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TOPIC #1 for TEST ONLINE Forum


Has European film training become too producer oriented?


- **In the 1990s there was a discernible need for more producers led training, but has the pendulum swung too much the other way now, and is there an unbalanced preoccupation with industry training at the cost of helping artistic talents to flourish?**


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
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Date: 2006-04-01 09:40:23.7	[post a new message]
Posted by: christian routh (christianrouth@teleline.es)	[reply to this message]
Subject: topic 1	[back to the index]
<p>Hi Sandy! I'm not sure that is the case anymore. It's wonderful that producer training has emerged in Europe, as there did not used to be any, but my sense is, from visiting a number of different training schemes over the last few years, that the commercial and economic demands of the market place are in danger of sidelining screenwriters with innovative risk-taking ideas. I sense a 'climate of fear' creeping in to training schemes in which innovation is being subjugated to the more conservative demands of producers and financiers. Clearly there needs to be a balance, and training schemes need to cater for the reality of the industry, but they also need to nurture new talent that may not easily fit in to the conventional templates.</p>	

Date: 2006-05-05 13:51:05.857	[post a new message]
Posted by: sandy lieberon (sandy@goodtime.demon.co.uk)	[reply to this message]
Subject: RE: topic 1	[back to the index]
<p>dear Christian and Lars</p> <p>i can't put all the blame on producers for the lack of risk taking. could the problem be on the writing programmes themselves or the way they are being taught? there is a tendency to submit to the formulaic approach to script writing taught and promoted by the US gurus and their Euro clones. I see a lot of risk taking in films coming out of East Europe, France and occasionally Italy, Spain and Denmark. But the English language script training is too slavish to the three act structure and only writing what can be sold.</p>	

Date: 2006-05-05 12:39:53.75	[post a new message]
Posted by: Lars Hermann (lars@andromedapictures.com)	[reply to this message]
Subject: RE: topic 1	[back to the index]
<p>Hi Christian & Sandy, I agree with Sandy. In order to develop a more cohesive European market, where films travel much more between countries, we need to develop the business end. There are good producers and bad producers and any variety in between. The bad producer will try to develop whatever material he has into something it's not. The good producer will develop the unique idea from the unique voice in a direction so that the story, when put on film, will be accessible and make sense to as broad an audience as possible. The producer therefore has to have a keen sense of how he or she responds to films in the cinema in relation to a broader audience. When she reads a script, she has to know how her own response to the characters and the story correlates to how a cinema audience would feel. You could argue that a producer with good taste is a person who, within certain subject matters or genres, is in tune with her audience and therefore selects material for development which is within the scope of her capabilities. The producer skills which, irrespectively, must be</p>	

developed deal with the question of how to bring the material from where it is to where it must be, for the script to work for the producer and, therefore, for a wider audience. Sorry for the long-windedness of this contribution...

Date: 2006-03-25 00:54:46.903
Posted by: s. lieberson (sandy@goodtime.demon.co.uk)
Subject: **quite the contrary!**

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quite the contrary! euro film training has become too cliché oriented. it is mainly addressing writers and directors. one of the major problems is that producers are not being properly addressed. the reason for the lack of progress in making euro film industries sustainable is the failure to develop entrepreneurial producers. producers who can cross borders, countries and continents. producers who understand the filmmaking process both from the creative perspective as well as the commercial. producers who can just as easily talk about film culture as the film deal. producers who are qualified to challenge the director when necessary.

Date: 2006-03-22 10:09:39.483
Posted by: Webmaster (nicolas@focal.ch)
Subject: **Welcome !**

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