Looking Ahead is Looking at the World

Johanna Koljonen, Nostradamus Project

Göteborg Film Festival

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nostradamusproject.org

Nostradamus Screen Visions 2017
Johanna Koljonen

Nostradamus Screen Visions 2016
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Göteborg Film Festival — LINDHOLMEN SCIENCE PARK
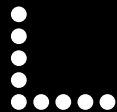
2016 Topics

- Changes in Distribution
- Rapid Changes in Representation (Diversity)
- Post-TV TV
- The New (Digital) Majors
- Connecting Content With Audiences
- Adblocking
- Changes in Advertising = Changes in Business Models
- VR

2017 Topics

- A Specialising Screening Ecosystem
- A Swell of Films
- The Undiscovered TV Landscape (clues!)
- VR on the Verge

Top of Mind Challenges

- New distribution strategies

- Getting Europeans to see European content

- Film Literacy/ Audience development

- Secure fund's financing and independence

- **New distribution strategies**

  - Developing theatrical while opening other paths to market

  - European content on digital platforms

  - Not drowning the market + better communications aim

  - (Levies) /strategic partnerships

  - (Piracy)

- **Getting Europeans to see European content**

- **Film Literacy/ Audience development**

  - Identifying core values & mission of cinema

  - Film culture – in schools and society

  - Film heritage - survival and access

  - Awareness of released titles

  - Diversity and representation - RELEVANCE!

  - Ease of experience
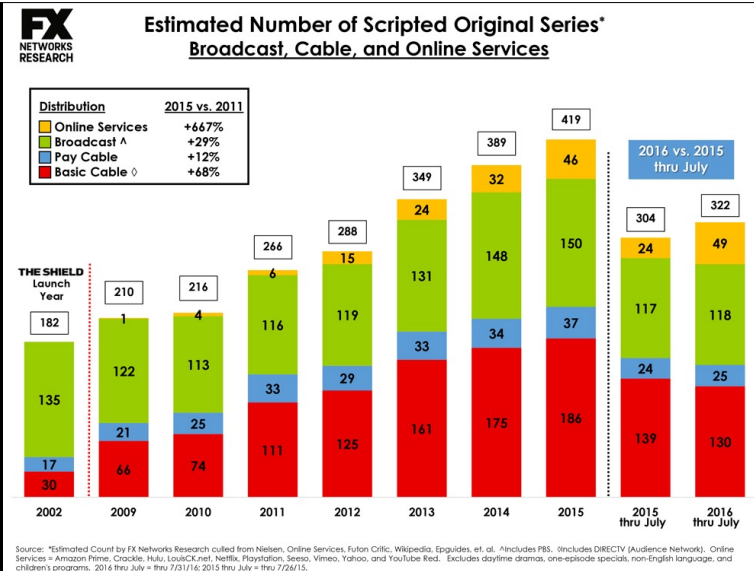

Drowning the Market

- More good films get made
- More voices, greater diversity

- More bad films get made
- More irrelevant films get made and released
- Tougher competition for funding
- Tougher competition for audience attention
- Tougher competition for distribution channels (especially theatrical)
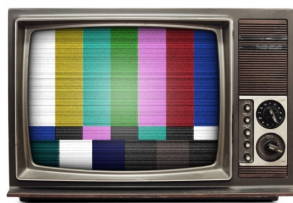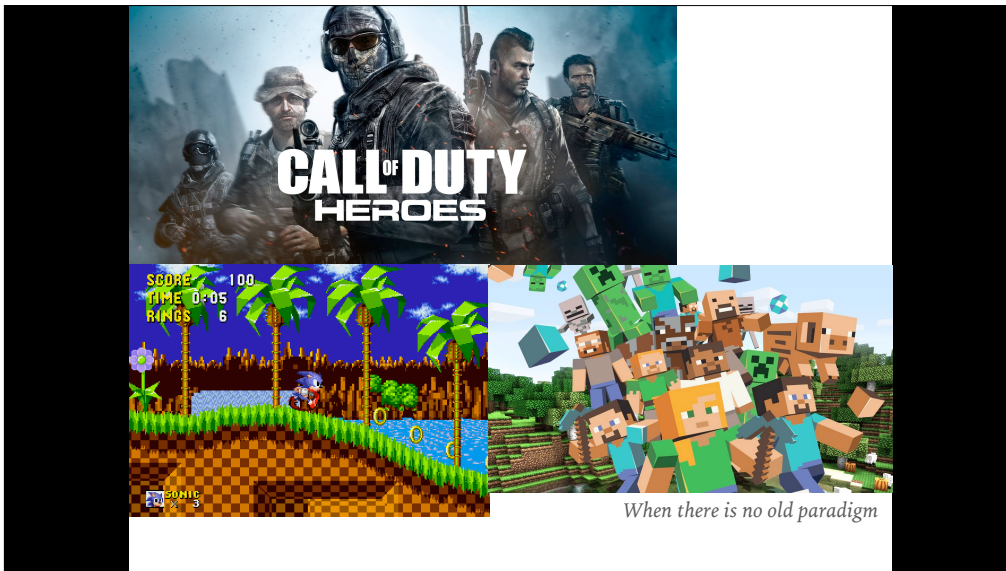- Impossible to stay on top of = market fails

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THE OPPOSITE OF DESIGN IS TRADITION

- We need the DVD money back

- Piracy is a major cause of our problems

- Netflix is the spawn of Satan

- The cinema window is still the most important in the chain

- ~~We need the DVD money back~~

- ~~Piracy is a major cause of our problems~~

- ~~Netflix is the spawn of Satan and should be taxed.~~

- ~~The cinema window is still the most important in the chain,~~

- DVD money is not a human right

- Piracy is a product of our disinterest in technology and audiences

- Yes, and Netflix also funds high quality works which you all watch, builds audiences for our stars and trains its audiences in reading subtitles.

- The majority of films has been consumed in the home since at the very least the 1980s

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FX NETWORKS RESEARCH

Estimated Number of Scripted Original Series*
Broadcast, Cable, and Online Services

Distribution	2015 vs. 2011
Online Services	+667%
Broadcast ^	+29%
Pay Cable	+12%
Basic Cable ◊	+68%

2016 vs. 2015 thru July

THE SHIELD Launch Year

	2002	2009	2010	2011	2012	2013	2014	2015	2015 thru July	2016 thru July
Total	182	210	216	266	288	349	389	419	304	322
Online		1	4	6	15	24	32	46	24	49
Broadcast	135	122	113	116	119	131	148	150	117	118
Pay Cable	17	21	25	33	29	33	34	37	24	25
Basic Cable	30	66	74	111	125	161	175	186	139	130

Source: *Estimated Count by FX Networks Research culled from Nielsen, Online Services, Futon Critic, Wikipedia, Epguides, et. al. ^Includes PBS. ◊Includes DIRECTV (Audience Network). Online Services = Amazon Prime, Crackle, Hulu, LouisCK.net, Netflix, Playstation, Seeso, Vimeo, Yahoo, and YouTube Red. Excludes daytime dramas, one-episode specials, non-English language, and children's programs. 2016 thru July = thru 7/31/16; 2015 thru July = thru 7/26/15.

CALL OF DUTY
HEROES

SCORE 100
TIME 0:05
RINGS 6

*When there is no old paradigm*

Go Find Your Data

LIP SYNC BATTLE

- From the audience perspective the platforms and formats are overlapping and converging.

- Our business models, funding realities and window system is completely incomprehensible to audiences.

- The audiences are active, engaged and social. Some AV consumption is leaned back or solitary – but theatrical cinema is actually "lean-in"
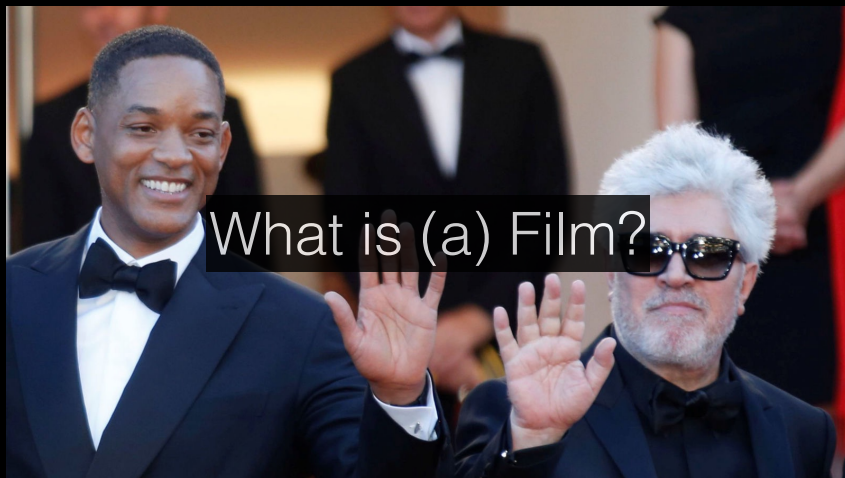
VR on the Verge

What is (a) Film?

WEVR
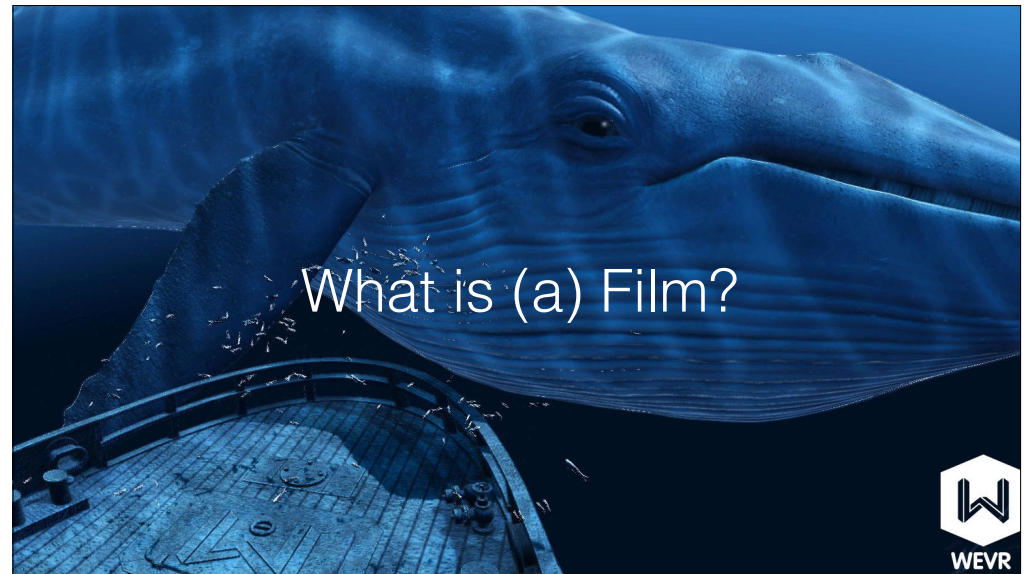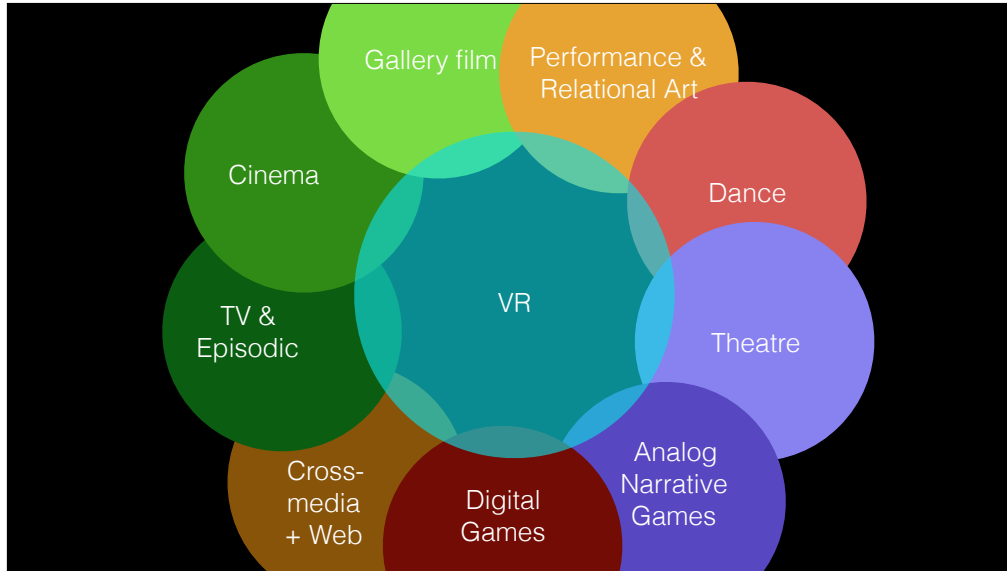
- Even is VR is not film, you will probably decide whether this medium receives public funding.

- The real question is the underlying principle: is interactive or participatory storytelling included in your remit?

What is (a) Film?

- What we're living through is not "digital disruption", it's a shift in the role of film culture in the wider cultural landscape.

"

Film and broadcast TV represent a **top-down mode of culture** that is rapidly self-correcting back to **the original order of things** where humans produced cultural artefacts **for their own communities**.

"

The democratisation of mass media in the last decades is fast correcting this **historical blip**. Media content and other kinds of culture are **increasingly produced by many for many**. At the same time, the distribution of top-down [content] is increasingly globalised.
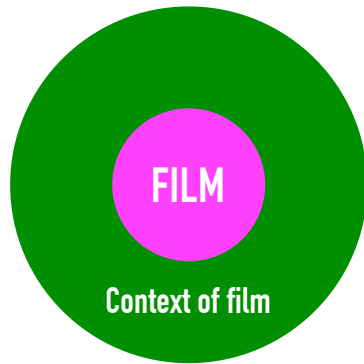
AUDIENCE VALUE OF FILM

Context of film

FILM

- ➤ Personally moved or transported
- ➤ Shared experience
- ➤ Cultural moment/icon
- ➤ Establishing role models
- ➤ Representing and shaping contemporary culture
- ➤ Topic or focus of conversation
- ➤ Subcultural identities and social contexts (fandom)
- ➤ Social status, expertise

Entry-Level Drugs: Historical discovery, Status & Identity

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OVERABUNDANCE OF CONTENT, NATURALLY FRAGMENTING MARKET
+ DEVALUATION OF CURRENCIES OF THE OLD SYSTEM

THE OLD PARADIGM VALUE CHAIN

| WHAT STORY DO I WANT TO TELL RIGHT NOW? | WHAT VERSION OF THAT FILM CAN I GET FUNDED? | SOMEONE SELLS MY FILM TO SOME PEOPLE WHO SHOULD SEE IT |

THE NEW PARADIGM VALUE CHAIN

WHAT STORIES ARE INTERESTING, FUN, RELEVANT, UNDER-TOLD RIGHT NOW?

WHAT STORY DO I WANT TO TELL RIGHT NOW? IS IT A FILM?

WHO IS THE AUDIENCE WHO WILL PAY FOR MY FILM?

DIGITAL FILES ARE SOLD THROUGH DIFFERENT CHANNELS

Slide 1 (top-left):
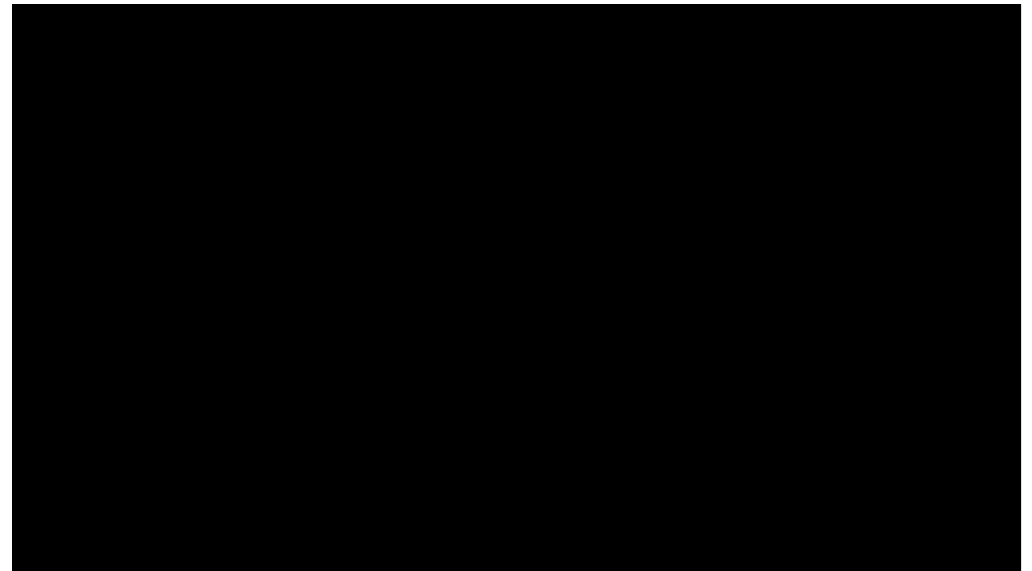
A Film Culture For This Century

Slide 2 (top-right):

"What kind of film culture do we want? What is sustainable? What is healthy? What do we envision the cultural role of feature film to be a generation on?
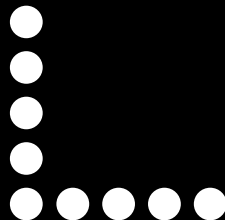Should our public infrastructure, from film schools to funding, not train and support outstanding filmmaking on all platforms – and then what is film culture?" "

Slide 3 (bottom-left):

Thank You!

Johanna Koljonen – johanna@participation.design

Göteborg Film Festival

Slide 4 (bottom-right):

• New distribution strategies

  • How would you change what you fund and/or measure to better reflect the "platform neutral" media landscape in which the audience exists?

• Getting Europeans to see European content

  • How can a fund's actions and choices increase the content's relevance?

• Film literacy/ Audience development

  • What alliances would funds need to build to truly promote film and film culture?

• Secure fund's financing and independence

  • How can we protect public funds and funding from neoliberals and populists?

The outline of the answer is delineated in the exact shape of the problem.

If you think about a challenge really hard, and look at its context, and consider your resources, and are no closer to an answer or a next step – then you're asking the wrong question = describing the challenge wrong.

(If your challende is why something is not like when you were young, then you're also asking the wrong question. Get better data and ask again!)

Vision Time.