS DER STILLE. Further positions as production manager at Deutsche Columbia Pictures Filmproduktion and as head of the production class at the DFFB followed. Since 2006 she has been managing director of

the Deutsche Filmakademie Produktion GmbH and produces the DEUTSCHE FILMPREIS as well as the FIRST STEPS Awards.

**Lukas März**

Screenwriter Lukas März has been studying at the HFF Munich since 2016. He gained work experience as an editor for Sat.1 and in the development of international series at Studiocanal. In 2019 he developed a mystery series for TV60. In 2020 he was shortlisted for the German Young Screenwriters Award.

**Anne Ballschmieter**

Anne Ballschmieter, director of FIRST STEPS – Germany's best-known young talent award, together with Jennifer Stahl. Previously, the media scientist worked in film and nominee management. Between 2012 and 2016 she was also responsible for Communication & Marketing at the European Film Market.

**Julian Haisch**

Julian Haisch was born in Stuttgart in 1995 and discovered his affinity for film early on. He therefore studied audiovisual media from 2014 to 2018. Since 2018, he has been studying production at the Filmakademie Baden-Württemberg. In addition to his studies, he works as a freelance production and recording manager.

**Helge Albers**

Helge Albers has been Managing Director of Filmförderung Hamburg Schleswig-Holstein since the beginning of April 2019. He has been in the film business for almost 25 years: from being a student at the Babelsberg Film Academy to part-time jobs as a sound man, lighting technician or set designer, the former producer is, in his own words, still fascinated



by the insane process of filmmaking. In 2015, the short film he co-produced, "AVE MARIA", received an Oscar nomination, and in 2016 he won a Lola for Best Documentary with "ABOVE AND BELOW". After the insolvency of "Flying Moon" and the relaunch with "Achtung Panda!" of a production company focusing on German-Chinese co-productions. His experience as a producer, managing director of the VDFP, as a committee member of the FFA, at the World Cinema Fund and the German Film Academy ultimately brought him to Germany's northernmost film funding organisation.



Annegret Richter

Annegret Richter studied communication and media studies at the University of Leipzig and worked there as a research assistant on film and television topics from 2002 to 2008. She is particularly interested in the socio-political contexts of the media industry and the versatile possibilities for implementing good film stories. Since 2015, she has worked as the managing director of AG Animationsfilm, the federal association of the German animation film industry. Before that she was festival director of Filmfest Dresden and head of the animated film section at the Leipzig International Festival for Documentary and Animated Film. She is also active worldwide as a curator, consultant and moderator for animation, documentary and short film.



Astrid Kähmke

Astrid has worked in the film industry for almost two decades, most recently as a producer of international feature films. She is head of the European Creators' Lab, director of the Virtual Worlds Festival and on the awards committee of the FFF Bayern, as well as on numerous international juries and committees focusing on narrative XR.



Lorenzo Fiuzzi

An entrepreneur in spirit, and devoted advocate of the arts, Lorenzo has in addition to his producing work been involved in the development of many innovative film projects in New York. In November 2016 he founded Filmatique, bringing over 300 foreign titles to US and Canada audiences to this day. In 2017, while in Italy, Lorenzo has theatrically released across the country films such as Metro Manila, by Oscar nominee Sean Ellis, and Gueros by Silver and Crystal Bear winner Alonso Ruizpalacios. Lorenzo is also in charge of Special Projects Development for MIA Market, as well as a consultant for the development of the new digital platform of the Italian leading art-house distribution company Lucky Red S.r.l.



Antoine Simkine

Antoine Simkine is lead producer and managing director of the Paris based Les Films d'Antoine which was founded in 2004. As a producer for Les Films d'Antoine, he has produced or co-produced many feature films that were presented and awarded in Berlin, Sundance, Toronto, Karlovy Vary. Antoine has founded in 2013 Digifilm Corporation, a start-up offering an innovative solution for the long-term archival of film assets. Antoine has participated in ACE Producers , EAVE+ and INSIDE PICTURES, and he is a member of the European Producer's Club, the EFA and the Cesars. Currently, he is the president of ACE Producers.



Marisa Sarah Meier

MARISA SARAH MEIER was born in Zurich in 1992. In 2019, she graduated from the Filmakademie Baden-Wuerttemberg with a major in International Producing and the feature documentary Closing Time (winner of the Ciné+ Special Jury Award, Locarno Film Festival 2018). She participated in various international programs at la fémis in Paris, UCLA in Los Angeles, Al Quds University in Ramallah, goEast East-West Talent Lab and currently the Robert Bosch Film Prize. She's the co-founder of the Schleswig Holstein based production company Intuition Club, together with the director Dennis Stormer. Today she works as a writer, executive and freelance producer in Switzerland and Germany, focusing on socially relevant stories.



Jamila Wenske

Jamila Wenske grew up in Berlin (East), studied at the filmuniversity Konrad Wolf in Babelsberg and post-graduated at the German-French Masterclass in Paris and Ludwigsburg – L'Atelier. She now runs the Berlin and Offenburg based production company ACHTUNG PANDA! / ACHTUNG PANDA! SUR with Producer Melanie Blocksdorf, alongside

Junior Producer and Greenshooting Consultant Fabian Linder. Jamila Wenske was previously Managing Partner and Producer of One Two Films GmbH, which she co-founded 2010. Jamila is a member of ACE, EAVE, AN – ATELIER NETWORK, the European and the German Film Academy. In 2018, she was named one of the 10 PRODUCERS TO WATCH by Variety. In 2019 she participated in the first female leadership program SHIFT, which was designed by the ERICH POMMER INSTITUTE.



Amos Geva

Amos Geva is the international manager of T-Port, the online platform for short & student films supported by MEDIA. His background as a filmmaker and independent producer focused on international co-productions brings him to the forefront in building bridges between the film industry as a business and young talents as filmmakers. An alumnus of the Atelier Ludwigsburg-Paris, Geva has won numerous awards in renowned international film festivals both as director and producer.

**Dr. Wolf Osthause**

Dr. Wolf Osthause joined Netflix in September 2019 as Director Public Policy, responsible for regulatory and political issues of the internet entertainment service in Germany, Austria and Switzerland. With a doctorate in law, he has many years of experience in the media and Internet industry, including management positions at Unitymedia / Liberty Global,

United Internet AG, eBay and the ICT association BITKOM. In addition, he is a lecturer in Internet and media business law at the University of Göttingen and was an expert member of the German Parlaments Enquete Commission "Internet and Digital Society" from 2010 to 2013.

**Nicole Schroeder**

Mentor and strategist for film and media projects. History of working in the film industry, film production to teaching at Zurich University of the Arts, from creating professional training for the audio-visual industry to co-managing a foundation. Experienced innovator, skilled in building coalitions and working towards collaboration, inclusion and the integration of new perspectives.

**Philipp Barnett**

Philipp Barnett is a Line Producer/DGA UPM, with over 15 years of experience in setting up and managing production teams to deliver original content in a variety of formats, including television, theatrical and new media. He has worked with A-list talent creating network/studio content with exceptional production value at budget levels ranging from full scale to ultra low. Philipp's areas of expertise include scheduling, budgeting, crewing, cash-flow management, tax credits/production rebates, above and below-the-line agreements, production legal, clearances and music licensing. Philipp is fluent in English and German, basic French. He is a US and EU citizen with work eligibility in both territories.

He is a member of the Directors Guild of America.

**Niv Fux**

Niv Fux is the co-founder and managing director of T-Port – an online distribution platform for short and student films. He completed his bachelor's Magna Cum Laude in film at Tel Aviv University in 2015, and in 2019 gained his master's degree in Arts & Society from Utrecht University, with film festivals and digitization as his primary fields of research. Between 2015–2017 He worked as artistic director of Tel Aviv International Student Film Festival, considered the largest student film festival in the world. As a film editor, Niv has also edited short films that garnered awards in festivals worldwide, including Tribeca Film Festival.



Biographies of the Curators



Inga von Staden

is the strategic lead with the non-profit organisation "Interactive Media Foundation" based in Ludwigsburg and Berlin, Germany. She also teaches cross-media content development at a range of universities and film schools, speaks at conferences on digital media and facilitates workshops at industry events in Germany, Europe, UK, Israel and India. Inga von Staden has worked as an author, creative director and creative producer in audio-visual media (film, TV, Games and Expanded Reality). Her fascination for the digital transformation and its implications for culture, society and business have made her a builder of bridges and networks in the paradigm change. She has initiated and supervised a range of media and technology related projects, coached start-ups, advised private enterprises and public institutions, curated events, defined new job profiles for the emerging media sectors and created educational programs and professional training.



Philipp Maurice Raube

is graphic designer, producer and match maker. He produced the debut film SCHWIMMEN by Luzie Loose which premiered at the 32nd Busan International Filmfestival and won the Gold Award at the 52nd International Hof Filmfestival and has since traveled around the world. Since 2018 Philipp has been working at the renowned film production FILMTANK and founded his own production company DIE NEUE LUX in 2019 to follow his vision and open possibilities for co-production within the Pan-European market. As the director of YOUNG BLOOD, he has been involved in the promotion of young german filmmakers. The program is a platform for young filmmakers to meet industry members and financiers at the Berlinale Film Festival. He developed the event as an incubator for new German narratives. Currently he is the head of the industry at the Film Festival Max Ophüls Preis to bring new ideas and different perspectives to this hub.

