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**Transnational Training for Transnational Cinema: Atelier Ludwigsburg-Paris**

I used my Mellon funds in the summer of 2015 to do research studying three film schools in Europe that not only are some of the most renowned schools in the world, but also have a joint program, called Atelier Ludwigsburg-Paris, to train producers. I visited these schools, which are NFTS (National Film and Television School) in London, La Fémis in Paris, and Filmakademie Baden-Württemberg in Ludwigsburg. I took tours around the schools to see their facilities, interviewed their administrators, participants, and graduates, and watched student films. Among my findings is that, while the schools have their own distinct programs to train directors, producers, cinematographers, etc., they also possess a transnational character that has important ramifications for the training of future film producers in Europe.

As part of a cultural exchange between France and Germany to make the two countries closer, Jacques Chirac, the former president of France, suggested cooperation between two film schools to have a joint program for French and German film participants. Initially called l'IDHEC (L'Institut des hautes études cinématographiques), La Fémis (Fondation Européenne pour les Métiers de l'Image) was (and still is) the most important public film school in France and so it was chosen to participate in the exchange program with Germany. Germany, for its part, chose Filmakademie in Ludwigsburg, mainly because it was the closest film school to France. The new program, called Atelier Ludwigsburg-Paris, was consequently founded in 2001.

The program is aimed toward training producers capable of working in the European film industry. Every year, 18 participants are admitted. The admitted participants are required to have prior experience in the film industry, as producers, assistants, project managers, or any other role related to film production. In fact, the participants bring their own experiences of the industry to share it with the other participants in the program. Nowadays, the participants come from across the Europe and not just France and Germany. For example, Martina Fiorellino, a participant from Italy had studied cinema studies as an undergraduate in Italy and then worked at a documentary production and distribution company before joining the program. Among the 18 participants in the year 2014- 2015, 5 participants are from Germany, 6 participants are from France, 3 are Austrian, and 1 participant comes from each of Poland, Italy, Romania, and Israel.

Atelier Ludwigsburg-Paris lasts one year. The participants spend most of their time attending lectures at La Fémis and Filmakademie, but they also visit the NFTS in the UK to become familiar with the British film industry. As Jonathan Wardle, the director of curriculum and registrar at the NFTS, indicated, when the Atelier participants go there, they have a fortnight of seminars on financing, budgets, and task schemes run by the professionals. The participants also go to the Berlinale and the Cannes film festival to see how film marketing works and also to meet producers. The participants are taught by professionals working in the European film industry, and therefore, not only do they learn practical issues, but also they expand their networks, which is helpful for their future careers.

The program requires the participants to produce short 8-minute films. Each film must have two producers from two different countries. Every year, one theme is selected by a committee made up of La Fémis and Filmakademie people. The theme is then announced to the participants of the two schools,

especially the screenwriting participants, so that they can write screenplays based on it. Then the producers read the screenplays and find their favorite ones. Based on the screenplays they choose, they need to work in either Paris or Ludwigsburg, but there is one rule here: 5 films must be produced in one location and 4 films in the other one. So, if 5 films are shot in Paris this year, next year, 5 films have to be made in Ludwigsburg. The production of the films occurs in summer from July to September and the producers work with the cast and crew they have chosen from the local film school participants. In the end, the films are shown as one program on the Franco-German television channel Arte and are also sent to film festivals.

The participants who come out of this program have obtained the knowledge and experience of working in the European film industry with a transnational cast and crew. They have learned how to make a co-production with other countries and how to work with people of the countries other than their own. Moreover, they have created a network of people across Europe that they can use in the future when they want to produce their next films. Consequently, Atelier Ludwigsburg-Paris plants the seeds of the future co-productions in the European cinema, a trend that is increasingly popular in the continent.

My research was mainly studying this joint program and I have actually gathered much more data than what could fit in this brief report. I obtained those data by visiting the schools and interviewing the administrators and participants. Moreover, as I was visiting the film schools, I gathered information about their individual programs as well. I also made connections with their participants, faculty members, and administrators so that I can be in contact with for my future studies. This trip was also very helpful in my job as a teaching assistant of the film production course at UW-Madison, as I learned much about the latest methods of film production teaching in Europe.

In addition to what I explained above, as I was in London, I visited the London Film School and studied their programs as well. I also visited the BFI (British Film Institute) and watched some rare films in their archive. Moreover, in Paris, I went to Cinémathèque Française and Bibliothèque du cinéma and spent a significant amount of time studying their archives. This helped me become more familiar with the archives and gave me new information and ideas for my dissertation.

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