

INITIAL TRAINING & NETWORKS IN EUROPE

CONSORTIA CO-FINANCED BY THE MEDIA PROGRAMME

2010 - 2011



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The MEDIA Programme of the European Union co-finances training initiatives for audiovisual industry professionals, the development of production projects (feature films, television drama, documentaries, animation and new media), as well as the promotion of European audiovisual works.

In 2007 the MEDIA programme launched a new financial scheme in the field of initial training. The aim of the scheme is to encourage exchanges and cooperation between higher education institutions, training organisations and the audiovisual industry through financial support for projects implemented by pan-European consortia.

The long term objective is to help higher education institutions in the field of audiovisual to be more European/international by facilitating the mobility of students/trainers in Europe and by adapting their curriculum to the needs of an increasingly internationalised audiovisual industry. This should facilitate the integration of the students in the professional world and increase the competitiveness of European audiovisual companies.

Since 2007, 18 different projects put in place by consortia of 46 schools/universities coming from 19 different European countries have been supported, for a total amount of €5,790,000 over four years.

You can find in this guide 16 initiatives supported in 2010 and 2011.

Constantin Daskalakis

Head of MEDIA Unit

Education, Audiovisual and Culture Executive Agency

Animation Sans Frontières, The Animation Production Workshop

2011-2012

OBJECTIVE

Provide an understanding of the art and business of getting an idea onto a screen and strengthen European networks.

COURSE CONTENT

Animation Sans Frontières is a graduate-level lecture/workshop-based supplementary training programme. A group of 16 European animation and film production students travels for two weeks to each of the four schools to follow four separate parts of an overview of the entire animation film production process, from concept development through financing to actual production management. Television and feature films, games and interactive media, traditional and cross-platform production processes are all covered. Two groups of four students also have the opportunity to join and represent ASF at Cartoon Movie 2011 (www.cartoon-media.eu/MOVIE) and FMX 2011 (www.fmx.de).

The main elements of the course are:

1. Overviews: various industry themes, regional, national, international markets;
2. Toolbox: production tools, from pitching to line production;
3. Case Studies alongside studio visits;
4. Creative Workshops.

2011-12 workshop dates:

- Module 1 – Filmakademie Baden Württemberg – October 2011;
- Module 2 – MOME – November 2011;
- Module 3 – The Animation Workshop – February 2012;
- Module 4 – Gobelins – March 2012.

The first two modules concentrate on the development of project ideas while the third and fourth modules centre on financing and production methods.

Students are welcome, though not obliged, to come to the workshop with their own project ideas. Students who choose to do so will get the chance to pitch their projects before a panel of renowned European animation producers at the end of the module in Paris.

www.animwork.dk

www.animationsansfrontieres.eu

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**Gobelins,
l'école de l'image, FR**
www.gobelins.fr

**Moholy-Nagy University
of Art and Design (MOME), HU**
www.mome.hu



Anything is a Storytelling Device?!

2010

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PARTNERS

Aalto University, FI
www.taik.fi/elo/english

Balti Filmi- ja Meediakool (Baltic Film and Media School), EE
www.bfm.ee

OBJECTIVE

Provide practical experience in the design and handling of new media, international co-production and intercultural competence.

COURSE CONTENT

This course provided 21 students from the participating film schools with practical experience in the design and handling of new media for audiovisual projects (particularly material development and dramaturgy for cross-media projects, and marketing and distribution through online channels); practical experience in international co-productions (cooperation, planning, production, postproduction and distribution in the three participating countries); intercultural competence through cooperation with teams comprised of participants of at least three nationalities.

The students developed, produced and implemented interactive transmedia projects for a European audience. An HD film or series was only one part of each project. The students produced content for a variety of platforms (audio, text, images, film etc.) Through a learning-by-doing approach, students explored the possibilities as well as the boundaries of multiplatform/cross-media storytelling, interactivity, and audience development and engagement.

Concentrating on telling good stories creatively across various platforms, the participants automatically learned about the recruitment of an audience/fan base in social networks, independent distribution and marketing, as well as conducting public relations in the new media. Workshops bringing together all participants in one place alternated with online stages. During the online stages, work on study projects continued, utilising various free-of-charge Internet services for communication and coordination.

Three short films were shot, one questioning social role and gender stereotypes; one creating a new Avatar personality on the Internet combined with a website and an exhibition, providing a platform for discussion of issues of personality and self-image, and one in which the protagonist acts not only as the film music star Nick Mayers, but also rocks on the platform, mspace. They premiered at the Tampere Film Festival in March 2011.

Course duration: October 1, 2009 - March 30, 2011.



HFF
Konrad Wolf

www.hff-potsdam.de/?id=780

Aristoteles Workshop

2010

OBJECTIVE

Foster a new generation of creative documentary filmmakers in Central and Eastern Europe.

COURSE CONTENT

Aristoteles Workshop is an HDTV training centre dedicated to fostering a new generation of creative documentary filmmakers in Central and Eastern Europe. It offers both a hands-on approach and a continuous tutoring system.

Sixteen participants, divided in four groups, are guided through each step of documentary production. Distinguished professionals help the participants translate their own ideas into fresh, groundbreaking documentaries. Each group delivers a half-hour documentary ready for broadcast and entirely marketable.

This programme guides participants through every stage of documentary film-making. While the emphasis is mainly on the content, the workshop also covers the latest HDTV technologies and techniques. The course stimulates cooperation between different countries and cultures. It encourages the participation of the resulting documentaries in prestigious film festivals around the world.

Aristoteles Workshop gives all participants the knowledge and skills necessary to direct, shoot, edit, produce and market documentaries. Furthermore, because of a partnership with ARTE, it offers participants the possibility of becoming known in the industry, at an international level, and of establishing useful contacts.

The Workshop helps former participants fine tune their projects (e.g. colour correction, audio sweetening, transfers), participate in festivals, make trailers and promote themselves via different types of media (online, print, direct mail). It also ensures a follow-up ongoing dialogue with all graduates about their projects.

In 2010, the course was funded under the Initial Training scheme. The 2011 edition is funded under the Continuous Training scheme.

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ENGAGE IV

2011

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About/NationalFilmSchool

**Balti Filmi- ja
Meediakool (Baltic Film
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www.bfm.ee

**Aalto University's School
of Art and Design, FI**
www.taik.fi/elo/english

OBJECTIVE

Equip a new generation of European filmmakers with the knowledge, skills and understanding required to work collaboratively across national cultures and industries

COURSE CONTENT

Currently in its fourth year, the ENGAGE programme offers a series of intensive project development workshops, online forums and one-to-one surgeries to 24 selected writers, directors and producers. ENGAGE aims to equip a new generation of European filmmakers with the knowledge, skills and understanding required to work collaboratively across national cultures and industries.

The core programme consists of three workshops in four European capitals – Dublin, Edinburgh, Tallinn and Helsinki – over a six-month period. These hubs of collaboration and project development activity enable participants to benefit from the expertise, insight and feedback of a wide range of industry professionals.

During the workshops, experts from each of the host countries share their knowledge and experience of the co-production market to offer invaluable input and feedback on participants' projects. Detailed case studies focusing on each of the host countries provide further contextualisation of specific nations' current audio-visual trends, highlighting similarities between other European countries, potential difficulties and opportunities for collaboration. To help participants' projects grow between workshops, additional support is provided by academic staff from each of the host institutions.

In addition to the personal and project development of its 24 participants, ENGAGE aims to offer a distinctive, holistic approach to addressing the needs of film schools in smaller European countries, enhancing their capacity to stimulate, guide and supervise students in international exchanges and collaborations. Part of this approach is a keen focus on the development and commercialisation of skills necessary for the success of the creative producer/writer/director partnership.

At the same time, ENGAGE puts an emphasis on three areas important to the creative screen industries in Europe – screenwriting for low-budget, international film and TV drama, documentary and animation development and co-production for the European market, and production and distribution in the digital age.

The 2011 workshops take place in April, mid-June and mid-September.

www.engage.eu.com

www.screenacademyscotland.ac.uk



ESSEMBLE - Nomadic Realities and Digital Filmmaking

2011

OBJECTIVE

Provide basic and advanced competencies in new production and distribution techniques, and strategies.

COURSE CONTENT

ESSEMBLE is organised around a 4 x 4 x 4 structure, i.e. 4 schools x 4 workshops x 4 films. Each workshop takes place in a different school. The topics are: scriptwriting and concept development (Cologne); visualisation and 3D animation (Budapest); digital cinematography and motion capture animation (Lisbon); post-production and digital compositing (Brussels).

Films co-produced between the consortia are grounded in a common production strategy: one theme is proposed to all selected students – immigration and nomadism in today's Europe.

Each short fiction film is produced by a team of 20. A group of five students in each school, from both film and animation, are involved according to their areas of expertise. The films mix virtually produced images (acquired via MOCAP) with live footage shot in digital high definition (preferably 2K).

ESSEMBLE aims to provide both film and animation students with basic and advanced competencies in new production and distribution techniques, and strategies. And without neglecting the essential role script development has for both forms of art, it focuses clearly on the development of new concepts that mix stereoscopic 3D images with live footage.

Duration of course: 1 Year.

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**Hogeschool Sint-Lukas
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www.sintlukas.be/www-en/

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etma Case Challenge

2011

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University of the Arts

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www.udk-berlin.de

Universidad San Jorge, ES

www.usj.es

The Media School at

Bournemouth University, UK

www.media.bournemouth.ac.uk

Audencia - SciencesCOM

Programme, FR

www.sciencescom.org

OBJECTIVE

Provide international visibility for participating schools and their students.

COURSE CONTENT

The etma Cases Competition is the first European challenge between Business Schools and Universities in the field of the Audiovisual Digital Media Industry. The event will be organised in Strasbourg from June 27-July 2, 2011. Teams from European Business Schools and Universities can apply. Over 100 people are expected to participate in this first iteration of the case study challenge.

The selected teams will meet during one week for an onsite competition during which they will prove their talents and competencies through the development of Case Studies in the field of digital media.

This teaching method originally developed at Harvard University has inspired etma to create a competition based on the study of hypothetical cases in the creative sector. This type of competition has been around for a long time in the United States, particularly with business cases in the Management discipline. What is new about the etma Case Challenge is that it is a specialised competition for the digital media industry.

A professional jury – made up of representatives of the industry and academics – will judge the results and hand out the e.C.C. trophies to the winning teams.

The competition will also allow Communication and Media programme Heads to enjoy international visibility for their Schools and the students to display their expertise.



STRASBOURG © 2011

www.casechallenge.eu

www.etma-academy.eu

European Film School Network

2011

OBJECTIVE

Enhance the network of film schools in Europe.

COURSE CONTENT

By bringing together directors, heads of studies and heads of international affairs from a wide range of European film schools for a two-day seminar focusing on specific current issues that film schools are confronted with, this project enhances the network of film schools in Europe. Participants exchange experiences of mobility experiences between film schools and of innovation in mobility programmes.

La Fémis has been organising these meetings since 2002. They are designed to enhance a common reflection on pedagogical issues, to improve the schools' mutual knowledge, and to set up exchanges of students and of teachers. They are open to a maximum of 30 participants.

This two-day event will be held on April 6-7 in 2011. The theme for the meeting is research in film schools: What does the concept of research mean for film schools? How is it applied now, and how do film schools implement it when they do so? What processes does research imply and how can we learn from past experiences?

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www.lafemis.fr

ÉCOLE NATIONALE SUPÉRIEURE
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European Low Budget Film Forum IV

2011

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**La Fémis - Ecole Nationale
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de l'Image et du Son, FR**
www.femis.fr

Den danske Filmskole, DK
www.filmskolen.dk

OBJECTIVE

Provide the tools for successful, strategic approaches to marketable low-budget filmmaking and a forum for debate among peers.

COURSE CONTENT

The Low Budget Film Forum comprises a festival, conference and graduate training workshop all in one. Leading directors and producers join European film students and graduates for case studies and workshops on low budget films. The five-day forum includes screenings, lectures and intensive workshop groups aimed at developing new low budget film projects brought by the 24 participants from the consortium schools. The event focuses on sharing the best ideas in low budget filmmaking across Europe.

The Low Budget Film Forum aims to provide participants with the tools to develop and deliver successful, strategic approaches to marketable low-budget filmmaking in Europe. The conference also aims to offer a high level of debate and exchange amongst industry peers on current low-budget filmmaking practice in Europe. By comparing and contrasting funding, filmmaking, distribution and marketing approaches from four European countries, it hopes to have an impact on future policy and practice.

The 2011 event will be in Copenhagen at the Danish Film School from 19-25 June 2011.



www.lfs.org.uk

Four Corners

2011

OBJECTIVE

Nurture innovative new talent and forge links between areas of Europe that are not traditional audiovisual partners.

COURSE CONTENT

Four Corners is a project-led film training scheme for European film school students and those who have graduated within the previous eighteen months. At a series of four workshops spread through the year in different European locations, participants have an opportunity to develop their film projects with individual tuition from a range of leading international practitioners. There is on-line follow-up between workshops. The aim is that by the end of the course the project will be ready to be presented to the market for financing and production.

Twelve project teams of two or three people take part. They must include a screenwriter and producer. They may include a director. Eight teams come from the four member institutions. The remaining four come from an open call for EU nationals. Students apply with a draft screenplay or treatment for a fiction feature film.

The 2011 workshops take place in Spain, London, Sofia and Thessaloniki (at the International Film Festival).

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**National Academy for
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www.natfiz.bg

Regent's College London, UK
www.regents.ac.uk

www.four4corners.com

www.escac.es



Midpoint - Central European Script Center

2011

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PWSFTviT - The Polish National Film, Television and Theater School Lodz, PL
www.filmschool.lodz.pl

SZFE - University of Theatre and Film Budapest, HU
www.szfe.hu

VSMU - Academy of Music and Dramatic Arts, Film and Television Faculty Bratislava, SK
www.vsmu.sk

UNATC - The National University of Theatre and Film "I. L. Caragiale" Bucharest, RO
www.unatc.ro

OBJECTIVE

Integrate emerging film professionals into the marketplace by facilitating experience in international collaboration and networking opportunities.

COURSE CONTENT

MIDPOINT is a script development training programme for graduating students and recent graduates which aims to support the writer, director and producer in the development process. Applicants must currently be studying at, or have recently graduated from, one of the undergraduate or postgraduate programmes taught at MIDPOINT's partner schools or a university-level programme in a European country.

The course consists of two workshops, one in June 2011 at the Art Film Fest at Trenčianske Teplice in Slovakia, the other in August during the Fresh Film Fest in the Czech Republic. Between Workshops 1 and 2 participants develop/re-write their projects and are encouraged to consult them online with assigned tutors. Final evaluation of the scripts is also offered after Workshop 2 via online consultations.

Project requirements are either short film projects of at least 25 minutes intended as a graduating thesis project or as a festival film, or feature-length narrative film projects (intended for theatrical distribution or TV broadcast). A prize is awarded to the best in each category.

Participants are teams of writers, producers and/or directors, with a maximum of three participants per team. No more than 14 projects are accepted.



www.midpoint-center.eu
www.famucz

Passion To Market

2011-2012

OBJECTIVE

Create cohorts of producers, writers & directors, enhance knowledge exchange, and industry and film institution links.

COURSE CONTENT

Passion To Market enables film-school graduates of the participating schools to develop and promote higher quality, market-focused European films for domestic and international audiences. It is designed to fire the creative process, get film projects started and power the determination to see them completed. It also enhances the exchange of knowledge between the schools and their tutors.

It is a one-year "bridges to industry" programme for eighteen recent graduates, working in teams of two or three – from each of the three film schools involved. They produce feature scripts/treatments, short promotional teaser or trailer films and a marketing package. Direct contact with high-level industry figures and real industry practices increases realism, and accelerates and enhances market participation. The course also increases understanding of the present and future of digital production, post production and distribution.

The Programme consists of three workshops - in the 2010-11 year, they were entitled Market & Script (UK), Physical Production/Script Work (Poland), and Critique to Complete (France). Participants work between workshops first on script development, then on physical production/script work, and then on final preparation of packages before the course winds up with supported participation in Berlin and Rotterdam.

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PARTNERS

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www.femis.fr

Polish National Film, Television & Theatre School, PL
www.filmschool.lodz.pl

www.nfts.co.uk

www.passiontomarket.eu



Summer MEDIA Studio

2011

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www.natfiz.bitex.com

Latvian Academy of Culture, LV
www.lka.edu.lv

OBJECTIVE

Encourage young cinematographers to search for new ideas and cinematic expression with the assistance of young actors.

COURSE CONTENT

Summer MEDIA Studio 2011 (SMS 2011) is the thirteenth of these annual international workshops for European film students. SMS 2011 will take place in Neringa, Lithuania, July 3-17, 2011. The topic is "Editing - a birth of a film". With the assistance of professional trainers-lecturers, ten international shooting crews improve their editing skills through all the stages of filmmaking – preparation, script development, shooting and editing.

It is an intensive two-week workshop, including a theoretical part – lectures taught by internationally renowned professionals, and a practical part – filming in international crews. The workshop provides students with an opportunity to improve their professional and personal skills, expand their vision, learn new ways of doing things, and uncover talents.

The activities are divided into three periods:

- 4 days of intensive seminars and workshops;
- 4 days devoted to the practical work;
- 4 days of final review.



www.summermediastudio.com
www.lmta.lt/english

Swim in the Digital World

2010

OBJECTIVE

Use the case study approach to teach new ways to use digital.

COURSE CONTENT

SWIM in the Digital World was an 18-day training programme event which unfolded over the 2008–2010 period in 3 different locations (Nantes, FR; Cluj, RO; and Zaragoza, ES). It was focused on the application of digital technologies for new ways of creation, production and distribution. Its pedagogical process was based on the case study method and the inter-cultural approach – the same approach which is being used in the etma case challenge in 2011.

At SWIM, the method was applied to the following audiovisual concepts:

- new ways of creating and producing;
- new distribution strategies and marketing;
- new ways of commercialising and distributing programmes.

Renowned professionals and academics spoke on:

- new modes of distribution and exhibition;
- the challenges of the digital revolution;
- the impact of WEB2.0;
- analysis of a new advertising market vision.

Participants were introduced to a wide range of digital technologies applied to the audiovisual industry, and the importance of having a deep and up-to-date knowledge of the new processes for developing, producing, distributing and promoting audiovisual content. Students gained awareness of how to take advantage of the digital technologies to be more efficient and more competitive in their positions and careers.

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Training for Trainers

2011

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Haute École Albert Jacquard, BE
www.heaj.be

**Moholy-Nagy University
of Art and Design, HU**
www.mome.hu

VIA University College, DK
www.viauc.com

OBJECTIVE

Strengthen and develop networks between schools.

COURSE CONTENT

Organised through ETNA - European Training Network for Animation Schools, the Training for Trainers programme is the primary European event bringing together academics from around 25 of Europe's top animation, film and media schools and universities, along with key representatives from the production and broadcast industries.

At this invitation-only event, directors of European animation schools and universities, can strengthen and develop the network between schools, foster the dialogue between schools and the profession, exchange information on their curricula, increase the mobility of their students and learn more about the skills needed by the animation industry.

To this end, CARTOON has designed a specific online platform dedicated to the schools and universities belonging to the network: ETNA.

The next Training for Trainers will take place in September 2011 in La Réunion (France).



www.cartoon-media.eu

www.cartoon-etna.eu

Transform@lab

2011

OBJECTIVE

Address the industry need to develop cross-platform creatives.

COURSE CONTENT

This 17-day intensive lab is an intensive cross-media idea development lab for emerging creatives, which will take place over six months at training locations in Wales, Denmark and Hungary, and will involve 11 masterclasses and case studies, and 12 project development labs with leading new media practitioners from the host countries.

The course targets students of animation production, animation direction, games design and web and mobile phone content design. Applicants must have a potential cross-platform project, which they develop during the programme.

The nine participants benefit from four studio visits, four networking events with industry practitioners and e-support through online modules before they pitch their projects to a high profile industry panel.

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www.bfm.ee

OBJECTIVE

Promote cultural diversity and networks of future audiovisual professionals.

COURSE CONTENT

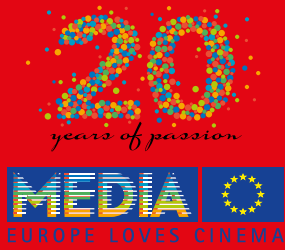
TRIDOC gives students – future directors, directors of photography and cameramen, sound engineers, editors and production managers – the opportunity to enrich their professional and artistic knowledge, and to be exposed to different cultures, conditions of work, ways of thinking, living and creating in Europe. The purpose is not only to promote cultural diversity, but also to contribute to the emergence of networks between future audiovisual professionals in Europe.

TRIDOC, which is held every two years, involves making four short documentaries in three different European countries. In each school, the teams are organised so that the directing students are “foreign-school” students; directing, camera, sound and editing students come from three different schools; direction of production students are local students. They all communicate in English. None has English as their mother tongue. None of the directors speaks the language of the host country where they have to make their documentary.

TRIDOC 2010 began with a five-day residential seminar that was a first introduction to the participants and their proposed film subjects. The aim was to start the writing process through screenings of contemporary creative documentaries and through a series of practical exercises. It put forward and discussed different modes of representation in documentary filmmaking. Theoretical, practical and ethical elements of filming in another country/culture were also examined.



www.iad-arts.be/content/tridoc/index.html



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