

DANISH
FILM INSTITUTE
NEW FORMATS
– A FUNDING PERSPECTIVE

MEDICI, POTSDAM, 26.09.19

AGENDA

- Danish Film Institute: objective and strategy
- Digital games
- Cross-media
- Key learnings
- Challenges
- Call: *Universe*
- The future

A romantic close-up of a man and a woman about to kiss. The man is on the left, and the woman is on the right. They are both looking towards each other, and their faces are very close. The lighting is soft and warm, suggesting an indoor setting with natural light. The woman has blonde hair, and the man has dark hair. A dark blue banner with white text is overlaid at the bottom of the image.

DANISH FILM INSTITUTE

DANISH FILM ACT

Objective

1. To promote film art, and film and cinema culture, in Denmark.
2. “Film” means motion pictures of any kind, irrespective of their mode of creation or use, including photographic films and videograms, with the exception of television broadcasts.

STRATEGY

- To strengthen the *cultural impact*: films should address relevant and important issues and tell stories that affect and engage the audience. Emphasis on Danish film's cultural value - to the individual and to society.
- To adapt to the *digital transformation*: we need to closely follow the changes in formats and ways of telling stories and to adjust the funding system accordingly.
- To increase *diversity*: we need different films, reflecting a diversity in cultures and experiences, and reaching all kinds of audiences - all this to improve and stimulate conversation in society.



DIGITAL GAMES

DEVELOPMENT OF DIGITAL GAMES

- Funding scheme established in 2007.
- Part of the talent development unit for films - New Danish Screen.
- Based on the notion: digital games are an important cultural form.
- Budget: 800,000 € a year.
- Aimed at new talents.
- Seed money for new producers.
- Target group: children and youth.

PRODUCTION OF DIGITAL GAMES

- Independent funding scheme for development, production and promotion established in 2015.
- Budget: 1.5 - 2m € a year.
- Head of unit, producer and editorial board recruited from the games industry.
- Target group: all.

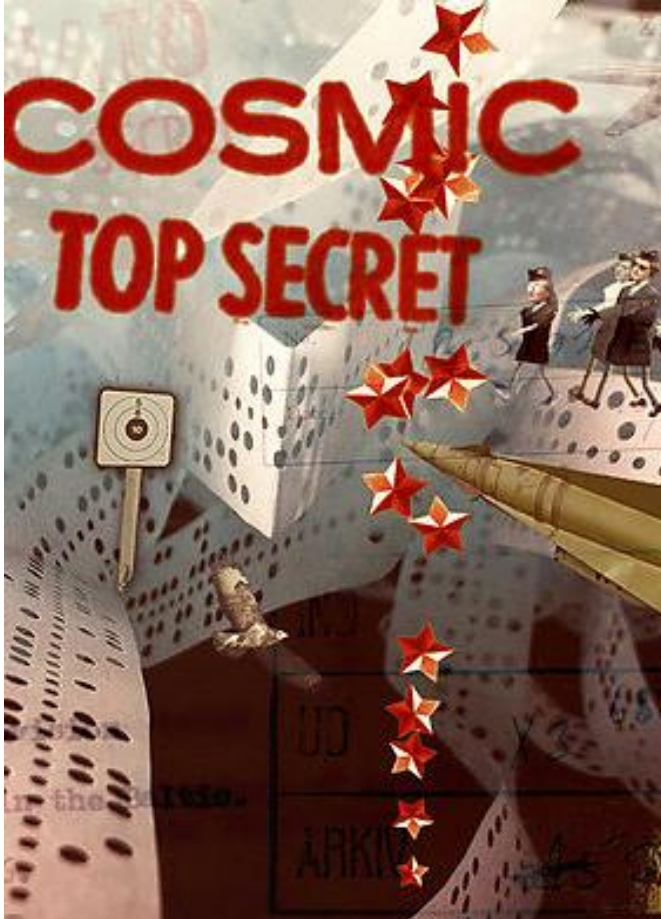
CRITERIA

- *Cultural value*: aesthetic qualities, educational potential, social engagement and relevance for a Danish audience.
- *Originality*: different or additional to existing games on the market.
- *Implementation*: production and technical quality in design and gameplay and possibility of realisation.
- *Responsibility*: transparency in payment, legal handling of personal information and social responsibility in communication between players, etc.



EXAMPLES

COSMIC TOP SECRET



- Adventure game with autobiographical and documentary elements.
- The character T must find the truth about her parents who were secret agents during the cold war.
- Addition to a documentary film on the same subject.
- 430,000 € in development and production funding. 48% of the budget.

MULCH



- Educational game for 7th - 9th grade to be played in the classroom.
- The players have to manage the production on a farm with animals and crops.
- 77,000 € in development and production funding. 20% of the budget.

INSIDE



- Artistic puzzle platform game for a grown-up indie game audience.
- The player has to get a boy through a dystopic and dangerous world.
- 135,000 € in development funding. 1.3% of the budget.
- Winner of 4 Bafta Awards.



CROSS-MEDIA

CROSS-MEDIA DEVELOPMENT

- Funding scheme established in 2015.
- Broad definition: productions containing more than one format and/or being distributed on more than one platform.
- Requirement: moving images have to be part of the project.
- Budget: 400,000 € a year.
- Editorial board of film and games commissioners.
- Additional objective: knowledge in handling cross-media projects.

CROSS-MEDIA PRODUCTION

- Funding of cross-media development og production can take place within existing funding schemes from 2019.
- Applications must be submitted to the funding schemes for feature films, documentaries or digital games.
- Projects have to include the format of the funding scheme they apply to.
- Budget: flexible and part of the total funding budget.

CRITERIA

- *Originality*: new and original elements in form, content, expression or storytelling and a distinct and coherent voice of the creator.
- *Expansion*: the universe or the storytelling is expanded and enriched by the use of more than one format.
- *Connection*: the connection of the different elements and formats and their ability to express the vision and the controlling idea of the project.



HOME

ARRIVING

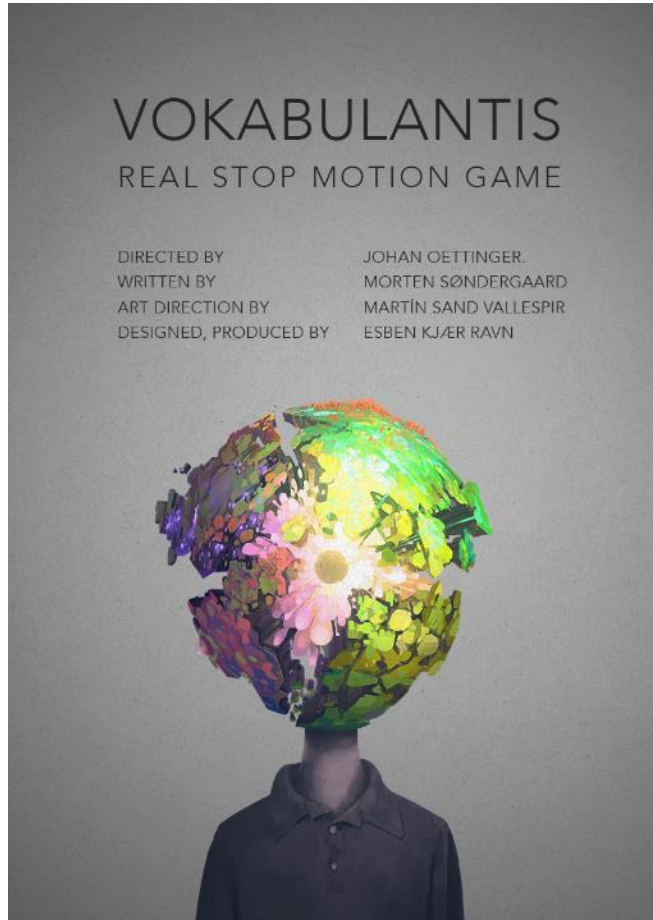
EXAMPLES

FLEE



- Animated feature-length documentary film and immersive VR project.
- The film and the VR experience tell the story of Amin and his five-year long journey from Afghanistan to Denmark as a refugee.
- 41,000 € in development funding.
- In development.

VOKABULANTIS



- Episodic and interactive cross-media story combining puppet film and digital game.
- The story follows two tweens who want to talk about their feelings towards each other, but have to learn the language to do it.
- Fun learning of language skills.
- 75,000 € in development funding.
- In development.

SEIN



- Cross-media interactive youth universe on the website *www.seinmag.dk*.
- Includes text, sound, video in different genres, e.g. fiction and documentary web series.
- Curated and produced by an editorial board of youngsters.
- Target group: 15-25 year olds.
- 360,000 € in development and production funding.



KEY LEARNINGS

NEW FORMATS

- New formats are *very different* from films in terms of storytelling, financing, development, production and perception.
- Films, and the way we develop and fund them, are well defined - new formats are not.

DEVELOPMENT MODEL

Film

- Idea > synopsis > treatment > 1st draft > 2nd draft > ... > shooting draft > development > pre-production > production > post-production > promotion > distribution.

New formats

- Idea > development > distribution > promotion > development > distribution > production > development > ...

Challenge

- The limitations of “recognition” vs. identifying new and original expressions.

STAFF

- Experience from film production and film funding is not sufficient to work with new formats.
- Recruitment of staff from the games industry or with other experience with new formats.



CHALLENGES

CHALLENGES

- Role of the fund: stick to films, open up the funding systems to new formats, or make cross-media a requirement?
- Canada Media Fund: funding for cross-media projects only!
- How to get the most innovative and professional part of the film industry to engage in cross-media?
- Opposition from a conservative film industry.
- How to fund new formats without extra funding?
- Finding the right *balance* between abolishing old formats and embracing new ones?

CHOICES

- Short fiction *or* digital web series?
- Short fiction *or* low-budget features?
- Children's films *or* digital games?
- Youth films *or* serial fiction?
- Feature films *or* interactive projects?
- Prioritise!



CALL: UNIVERSE

CALL: *UNIVERSE*

- Call for cross-media projects for children.
- Purpose: to stimulate the development and production of content for children combining storytelling in traditional formats and in new formats.
- Distribution: combining traditional platforms and new platforms.
- Target group: children under the age of 12.
- A project has to include a minimum of two formats.
- Only creatives and companies with a proven track record can apply.
- Encourage collaborations between creatives and companies from different formats and platforms.

DEVELOPMENT: *UNIVERSE*

- 40 applications.
- Development funding up to 33,000 €.
- Funding of 7 projects for development.
- 3 months to conclude the first development.
- Applications for extra development funding or production funding.
- Budget: to be decided.



THE FUTURE

NEW FORMATS

- Higher priority to the digital perspective: digital games, cross-media and serial storytelling.
- 2018: less than 5% of the overall funding budget.
- It will increase!
- The funding system needs to adjust - flexibility and less detailed regulation!
- Content must take priority over format - and platform!
- The driver is the storytelling.
- Let's stay relevant!

THE END