

CONFIDENTIAL DISCUSSION DRAFT

A Strategy For Upskilling Screen Producers

A. Proposal

1. That SPADA develops a professional training and development strategy to ensure that NZ screen producers develop and maintain the required creative, financial, management and entrepreneurial skills and networks for success in the screen production industry now and in the future.

Recommendations:

Being developed.

B. Background

2. NZ screen production companies and their producers, as the holders of intellectual property, have a crucial role in underpinning the growth of the NZ screen production industry and the businesses and infrastructure which service it. The function of a producer is not always well understood, and their critical contribution in growing the industry is in danger of being overlooked. Put simply, the domestic industry will not grow unless there are skilled, entrepreneurial producers who can access new reliable sources of finance and put attractive production packages together.
3. There is also a shortage of competent, skilled producers working within larger production companies. This is particularly an issue for television focussed production companies, but not exclusively so. This shortage hinders the principals of those companies by requiring them to work on and/or heavily oversee actual productions, which detracts from time available to plan company growth. It also limits the opportunity for producers to develop specialist expertise, strategic alliances and to benefit from the knowledge and experience of senior producers.
4. Production growth in New Zealand must be funded, in the main, from foreign sources because the market size in New Zealand limits the total domestic funding and commercial revenues that can be generated.¹ Dependence on the global market is not unique to New Zealand: even in countries with much larger domestic markets (USA, UK) most productions factor in the expectation of foreign revenue.

¹ By way of example, the net cinema box office revenues from the top 10 releases in most years would not cover the full production budget of a \$3 - \$5 million New Zealand film, even with successful exploitation of the ancillary markets. Equally, the maximum advertising revenue that can be generated from a prime time TV hour does not cover the full production cost of higher budget documentaries or drama. These realities underpin government subsidy of local content for cultural reasons, but there is a limit to government funding for screen production.

5. New Zealand producers will only make the most of the potential in the global and domestic market for film, television and new media screen content (whether programming or advertising) if they have the entrepreneurial, creative, financial, and management skills and networks to compete in this highly competitive, rapidly changing environment.
6. The government has targeted the screen production industry as one of the creative industries which could spearhead NZ's economic growth.² It expects the private sector to take the lead. To this end, Industry NZ has convened a Screen Production task force comprising the highest turnover businesses, which met for the first time in March 2002.³
7. The government's policy document *Growing an Innovative NZ* identifies three ways of developing skills and talent as part of an overall growth strategy:
 - Grow more talent
 - Attract overseas talent to live and work here
 - Embrace the talents of New Zealanders currently living and working overseas for the benefit of New Zealand and New Zealand companies
8. In respect of the second and third points, the film and television industry already successfully attracts overseas talent to work here on a project by project basis, and has a high profile diaspora of successful creative talent. There is a number of highly successful New Zealand producers and high-level film and media company executives working around the world who provide a supportive informal network for producers operating out of New Zealand.
9. The New Zealand screen production industry can focus on strategies to grow New Zealand talent, particularly those who base their businesses here.

Grow more talent

10. The policy statement proposes, in each of the target industries, to undertake a strategic analysis of comprehensive data on opportunities, capability, investment and trends which will inform decisions on the extent and nature of government involvement in the sector. Industry NZ is already underway by having
 - Commissioned *The Business of Filmmaking in New Zealand: a scoping document* (Innovation & Systems with assistance from Keiller MacDuff July 2001), a paper widely seen as inadequate
 - Established the Screen Production Industries Taskforce (leading businesses by turnover – see footnote 3). Industry NZ believes that this group should determine all INZ screen industry funding proposals
 - Awarded a tender to the NZIER for a Capability Study on the NZ Screen Production Industry – to reveal the breadth and depth of the New Zealand screen production skill base, with a view to developing strategies to

² See Appendix 1

³ Originally comprising SPP, Touchdown, Daybreak, Gibsons, Cloud 9, Silverscreen, Taylormade, Natural History and Weta/Wingnut. The group has now grown considerably to include representatives outside the original idea of the largest screen companies.

address any gaps. The map will be modelled on the *Creative Industries Mapping Documents* (<http://www.culture.gov.uk/creative/>).

- Launched the World Class New Zealanders Initiative (International Business Exchange and Business Missions programmes)
 - Investment NZ has also commissioned PricewaterhouseCoopers to undertake a study on comparative incentive arrangements.
11. Most businesses represented by the Industry NZ screen production taskforce are positioned to lead that growth. They, and the next tier of companies will, however, require a cohort of skilled producers who are committed to developing and maintaining specialist knowledge and abilities to sustain that growth over time. A plan for developing that cohort is timely, as well as identifying emerging entrepreneurs who may not wish to progress their career through one of the big production houses.
 12. In terms of training opportunities, New Zealand producers are at a disadvantage compared to their international colleagues. Not only do aspiring producers in the USA, UK, Australia, Canada and the EU, have greater access to specialised advanced education at tertiary level (Film & TV Schools), as well as on-job training in businesses with the infrastructure and capital base to support it, but in the EU member countries, the UK, and Ireland in particular, there are government supported policies and plans designed to increase the capability of working producers.
 13. In New Zealand, the screen production industry continues to benefit from the training delivered by the BCNZ and the National Film Unit through the 1970s until the late 1980s. Many of those producers are now mid career and several are on the point of retiring (especially those who did not develop a significant company structure). Structured industry training has been an infrastructural casualty of a purchase model for television programming. Nevertheless producers employed and developed by Communicado, South Pacific Pictures and others have moved on to establish and develop new production companies.
 14. An industry (Film and Electronic Media) ITO was developed in the early 1990s, established in 1997 but folded in 2000. There are comprehensive unit standards for producers and production management up to level 7 still registered with NZQA (due to expire December 2002) which are taught at some level by up to 14 accredited providers. These unit standards are monitored by the ITVA. The ITO was not sustainable however as it attempted to move into managing workplace based training as the funding and training structures did not accommodate a freelance, project based independent industry, which has characterised the deregulated television environment.
 15. Today, only the largest companies with a sufficient critical mass of on-going production (eg. SPP, Touchdown, Natural History NZ, TVNZ) have an on-going need and capacity for in house, on the job training, which is still nevertheless relatively small-scale. There is a gap between the needs of companies such as these and the graduates from tertiary training, and another gap between these companies and the needs of classic entrepreneurs (who traditionally do not like working within another's company)

16. SPADA, representing screen producers, is well positioned to devise and manage a structured modular approach to producer professional development for mid level working producers which responds to their specific needs and complements any initiatives sponsored or devised by other sectors of the industry (eg. The Writers' Foundation, NZFC, WIFT, Nga Aho Whakaari, companies such as South Pacific Pictures, Touchdown, Natural History NZ, TVNZ). It seems sensible to use an existing infrastructure than create yet another small industry organisation.
17. Such a strategy ideally will fit in with any overall strategy for industry training ultimately developed in response to the Industry NZ capability study. Experience suggests the needs of the New Zealand industry are similar to those of others around the world and the training already offered by others will provide models of what can be adapted for use in New Zealand.
18. The outcome focus will be twofold:
 - ❑ on developing producer skills in identifying and acquiring new production investment money. This will of course involve creative elements but the goal must not be lost sight of: to encourage a new range of producers who are less focused on domestic subsidy and more on growing the total production pool by leveraging subsidy and attracting new investment
 - ❑ on developing training options for producers who prefer at this stage at least to work within a larger infrastructure

C. *International Models*

The European Union, the UK and Ireland have explicit policies for developing the capability of their screen production industries.⁴ For the purposes of scoping the options for upskilling mid level producers in New Zealand, these models are worth exploring, while acknowledging the unique aspects of the New Zealand environment.

European Union

19. The implementation of the European Union Audiovisual Policy began in 1990 and has now reached Phase 3 (Media Plus 2001-2005⁵) with a budget devoted to Media Plus Training in Management, Scriptwriting and New technologies of 50m euros. The Media programmes have been designed to complement individual country initiatives, and examples of what the UK is doing for film and Ireland for screen production are listed in Appendix 1.

⁴ Australia, Canada, UK, Ireland, most EU countries and USA have specialised film and television tertiary level training, supported usually by agreed industry standards (eg Skilset in the UK) which generally provides the platform for entering the film and television industries at a more advanced level than that offered in New Zealand. This paper does not however, address the options for initial education at tertiary level.

⁵ See attached table of activities

20. It is worth noting that the NZFC has already brought some of these initiatives with respect to film, to New Zealand or has expressed an interest in doing so. Nevertheless there are some programmes, which will not be a priority for the NZFC, which may yet be of value to producers for whom film is not their prime or only focus.

United Kingdom

21. The Film Council considers training as integral to developing a sustainable and entrepreneurial British film industry, and budgets £1m for this.⁶ In its first three years of operation, the Council declared it would support training exclusively in two key areas:

- script writers and development executives;
- business executives, primarily producers and distributors.

With a focus on training in:

- project development,
- marketing,
- business and entrepreneurial skills,
- and raising the level of awareness of the international marketplace.

They support a number of programmes and attachment schemes to do this with a special emphasis on producers who can manage development effectively with a market focus. An example is the current *Inside Pictures* KUNN Modular programme in London, with a session in LA over a year sponsored by UIP and Dorsey Whitney. Other initiatives aimed at building strategic links with the US independent film industry (particularly that based in New York) are also underway.

22. For television, the BBC continues to offer comprehensive on job training schemes in all areas of television, new media and radio, including a production trainee scheme.
23. Producers in the UK have access to a wide range of specialised industry and government supported tertiary qualifications, at an initial level, professional development short courses operated by e.g. National Film & TV School and all the short term and longer term EU Media Plus initiatives, such as the Media Business Schools, the EAVE programme, ACE etc.

Ireland

24. In the early 1990s a cross sector committee undertook a comprehensive analysis of the training needs of the Irish screen production industry. Known as the STATCOM report *Training Needs to 2000*. The publication is pending of a report which assesses the progress to 2000 and looks forward to 2006. This report resulted in Screen Training Ireland (based at the FAS –national training and employment authority) which has a team of seven which coordinates training across the sector. There are short and longer courses for skills updating and upgrading, bursaries, traineeships, overseas training placements, project based courses e.g. Arista and Moonstone, provision for training trainers, and programmes devoted to enterprise

⁶ By way of comparison it devotes £16m to production; £5m development; £0.2m export promotion

and business skill development. A sample of programmes is included in the appendices.

D: Developing a framework of initiatives for NZ

25. SPADA envisages developing a framework which allows a flexible, staged and multifaceted modular approach to upskilling screen producers working in film, television and digital media. Any framework must recognise that the New Zealand screen production regulatory and funding environment is unique and the domestic market is very small. It would focus on a mix of developing:

a. **INDIVIDUALS: Programmes focused on talented selected individuals**
Including secondments, internships, mentorships and bursaries – but also initiatives like Inside Pictures

b. **GENERIC SKILLS: Courses addressing more generic producer skills and knowledge requirements**
Models range from the longer term structured EAVE programme, to Screen Training Ireland's short courses for Emerging Producers and Strategic Business Development programmes, or their TV Distribution in the International Marketplace courses.

c. **PROJECTS: Programmes focused on specific film and television projects and their creative teams**
This approach would take promising projects in development and offer intensive development to further their creative and market potential both within New Zealand and internationally. The NZFC has introduced such an approach for some film projects and a similar approach could be taken to major drama and documentary series targeted at international broadcasters, and domestic including Maori television. There are models for this in

- i. Media Business Schools (Film, TV, Marketing and Distribution); Cinemart, IFP – the Independent Film programme (in New York), focus on financing and or marketing and distribution
- ii. Moonstone, Arista, ACE, North by Northwest, Script Factory, Draft Zero, Pilots, La Feis – Archi doc – established market focused creative development

d. **GROUPS: Structured group programmes**
Visits offshore, for business and trade missions/export networks and also inward missions – eg film and television markets as well as business to business co-production missions

See *Appendix 2* for further brief details.

26. It is proposed to pick and mix ideas from available international models to address the development of financing, budgeting, creative, international marketing and distribution skills essential for a producer to succeed in a competitive global market. At times it may be advisable to bring the programme itself to New Zealand, at others to use the course framework to tailor programmes for the needs

of New Zealand producers. The skill and experience of New Zealanders both here and abroad should not be overlooked in designing the options.

27. It is also proposed to devise short courses specifically related to New Zealand aspects of screen production.
28. Producer development in the past ten years has been ad hoc. Producers come to the job by a wide variety of routes, and develop their skills on the job. Few NZ based producers have received a formal tertiary level qualification in producing for film or television, or related audiovisual media. Increasingly, a significant number of NZ directors and writers are undertaking formal specialised degrees in their craft at universities in Australia, UK and the USA, but this is less so for producers. Apart from the time away from income-generating activities, little or no realistic funding has been available for producers in any case.
29. The SPADA conference has provided a regular forum for producers to track trends and upskill using both New Zealand and offshore expertise. The NZFC has supported producers to attend the main markets and other initiatives such as IFFCON on a case by case basis. The Project Blue Sky development programme imported some useful courses from AFTRS and mounted basic business courses. One off programmes funded by the NZFC or television over the years have provided useful and significant input relevant to specific priorities at the time, eg comedy writing for television. Trade New Zealand supports a limited number of export networks. To ensure that any benefits are on-going, not ephemeral, an overall multi year plan and some continuity will allow individual producers to address the own skill needs when they need them.
30. Given the resources the NZFC and the Writers Foundation have committed to script development, it will also be important to ensure that producers are equipped to promote these projects successfully internationally.

E: What programmes already exist that NZ screen producers can access and where are the gaps?

31. The NZ Film Commission has a range of new initiatives proposed or already underway to support producers namely:
 - Co-production seminar (Ben Gibson London Film School)
 - Arista workshops for producers and development executives
 - A Maori producer upskilling proposal from the Binger Film Institute
 - the proposed Strategic Partners co-production conference in Canada and mission to the Toronto Film Festival
 - Cannes delegation
 - Cinemart
 - Other market delegations and workshops
32. These activities are undertaken directly by the NZFC after its own analysis of gap areas. Actual levels of consultation are unknown. At the time of writing, the NZFC has declined to support additional initiatives until the Industry NZ paper is released. Naturally their activities are solely film-focused.

33. There are no formal television producer training initiatives except for opportunities provided by the bigger companies as and when projects demand.
34. SPADA coordinates export networks to MIP TV (annually) and to perhaps one other market (eg. Banff) if required, only possible with assistance from Trade New Zealand. It also runs occasional short courses and has a modest mentoring programme.
35. Individual producers find their own options offshore. Finding funding support is very difficult.

F: *How to Fund?*

36. Any government funding is likely to require a significant commitment from industry itself. Some initiatives may be attractive to sponsors – for example CanWest Global Television sponsors internships that are managed by the CFTPA
37. The endorsement and support of the Industry New Zealand Screen Industry Taskforce will be critical in receiving support for any Industry New Zealand programmes – either those that already exist, such as *International Business Exchanges* and the *International Business Missions* programmes or new initiatives. The Task Force will also be influential in securing support (or not!) from other potential backers.
38. The implementation plan for *Growing An Innovative New Zealand* indicates that a structured and planned approach to managing an industry growth strategy is desired by:
 - Global mapping of sector opportunities and trends.
 - An analysis of New Zealand capability and trends.
 - Information about investment and growth opportunities along with current constraints, such as skill or management capability deficits
 - Advice on the extent and nature of potential government involvement in the sector.
39. The formal structures for supporting industry based training - such as the Skill NZ *Modern Apprentice* programme - have proven hard, if not impossible, to implement in the substantially freelance screen production industry. They depend on:
 - A viable industry training organisation.
The FaEM ITO failed (1999), largely due to the diverse and freelance nature of the industry and the lack of incentives for small production companies to participate. A work based national qualification is not yet necessary in an industry where references have a greater value than qualifications in gaining employment, and is unlikely to be relevant to a producer's CV for some time, if ever.
 - Employers who can offer continuity of work.

Few screen production industry employers can guarantee an unbroken period of employment of sufficient length for a trainee to meet the requirements of a national qualification in the sector. Large companies who conceivably could, at the time, had their own training programmes designed specifically for their company needs (eg Pacific Renaissance, South Pacific Pictures) and perceived little value in delivering the ITO's unit standards, for example.

40. It is unlikely therefore that a new ITO would be an effective channel for funding producer training.
41. Training has been ad hoc over the last decade or more because it is hard and because few have had the time, resources or inclination to plan for a longer-term strategy. This is exactly where an organisation like SPADA can prove its worth provided it has a mandate from the opinion leaders and provided there is will from the government and its agencies to look at new models. If we can pull together a modular approach and tie in funding from Industry NZ, Investment NZ, Trade New Zealand, NZFC, Te Puni Kokiri, maybe TVNZ, maybe support from some production houses and of course with contributions from the participants themselves, this idea might well fly.
42. We will doubtless also need to form partnerships with training providers.
43. In any case, SPADA needs to drive this to meet a clear market need which is in danger of being lost in a welter of initiatives loosely connected to the industry itself.

F: NEXT STEPS

- Achieve multi-funder and multi-supporter buy-in for further development of proposed initiatives (consultation needed, with individual funder and company needs factored in)
- Set priorities for producer training by analysing gaps more closely and deciding on focus (either a programme for selected individuals, on generic skills, on identified projects and their teams, on group initiatives).
- Undertake further consultation and research to confirm approach and flesh out programme detail
- Achieve multi-funder and multi-supporter buy-in for an fully-fledged initiative
- If it is decided to focus on an intensive programme for selected individuals, for instance, the next steps would be to:
 - Develop criteria and selection process to identify participants
 - Agree individual learning components and goals with each participant
 - Identify what if any cost of living support they need
 - Identify time frame for individual needs (likely to be 18 months – 3 years)
 - Identify on-the-job opportunities with support from larger production houses (likely initially to comprise little or no salary, otherwise probably no benefit to company)

- ‘Batch’ individual needs so outward missions can be planned, offshore courses selected (only if necessary) and domestic courses developed or adapted
- Assign a mentor to each participant
- Plan meeting days for participants (NB: this is not like a learning institution; more like extra mural study with very occasional ‘class meetings’)
- If it is decided that a more generic skills approach is better, the next steps would be to identify what skills are most needed and design short courses and follow-up on job experience
- If a project focus is chosen, the projects would be selected in co-operation with the funders, broadcasters and the specific requirements of the projects identified.
- Identify what opportunities for off shore and inward missions will advance the prospects of New Zealand producer’s projects.

NZ GOVERNMENT POLICY

44. The government has responded to several major consultative policy development projects⁷ with a major economic policy statement *Growing an Innovative NZ*⁸. The strategy is to focus on: enhancing the existing framework, developing skills and talents, increasing global connectedness and focussing on 3 target areas, one of which is the creative industries.
45. It envisages a market led growth strategy implemented in partnership with the private sector. It proposes to avoid relying on ownership, regulatory measures and tax expenditures as levers for growth.⁹
46. Of particular relevance to screen production businesses, and to SPADA, are that the government
- Targets creative industries (specifically screen production) as a driver of economic growth¹⁰
 - Sees creative industries underpinning branding and marketing of all NZ goods and services¹¹
 - Seek leverage off a unique culture and capabilities¹²
 - Fosters increased R&D spending¹³ and has established the NZ Venture Investment Fund
 - Is committed to developing talent – new and existing¹⁴
 - Seeks a cluster approach to economic and export development
 - Wishes to provide a regulatory regime conducive to business
 - Seeks increased foreign direct investment in job creating, export generating businesses¹⁵
 - Will facilitate the recruitment of off shore talent (Talent Visa and Skill Shortage Work permit)¹⁶
 - Support international business exchanges and missions¹⁷
 - Support trade missions and market development
 - Support the use of the diasporas, (which are extensive, influential, and supportive in the international film & TV sector)¹⁸

⁷ The work of Industry NZ, the Treasury, the Science and Innovation Advisory Committee, the Knowledge Wave conference, and reports from L.E.K. Consulting (*NZ Talent Initiative: Strategies for Building a Talented Nation*) and the Boston Consulting Group (*Building the Future: Using Foreign Direct Investment To Help Fuel New Zealand's Economic Prosperity*)

⁸ *Growing an Innovative NZ* Feb 2002

⁹ p.22 *ibid*

¹⁰ p. 7; and pp56-57

¹¹ *Prime Minister's Statement To Parliament*. 12 February 2002

¹² p.56 *Growing an Innovative NZ*

¹³ p. 17 *ibid*

¹⁴ p.37 *ibid*

¹⁵ pp 44-48 *ibid*

¹⁶ p.42 *ibid*

¹⁷ Industry NZ new programmes <http://www.industry.govt.nz/industry/wcnz.html>

¹⁸ p.43 *Growing an Innovative NZ*

- Proposes addressing the level and structure of taxation for foreign direct investment (McLeod committee) with decisions this year¹⁹

47. This policy statement will be implemented using the statements of intent, purchase agreements and policy statements of the relevant policy and delivery agencies.

These are identified specifically as:

- Ministry for Economic Development
- Ministry for Culture and Heritage
- Ministry of Education
- Department of Labour
- MFAT
- Ministry of Tourism
- Ministry of Social Development
- Ministry for Research, Science and Technology (MORST)

And

- Industry NZ
- Trade NZ
- NZ Film Commission
- Creative NZ
- FORST
- Tourism NZ
- Tertiary Education Commission

It is expected the private sector will shape the direction of development.

48. Taskforces for each of the 3 target areas one of which is the creative industries will be established and MED will coordinate the development of strategies. (Industry NZ has already convened The NZ Screen Production Workshop 4 December 2001, and established a Screen Production Taskforce to advise it, which draws together the largest production houses).

49. The report explains that

The initial stage of defining the specific strategies will be the completion of a strategic analysis of each area including:

- Global mapping of sector opportunities and trends.
- An analysis of New Zealand capability and trends.
- Information about investment and growth opportunities along with current constraints, such as skill or management capability deficits.
- Advice on the extent and nature of potential government involvement in the sector.

The work already begun by the public sector on these issues must now be brought together with that of the private sector.

The types of issues likely to be addressed in the strategies will include areas such as:

- Facilitating cluster development and operation.
- Establishing networks and aligning resources both between government agencies, and between government agencies and the sectors.
- Identification of the talent, skills and research expertise required and how to ensure their availability.

¹⁹ p. 47 *Growing an Innovative NZ*

- Attracting and retaining strategic investment in the sector.
- Identifying infrastructure needs.
- Promoting the sector.
- Setting of goals and targets.
- Monitoring and evaluation.

50. This work has begun and is likely to precede any Industry NZ initiatives.

Appendix 2: Various examples of offshore training programmes

MEDIA PLUS EUROPEAN UNION PROGRAMMES

MEDIA TRAINING - Management

	SHORT TERM	LONG TERM
Film production	<ul style="list-style-type: none"> • MBS-Film Business School • Akmi • Moonstone Filmmaker's Lab 	<ul style="list-style-type: none"> • ACE • EAVE • MBS- MEGA • Magica-EMAM
TV production	<ul style="list-style-type: none"> • MBS-TV Business School • Akmi 	<ul style="list-style-type: none"> • EAVE
Documentary production	<ul style="list-style-type: none"> • Eurodoc Modules • Eurodoc Screening 	<ul style="list-style-type: none"> • Discovery Campus Masterschool • Eurodoc • EAVE
Animation production	<ul style="list-style-type: none"> • Cartoon Masterclasses 	<ul style="list-style-type: none"> • Cartoon ETNA
New media production	<ul style="list-style-type: none"> • Sagas • MBS-Digital Media Business School • INA-TRAM 	<ul style="list-style-type: none"> • Magica Multimedia Master • INA - EMMDIS
Film Marketing + Distribution	<ul style="list-style-type: none"> • Vertical Strategies • Strategies 	<ul style="list-style-type: none"> • MBS – Marketing and Distribution
Cinema Exhibition	<ul style="list-style-type: none"> • Media Salles 	
Film financing	<ul style="list-style-type: none"> • MBS Banking for the Film Industry • Strategies • EAVE 	
Film archives	<ul style="list-style-type: none"> • Archimedia 	
Multidisciplinary		<ul style="list-style-type: none"> • NIPKOW

MEDIA TRAINING - Scriptwriting

	SHORT TERM	LONG TERM
Script Editing	<ul style="list-style-type: none"> • Arista 	
Development of feature films	<ul style="list-style-type: none"> • Equinoxe 	<ul style="list-style-type: none"> • Master School Drehbuch • Mediterranean Film Institute • Moonstone Screenwriter's Labs • North by Northwest Classics • Sources
Development of life action feature films for kids		<ul style="list-style-type: none"> • Pygmalion • North by Northwest Kids • Sources
Development of TV drama	<ul style="list-style-type: none"> • Pilots 	<ul style="list-style-type: none"> • North by Northwest Classics • Sources
Development of TV series	<ul style="list-style-type: none"> • Pilots 	
Development of life action TV programmes for kids		<ul style="list-style-type: none"> • Pygmalion • North by Northwest Kids • Sources
Development of animation projects		<ul style="list-style-type: none"> • Pygmalion • North by Northwest Classics
Development of documentary projects	<ul style="list-style-type: none"> • La Femis-Archidoc 	<ul style="list-style-type: none"> • Eurodoc Script • Discovery • Sources
Development of new media content	<ul style="list-style-type: none"> • Sagas 	<ul style="list-style-type: none"> • Pygmalion • North by Northwest Kids

MEDIA TRAINING - New Technologies

	SHORT TERM	LONG TERM
New media management	<ul style="list-style-type: none"> • MBS-Digital Media Business School • INA-Seminars on Digital Media Management 	<ul style="list-style-type: none"> • Magica - Multimedia Master • INA – EMMDIS (Master on Management of Interactive Services)
New media content development	<ul style="list-style-type: none"> • Sagas (Writing Interactive Fiction) • La Femis ITHAC 	<ul style="list-style-type: none"> • Media Academy (Concepts Development for Interactive Media) • Pygmalion Plus • North by Northwest Kids • DFFB (Converging Media) • Cooperativo de Formação e Animação Cultural (Interactive TV authoring and Product Development)
New technologies in animation	<ul style="list-style-type: none"> • Cartoon Masters 	<ul style="list-style-type: none"> • Cartoon ETNA • Fernseh Akademie Mitteldeutschland (Animation Masterclass)
New technologies on the set	<ul style="list-style-type: none"> • European Film Academy –Master Class 	
Interactive design		<ul style="list-style-type: none"> • ID3 Instituto Europeo di Design

WHAT IS THE MEDIA BUSINESS SCHOOL?

One of the foremost training and R&D centres in Europe, the Media Business School has the backing of the MEDIA Programme of the European Union, the Instituto de la Cinematografía y de las Artes Audiovisuales de España (ICAA), and the government of Andalucía. As a training centre, the MBS has had a lasting impact on the careers of over 2000 European audiovisual (AV) professionals. The courses organised by the MBS offer the highest available standard of training and are designed to boost the projects and careers of AV professionals and cater to both the needs of entry-level AV professionals as well as those of experienced producers and executives of the industry. The MBS regularly co-operates with professionals and institutions from Europe and Latin America and has a longstanding tradition of recruiting some of the world's leading AV professionals as instructors.

ACTIVITIES

The MBS offers a complete set of training activities that range from entry-level specialisation courses to intensive training for the experienced producer. The MBS runs three highly-regarded consulting and training programmes and the prestigious Master in European Management. In addition, the MBS organises many training activities for and with a number of institutions and organisations. These activities and the MBS publications are outlined below.

PROJECT-BASED COURSES

The key component of the MBS intensive courses is consultation. These courses are project-based and place emphasis on formulating a finance plan for each participant's project. They are designed to serve the needs of working AV professionals who have acquired a certain experience in the industry: AV producers and executives who have already produced projects for the international market and who seek training in specific areas. They offer AV professionals the opportunity to gain in-depth feedback and consultation for their projects from an international team of leading industry players, and to widen their knowledge of the latest trends in financing and management of AV projects. One of the defining characteristics of these courses is the extremely high standard of the team of instructors and tutors who come from all over Europe and the United States. The instructor to participant ratio on these courses is typically no less than 1:2. The intensive training programmes are:

- **Film Business School**
- **Television Business School**
- **Digital Media Business School**

MD2000

The Media Business School proposes, in collaboration with United International Pictures, a new training programme in 2000, **MD2000** (Marketing and Distribution), that will focus on the marketing and distribution of theatrical feature films. The programme will consist of two weeks of seminars, screenings, and case studies, held in Seville and Amsterdam, complemented by a three-week internship in a UIP network office. Participants will gain an understanding of:

- Alternative theatrical release strategies utilised both globally and at a local level.
- Creating the right marketing campaign.
- The best use of publicity and promotion.
- The role of market research and using and analysing data.
- The buyer's perspective of the acquisition process.
- The impact of the Internet and the digital revolution.

- Working with producers and other key international film executives.

MD2000 caters to European professionals with at least two years relevant experience. This includes professionals with experience in feature film production, marketing, distribution, sales and exhibition, and marketing, sales and advertising executives from other fields who wish to move into the film industry.

MASTER COURSE

The **Master in European Audiovisual Management (MEGA-MEDIA)** addresses the needs of professionals wishing to specialise in the audiovisual industry. The MEGA provides specific know-how in the fields of company management and independent film, TV and multimedia production, as well as the tools needed to up-date, recycle and expand their skills. Participants of the MEGA typically receive instruction from over 40 experts during the theoretical part of the course.

OTHER TRAINING PROGRAMMES

The MBS also designs and organises various other intensive training programmes in collaboration with several AV organisations and institutions. These include:

RONDA AUDIOVISUAL

Held in Ronda, Málaga (Spain).

- **Workshops:** Film Production, Film Scriptwriting, and Directing Film Actors.
- **Conferences:** The Art of Acting, The Craft of Directing, and The Craft of Producing.
- **Previous speakers include:** Alejandro Amenábar, Timothy Burrill, Bobette Buster, Jaime Chávarri, José Luis Escobar, Dennis Hopper, Alex de la Iglesia, Irvin Keshner, and Fernando Trueba, amongst others.

FBS LATIN AMERICA

As is the case with the Film Business School run in Ronda, FBS Latin America is an intensive project-based course, run in Brazil, for Latin American film producers.

CORPUS

Organised with AKMI (Greece). Two annual sessions for film and TV executives, covering management and legal aspects in the field of production companies and TV channels.

PUBLICATIONS

The MBS is the publisher of the *Media Business File* and *The Film Finance Handbook*, as well as numerous reference guides and textbooks. The *Media Business File* is a user-friendly and practical management guide targeted at professionals which is published three times a year. It deals with financial, legal and marketing aspects of the production process of audiovisual projects (film, TV and interactive media sectors). The *Media Business File* is published with the support of the MEDIA Programme of the European Union and is available by subscription for a nominal fee. *The Film Finance Handbook* is a complete guide to producing a film, from development finance to production to marketing the finished product, with a second volume providing detailed analysis of business planning, legal and business affairs of a production company, European funding sources, and a directory of European contacts.

Forthcoming MBS publications include a book based on sessions of the TVBS, provisionally entitled *What the Broadcaster Needs*, which will provide an in-depth analysis of European television production and the European TV market; *The MEGA Handbook*, based on the experiences and knowledge accumulated in the MEGA Master course; and a comprehensive book on *Co-producing in Europe*.

INSIDE PICTURES

<http://www.inside-pictures.com/>

Inside Pictures is a unique, intensive training programme presented by Kuhn & Co and the Film Council with the British Film Office LA that will take you to the heart of the film industry and give you the inside picture on the international business of making movies.

We are looking for 12 ambitious executives and producers for an international film training and networking programme.

To be held in:

Module 1 - London - 17-21 June 2002

Module 2 - Los Angeles - 14-22 September 2002

Module 3 - London - 14-18 October 2002

Wrap up - London - One day November 2002

Applicants need at least 3 years' experience in film or other associated creative industry.

The speakers are leading film industry practitioners

The fee is £750 + VAT inclusive of economy travel and accommodation.

The application deadline is 5 April 2002 Interviews will be held on 1 and 2 May 2002.

The programme is run by [Kuhn & Co](#), supported by the Lottery through the [Film Council's](#) Training Fund and the [British Film Office](#).

Sponsored by [United International Pictures](#) and [Dorsey & Whitney](#).

<http://www.inside-pictures.com/>

Screen Training Ireland / FAS

SCREENLEADERS 2 - STRATEGIC BUSINESS DEVELOPMENT PROGRAMME

Course Date:	Two residential workshops 11th - 14th of October 2001, 15th - 18th February 2002 6 One-to One mentor Sessions - October - February 2002
Course Title:	SCREENLEADERS 2 - STRATEGIC BUSINESS DEVELOPMENT PROGRAMME
Application Deadline	Applications are closed as course is ongoing
Cost:	£1,200 per participant to include all tutorials and residential sessions. £1,750 if two people attend from the same company.
Participants Profile:	Owners/Managing Directors and key personnel with responsibility for marketing and distribution in television and digital media developments within their company. For this development opportunity to be successful participants need to be open about sharing information while safeguarding confidentiality as necessary. Two people per company are invited to apply to ensure maximum benefit is derived from the programme.
Course Description:	<p>Screenleaders 2 is a strategic business programme devised for experienced owner/managers working in television production, animation and post-production facilities.</p> <p>The programme is designed to enhance business expertise in the key areas of management, strategic planning, marketing and distribution. The programme focuses on both traditional and digital media business opportunities.</p> <p>Screenleaders has been developed in conjunction with Frank Byrne, Irish Management Institute, Linda Beath, Ideal Filmworks Italia and the digital media section has been designed in association with Neil Leyden, Windmill Lane Pictures.</p>
Application Procedure:	Applications are closed as course is ongoing Helen McMahon, Screen Training Ireland/FAS, Canal House, 563 South Circular Road, Kilmainham, Dublin 8 or e-mail to: helen.mcmahon@fas.ie

Screen Producers 2 The Emerging Producers Development Programme

This programme has been established to address the needs of producers who want to identify business opportunities for their companies in existing and developing markets, specifically television, new media and animation. The programme also aims to develop skills in strategic planning and specifically focuses on the development of a slate approach to productions within a company structure. There are nine modules in the programme which cover the development of projects from inception to completion including sales and distribution with the final module being a placement. Participants must produce a business plan on completion of the programme. Business plan experts Linda Beath, Ideal Film Works, Adam Page, Ottawa Group and Bernie Stampfer, Deutsche Bank, provide participants with advice and mentoring.

Other key tutors on the programme include:

Jon Doyle Cosgrove Hall Films (UK Animation Co)

Joanne Evans, Illumina (UK)

Sinead Parker, Price Waterhouse Coopers

Susie Brooks-Smith, Managing Director, Cyco (UK)

Tim O'Connor, Production Manager - "Lost Gardens" Flashback Television (UK)

Frank Mannion, Producer of "Jailbreak" website, Princess Productions (UK)

Dorothy Viljoen, (negotiation)

Sibylle Kurz, (pitching)

Mike Milne, Director of Computer Animation, FrameStore (UK)

The Course Director is Conor Moloney, Head of Development, Agtel Communications.

Participants: Eoin Holmes, Great Western Films, Aidan Mulcahy, M3 Productions, Karen Edmonds, Espresso Films, Tony Foy, Solitary Productions, Fiona Kinsella, The Courtyard, Michael McMahon, Kratos Ltd, Paul Young, The Cartoon Saloon.

Screen Training Ireland / FAS

DEVELOPMENT EXECUTIVE TRAINEESHIP

Course Date and Duration:	This programme is ongoing since 15th October 2001, and includes 15 months training followed by domestic or overseas placement.
Course Title:	DEVELOPMENT EXECUTIVE TRAINEESHIP
Participants Profile:	Participants will be individuals currently working, on either a permanent or free-lance basis, with independent production companies developing feature film projects or theatre and publishing development. They should also be available to work with a production company over the next 15 months (from mid October 2001 onwards).
Traineeship Outline:	<p>On completion of this course, participants will have enhanced their ability to steer feature film projects through the development process to production by having acquired the following skills:</p> <ul style="list-style-type: none"> a) an understanding of the pivotal role of the Development Executive in the development process. b) an understanding of the needs of the market-place and an ability to source and analyse information on current market trends. c) a comprehensive knowledge of film finance available for feature films. d) an ability to construct financial models of the development slate through having a knowledge of entertainment business and finance. e) a comprehensive knowledge of the legal issues that come into play throughout the development process and to have a firm understanding of Entertainment Law. f) an ability to pitch projects and negotiate deals in relation to the project. g) an ability to source new material and ideas and evaluate their commercial potential. h) an ability to source and package talent i.e. writers, directors, cast. i) an ability to work as a team, build teams and understand the group dynamics which come into play in the development process. j) the necessary tools of story editing; story analysis, story structure, character, theme and an ability to script edit. k) an appreciation of how to work with writers in a constructive way.
Application Procedure:	Applications are closed as programme is ongoing.

Screen Training Ireland / FAS

in association with

The Galway Film Centre

Production Manager Course

Course Date:	Monday 7th - Friday 11 February 2000
Course Title:	Production Manager Course
Course Tutor:	Martha O'Neill
Application Deadline	Friday 7th January 2000
Venue:	Dublin
Cost:	£250 per participant
No. of Delegates:	10
Participants Profile:	Participants will have - - reached the level of Production Co-ordinator, Location Manager, 1st & 2nd AD's, Production Accountant or Producer within the Film Industry - a proven track record in film production - an interest in working/upgrading to the position of Production Manager
Course Description:	<p>The programme will address the following:</p> <ul style="list-style-type: none">Overview of the Structure of the Film IndustryScript Scheduling and BreakdownBudgetingDealsPre-productionProductionPost productionCompletion BondRights ClearancesInsuranceHealth & SafetyDelivery <p>This will be an intensive week long trainer led course with lectures from visiting experts in the related fields. There will also be a practical element to the course when participants will case study a real script and carry out exercises based on their findings.</p>
Application Procedure:	<p>Please send your letter of application with a current Curriculum Vitae, to:</p> <p>Yvonne Mc Donald @ Screen Training Ireland / FAS, Canal House, 563 South Circular Rd Kilmainham, Dublin 8, by Friday 7th January 2000. (Successful applicants will be selected by interview).</p> <p>For further information contact Yvonne Mc Donald @ 6070958</p>

This Course is subject to Industry Demand and Tutor Availability

Screen Training Ireland / FAS

Producing in Multiple Media

Course Date:	30 May - 1 June 2001.
Course Title:	Producing in Multiple Media
Course Tutor:	VET Training
Application Deadline	23rd February
Venue:	To be confirmed
Cost:	£150
No. of Delegates:	12
Participants Profile:	The course is designed for producers, with a proven track record, who wish to examine new opportunities that currently exist for producing additional digital material along side their traditional television programmes
Course Description:	<p>This course aims:</p> <ul style="list-style-type: none"> • To provide an overview of the existing and emerging technologies of digital media. • To de-mystify core jargon • To explore interactivity and interface design considerations and examples of effective and interesting work • To provide an overview of the software applications used to create interactive products for CDROM, DVD, web • To explore technical constraints and creative solutions • To consider issues of planning for multiple level and interactive products <p>One day will be allocated specifically to DVD, which aims to provide the participants with:</p> <ul style="list-style-type: none"> • an overview of DVD technology • understanding of the options available on DVD titles • an overview of the DVD authoring process • be able to manage and plan title creation • understanding of bit budgeting and encoding issues • an overview of the DVD mastering process
Application Procedure:	Send CV to: Helen McMahon, Screen Training Ireland, Canal House, 563 South Circular Road, Dublin. 8. Ph: 01 607 0944 Fax: 01 607 0959 e-mail: helen.mcmahon@fas.ie

Overseas Training

Bursary Award Scheme for Film & Television Practitioners

1. Introduction

FÁS in consultation with the National Training Committee for Film and Television now known as Screen Training Ireland has established a scheme to make bursaries available to enable practitioners undertake structured work programmes or professional training courses abroad. The purpose of this award scheme is to ensure professional development and skills enhancement in line with international work standards. In all cases awards will be made with the objective of exposing participants to the best training expertise and work situations internationally. Awards can be made for full-time training, for structured work placements, or a mix of both, depending on the occupational development required.

2. Criteria

- 2.1** Applicants must have a background of employment in the audio-visual industry. Documentary evidence of work should be supplied, where appropriate, with Curriculum Vitae and application form.
- 2.2** The training/work programme should be relevant to the work of the applicant.
- 2.3** Awards are restricted to training opportunities generally not available in Ireland.
- 2.4** These awards are not available to undergraduates, or to individuals transferring immediately from a primary or post-graduate degree programme.
- 2.5** Evidence of acceptance in an appropriate training course/work programme must be supplied with an application.
- 2.6** While awards are normally offered only in respect of fees, in some cases a contribution towards travel and subsistence costs may be included.
- 2.7** Applicants will be required to show that some contribution towards costs will be made by themselves and/or their employer and/or other sponsors. The bursary scheme will not provide total finance for any single training opportunity.
- 2.8** Evidence must be supplied of all funding from alternative sources and all applications made to other sources must be notified.
- 2.9** A portion of the award will be withheld pending receipt of (i) a detailed report on the training/work programme and (ii) evidence of satisfactory completion. FÁS/The National Training Committee for Film & Television reserve the right to publish/disseminate or otherwise use the content of such reports.
- 2.10** Where courses are of 1 year duration or more, applications should be made not less than three months in advance of course commencement.
- 2.11** Applicants may be required to attend for interview.
- 2.12** In making a decision external assessment of applicants' work may be sought.
- 2.13** Screen Training Ireland/FÁS reserves the right to suspend or cancel the award where, in their view, a successful applicant is not meeting the requirements of the programme. All award recipients will be required to provide information on their progress at regular intervals.



Vocational Training

Arista Story Editing

Screen Training Ireland/FAS is a partner with British Screen, MPA and Media II, in the Arista Story Editor Workshops developed by Stephen Cleary/Nadine Luque, Websheids Ltd. The First Workshop of 1999 is scheduled for Greece from April 19 - 25 1999. The next Arista Workshop is scheduled to take place in September 1999. Venue and exact dates have yet to be confirmed.

For information on the workshops contact:

For information on the workshops contact:

Gayle Griffiths (Workshop Co-ordinator),
11 Wells Mews,
London W1P 3FL
England

phone 0171 323 1775, fax 0171 323 1772

Moonstone

Another major initiative is the Moonstone Programme. The STATCOM research identified the Sundance Training Institute in the U.S., which was developed by Robert Redford to assist the growth of the Independent sector, as a successful training model. A partnership was formed between Screen Training Ireland/FAS, Scottish Screen and John McGrath of Freeway Films, a Scottish production company. The programme is supported by MEDIA II. Moonstone Chief Executive is Claire Scally and John McGrath is the Artistic Director.

Moonstone is aimed at professionals who are proficient in directing and writing scripts for feature films and television dramas to international standards. This training initiative avails of the expertise of world class directors, professional actors and crew assist participating directors to shoot selected scenes from their screenplays. Participating writers work on a one-to-one basis with leading screenwriters. It is intended that scripts will emerge from this training process which will be ready to attract production finance.

To date 2 Directors and 3 Writers Labs have been organised. The next Filmmakers Lab will take place in Scotland and will run from Wednesday 20 October until Sunday 7 November. The next Screenwriters Lab takes place on the Isle of Wight and will run from Monday 29 November 1999 to Sunday 5 December 1999. For further information on the 1999 Workshops contact:

Claire Scally,
Chief Executive,
Moonstone International,
67 George Street,
Edinburgh EH2 2JG
Tel: 00 44 131 220 2080.

