

An inside look at a decade of training from Europe's leading film business & leadership skills development programme



THE NATIONAL FILM AND TELEVISION SCHOOL
PRESENTS

10 YEARS OF INSIDE PICTURES PRODUCING FILM EXECUTIVES

SUPPORTED BY THE MEDIA PROGRAMME
& THE CREATIVE SKILLSET FILM SKILLS FUND



NFTS

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FILM AND
TELEVISION
SCHOOL**



INSIDE PICTURES

INSIDE PICTURES PROVIDES PARTICIPANTS WITH A UNIQUE INSIGHT INTO THE GLOBAL FILM BUSINESS THROUGH ITS ACCESS TO A WIDE RANGE OF INDUSTRY EXPERTS. IT'S AN INVALUABLE APPROACH."

CAMERON MCCRACKEN, PATHÉ UK

WHAT MAKES IT DIFFERENT FROM ANYTHING ELSE IS THE LEVEL AT WHICH THE PARTICIPANTS ARE AT, THEY ARE ALREADY IN THE INDUSTRY AND ALREADY HAVE ACHIEVEMENTS ON THEIR CV."

NIK POWELL, NATIONAL FILM & TELEVISION SCHOOL

INSIDE PICTURES HAS DEVELOPED OVER THE LAST DECADE INTO AN ESSENTIAL CONSTITUENT OF THE EUROPEAN MEDIA INDUSTRY."

CHARLES MOORE, PARTNER, WIGGIN LLP

INSIDE PICTURES IS A GREAT COURSE THAT GIVES APPLICANTS A TERRIFIC OVERVIEW OF THE RAPIDLY GROWING INTERNATIONAL FILM BUSINESS - SOMETHING I WISH HAD BEEN AVAILABLE TO ME EARLY IN MY CAREER".

ANDREW CRIPPS, PRESIDENT EMEA, IMAX



Participants graduate from the 10th Inside Pictures programme in 2013. Photograph by Tara Moller.

Inside Pictures is a unique European programme for business training and leadership development in the film industry.

The intensive annual course brings together the full range of industry disciplines, including development, production, sales, distribution, marketing, finance, legal, exhibition and business affairs.

Inside Pictures develops the practical knowledge, skills and high level contacts needed to lead successful businesses, taking participants to the heart of the film industry and giving them a 360 degree understanding of the global film industry.

The training is led by some of the world's leading film business practitioners and experts from

film and other related media, including cutting-edge digital entrepreneurs and innovators.

The course is open to participants from Europe, with the programme divided between London and Los Angeles.

Inside Pictures is funded by the European MEDIA programme and Creative Skillset. For full details of funders and sponsors see Page 19.



INSIDE PICTURES

Details of the Inside Pictures course and instructions on how to apply can be found at www.inside-pictures.com. Inside Picture is also on Facebook (www.facebook.com/insidepictures) and Twitter (@inside_pictures).

10 YEARS AT THE COALFACE

A decade on, the knowledge and confidence provided by Inside Pictures continues to make a vital contribution to film in the UK, Europe and beyond.

Not many training courses get to celebrate 10th anniversaries.

Training requirements change as industries evolve and new trends emerge and recede, but at the heart of Inside Pictures is an unchanging idea: that the best lessons come from the coalface. Each course brings together the best practitioners in the global film business, creating a dynamic and challenging environment with an emphasis on practical application. The proof of Inside Pictures' success can be seen in box-office hits, Academy Awards and BAFTAs, as well as by promotions of participants to senior management roles in leading international film businesses. Its value is even more evident in a thriving and active network of alumni, built on the programme's philosophy of sharing expertise and experience.

This report looks at the essential building

blocks that make Inside Pictures unique: creative collaboration, breaking down the boundaries between industry specialisms, building leadership skills and a focus on international business. But if there is a word that sums up the value of the course – a word consistently repeated by participants – it is 'confidence'. This is a sense of self-belief that comes not just from learning from those who have succeeded in a tough industry, but also from testing ideas against industry experts and their peers on the programme.

William Goldman famously said of the film business: "no one knows anything". Inside Pictures offers an antidote to this view. A decade on from its first edition, the knowledge and confidence provided by Inside Pictures continues to make a vital contribution to film in the UK, Europe and beyond.

A BRIEF HISTORY OF INSIDE PICTURES

The first edition of Inside Pictures was launched in 2002 by a team from Qwerty Films led by Jill Tandy and Michael Kuhn. Tandy and Kuhn were both senior executives at PolyGram Filmed Entertainment, the last true major European studio, which ran a highly-rated training programme for executives called Fast Track.

After PolyGram's closure in 1999, the UK Film Council (UKFC), then chaired by a former PolyGram President (and at the time President of Universal International Pictures) Stewart Till and UKFC Chief Executive John Woodward asked Tandy to design a course. This course would build on some of the characteristics of Fast Track but would have a broader industry relevance.

Qwerty set about the task of creating a course which would be firmly focused on business in the widest sense and on the development of executives who would go on to take leading roles in the international film industry. The first edition of Inside Pictures was solely for UK executives. Its reputation grew quickly, and the programme became renowned for the high quality of its speakers and participants. In 2011, Inside Pictures won funding from the European Commission MEDIA Programme, allowing it to realise a longstanding ambition to broaden its international reach.



Mark Woolley (Ecosse Films) and Raymond van der Kaaij (Class of 2013) during a project surgery

Inside Inside Pictures

Inside Pictures began with a mission to bridge a serious industry gap. There were academic courses and specialist programmes for specific disciplines such as production, finance or marketing. But what was lacking was a practical course – by the industry, for the industry – in which the top executives of tomorrow could learn from the best in the business today.

Here, course founders, Qwerty Films' Michael Kuhn and Jill Tandy introduce the essential elements that set Inside Pictures on a path that has made a huge impact on the industry for more than a decade.



Michael Kuhn with Sixteen Films' Rebecca O'Brien at the 2013 Inside Pictures graduation reception. Photograph by Tara Moller. Jill Tandy with Jakob Abrahamsson (Class of 2013) during Module 3 of the 2013 programme.

Start at the top

"The key thing in establishing Inside Pictures was to win the support of the top people in the industry, who in turn would attract the best participants" said Tandy. "We just went through the whole film value chain and looked for who were the best experts in each area of the business."

The results have been spectacular, and the support of high level industry figures has helped make Inside Pictures one of the most prestigious courses in the international film business.

Talent spotting teams

The Inside Pictures philosophy is that it does not just select the best candidates, it builds teams. The programme was created to take executives out of the comfort zone of their own industry specialisms and to challenge what Tandy calls "silo thinking." The dynamic of the course comes from interaction and collaboration between people from every aspect of the UK and European industry and beyond with the wider media industries.

Thinking global

Inside Pictures was ahead of the game in understanding that successful film businesses might have roots in one country, but their audiences would be global. The founders' Hollywood connections gave unparalleled access to the most senior studio figures and was the genesis of an annual journey of discovery to Los Angeles that has become a defining characteristic of the programme. "The studio big shots were not going to come over here, so we had to go to them" says Kuhn. The 2011 arrival of European participants further broadened the programme's international industry perspective.

The networks

Michael Kuhn said he expected the Inside Pictures alumni to form a "mini network" that would last beyond the lifespan of the course. What no one could have predicted was how strong the links between participants would grow, and how influential the network would become. The partnerships and friendships that developed are a practical extension of the way that the course is designed. "We wanted an environment where people would work together as a close team, and learn as much from each other as the speakers," says Tandy.

Innovation and new models

Inside Pictures began in a turbulent period for business, and each year's programme tests the validity and potential of new models. Kuhn says the best way to understand the impact of new trends is to talk to those directly involved, rather than listening to advocates: "We have always been determined that Inside Pictures will be driven by practitioners not teachers."

"We have always been determined that Inside Pictures will be driven by practitioners not teachers."

MICHAEL KUHN, CHAIRMAN, QWERTY FILMS

2009 SPEAKERS

LA Include

Robin Russell, Senior Exec VP, Sony Pictures Entertainment

Mike Simpson, Exec VP, William Morris Endeavor Entertainment

John Ptak, Agent, Creative Artists Agency

Alan Parker, Director/Producer

UK Include

David Kosse, Managing Director, Momentum

Stewart Till, Chair, Icon Group UK

Tim Bevan, Co-Chairman, Working Title Films

Duncan Kenworthy, Producer, Toledo Productions

Paul Webster, Founder, FilmFour

Dennis Davidson, Owner, DDA PR

INDUSTRY MILESTONES

Launch of LoveFilm

Studios set up body to agree the standards for Digital Cinema (DCI)

Inside The Hothouse

Inside Pictures can be described as a decade of business learning compressed into a single year, consciously replicating the high-pressure, high-achieving culture at the top of the film industry. Producer and 2002 participant Adrian Sturges (Picture Farm) talks about a “hothouse environment” with a continual flow of information, and an expectation that participants will test and challenge both their own ideas and those of the established industry.

During three modules, each a week long, in London and Los Angeles, participants are given an intensive crash course in the realities of the business. “What was amazing and enlightening was to hear the best of the British film industry speak candidly about their experiences and answer questions off the record,” says Patrick Strafford, VP Commercial Development and Acquisitions at Warner Bros (Class of 2005-2006).

This willingness to tell the real business story, free from PR spin, has also been demonstrated by speakers from Hollywood and Europe. This openness is based on mutual respect between speakers and participants. Indeed, the number of former participants who have returned as speakers and panellists is now



“Inside Pictures is an accolade acknowledged across the industry as indicating that a person is ready and prepared for business.”

CHRISTOS MICHAELS, PARTNER, LEE & THOMPSON

into double figures. One of them, Christos Michaels, a partner at Lee & Thompson (Class of 2004-2005) says: “Inside Pictures is an accolade acknowledged across the industry as indicating that a person is ready and prepared for business.”

Project Work

Inside Pictures is a unique forum for engaging with industry trends and ideas and the element that brings all the learning together is the course project.

Each candidate is expected to create a finance and creative plan for a real or hypothetical project, which is pitched to industry experts at the end of the programme. The exercise aims to bring the lessons of the year into sharp focus, ensuring that they are practically applied.

“The fact that you need to demonstrate the knowledge you have learned by presenting a full creative and financial package for a movie at the conclusion of the course is a good way of showing your understanding,” says Rhodri Thomas, VP Production and Development at The Ink Factory (Class of 2007)..

After graduating from the programme in 2008, Rebekah Gilbertson of Rainy Day Films offered subsequent years’ participants live film developments to take on as their projects. “While they got a real-life project to work with, we valued the feedback from the Inside Pictures project work,” she explains.

2003

SPEAKERS

LA include

Jon Amiel, Film Director

Marshall Forster, Senior EVP, Sony Pictures Entertainment

Jodi Zuckerman, VP Development and Production, Beacon Pictures

Robert Friedman, COO, Paramount Pictures Group

Colin Callender, President, HBO Films

UK include

Alison Thompson, Head of International Sales, Pathé

Anna Nicoll, Director of International Publicity, HBO

Susan Elkington, EVP, Chellomedia, Liberty Global

Natasha Galloway, Agent, United Agents

Chris Auty, CEO, The Works Media Group

INDUSTRY MILESTONES

Blu-ray discs make debut

James Cameron’s *Ghosts In the Abyss* relaunches 3D era

LEADING INDUSTRY FIGURES WHO HAVE SPOKEN AT EVERY EDITION OF INSIDE PICTURES INCLUDE:

Tim Bevan, Co-Chairman, Working Title

Andrew Cripps, President EMEA, IMAX

Richard Philipps, Partner, Reed Smith

Michael Kuhn, Chairman, Qwerty Films

Malcolm Ritchie, Co-MD, Qwerty Films

Charles Moore, Partner, Wiggin

Steve Golin, CEO, Anonymous Content

The 360° viewpoint

In an influential speech in 2002 – the first Inside Pictures year – the then chairman of the UK Film Council, Sir Alan Parker, called on the UK film industry to take a “reality check” and understand that it could not prosper as a disparate group of “cottage industries.” He was talking about a film industry value chain, comprised of generally small-and-medium sized enterprises and so focused on specialist tasks, from production, sales, distribution to exhibition, that opportunities were often missed. Inside Pictures set out to challenge the “cottage industry” mentality by challenging participants to see the bigger picture.

In today’s market, the ability to see beyond narrow industry perspectives has become even more vital. Fragmenting audiences, digital distribution and converging media have all begun to undermine the stability of the specialised value chain. The fault lines are evident in such issues as release windows and the place of VOD.

The course selection procedure is designed to create teams with a balance of expertise that through collaboration can create new insights into these challenges: “What we need every year is a group that is a microcosm of the film industry” says Julia Short (Programme Director Content since 2012). The make-up of recent year

groups has included people working outside the film value chain, or those who have made their name in digital services or other media such as music and television.

Over the course of the programme, participants develop perspectives on the work of colleagues in other parts of the value chain that they may not have previously appreciated. The intensity of the relationships established during the course builds trust, leading to candid sharing of experiences in the interests of the whole year group.

“We were all in learning mode,” said Anna Higgs (Class of 2010), now leading the Film4.0 arm of Film4. “It was a cross-section of the industry and people were honest and open, which meant that you often found yourself taken out of the normal mind space.”



Sir Alan Parker presents 2013 participant Katherine Bridle with her graduation certificate. Photograph by Tara Moller.

Talking Inside Pictures

|| THERE IS NO REAL CAREER DEVELOPMENT IN THE INDEPENDENT SECTOR, CERTAINLY COMPARED TO THE STUDIOS, AND INSIDE PICTURES WAS THE ONLY 360° TRAINING PROGRAMME AVAILABLE ANYWHERE. IT WAS A CHOICE OF ONE.”

LAURENCE GORNALL, CHIEF EXECUTIVE, THE WORKS FILM GROUP

2004-5

SPEAKERS

LA include

Jeffrey Katzenberg, CEO, Dreamworks

Marc Shmuger, Vice Chairman, Universal Pictures

Bill Murray, COO, Motion Picture Association

Jeremy Zimmer, Founder and CEO, United Talent Agency

Camela Galano, President of International Sales, New Line Cinema

Gerry Rich, President, Worldwide Motion Picture Marketing, Paramount Pictures

UK include

Richard Eyre, Film Director

Premila Hoon, Global Head of Media & Entertainment Structured Finance, Société Générale

David Ellender, CEO, Fremantle Media Enterprises

Fiona McBlane, Promotions Manager, EMI

Paul Trijbits, Head of New Cinema Fund, UK Film Council

INDUSTRY MILESTONES

DVD sales reach their peak

YouTube launches

Career-changing confidence

A key take-out for participants of Inside Pictures is confidence in their own convictions. Exposure to the realities of the whole industry, from writers to VOD platforms, leaves its mark on participants and instils them with a depth of understanding that can be career and even life changing.

Some, such as Nahrein Mirza (now Kemp, Class of 2007), found a new job as a direct result of the course, when fellow participant Darren Bender took her to Bigger Pictures. Other course members immediately began working together with often spectacular results.

Still others found the confidence to strike out in new directions. Andrew Curtis, Partner, Drew&Co, had already established a reputation as a media lawyer and has since gone on to work as a producer, inspired by his Inside Pictures experience.

“As a lawyer, I would see everything before and after, but nothing during production,” said Curtis. “It made me much less fearful of the unknown and provided the missing links in my knowledge, shining a light into the dark places.”

Lee Thomas, Pipedream Pictures (Class of 2005-2006) was Head of Production and Development at the regional screen agency Screen West Midlands, and said the training offered him the perfect overview that was necessary when dealing with public funds: “I was a poacher turned gamekeeper and the course exposed me to the whole way that the industry worked, which meant I could deliver better value.”

For others, the real value is having access to expertise beyond a single specialism. Almost every participant has a story to tell about picking up the phone to a former classmate and getting advice and assistance. The Inside Pictures Network is where the long-term value has really made its mark. (See Pages 8 and 9)



Still from Academy Award winning short film *Six Shooter*, 2006

recalls Bays. “Kenton had already established a strong connection to Martin but had just got a big BBC job (Editor, Comedy) and couldn’t be the hands-on producer. He knew I wanted to produce and that it would be my first, and together we made a team with very good complimentary skills.”

Kenton’s production and talent relations knowledge and Bays’ experience in positioning and financing brought the short film *Six Shooter* to life. “And the rest is history,” says Bays. Or specifically the 2006 Academy Award for best live-action short film. Allen’s career has scaled the heights of television and McDonagh went on to direct international hit *In Bruges*. “The course really helped me to be confident enough to fully move into production and become master of my own destiny” says Bays. I established Missing in Action Films soon after the course, I gave up my full-time job, and I’ve now got an Oscar® win, two BAFTA nominations and a strong body of work on films such as *Shifty* and *Lifting*.”

CASE STUDY

Six Shooter and the Oscar®

Kenton Allen, now one of the UK’s leading television executives as Chief Executive of Big Talk Productions, joined the first course along with producer Mia Bays, then Head of Distribution at The Film Consortium.

“We got on really well and in the latter stages of the course he told me about Martin McDonagh and his film ambitions and knowing about this brilliant script.”

Talking Inside Pictures

I IT GAVE ME INSIGHT, UNDERSTANDING AND CONFIDENCE OF ALL ASPECTS OF OUR BUSINESS. THIS WAS ESSENTIAL FOR MY PERSONAL DEVELOPMENT AND CONFIDENCE.”

ANDREW TURNER, UK AND IRELAND DIRECTOR OF SALES, TWENTIETH CENTURY FOX

The evolving network

For some, the interaction between participants outweighs even the lessons offered by the experienced speakers. “I absolutely loved the privileged access we had to an amazing range of speakers, and the space to contemplate things differently, looking at the whole picture,” says Jack Arbuthnott, Head of Film Development at Scott Free Films (Class of 2008). “And over a much longer period, I have learned even more from fellow participants.”

“It is a ‘big family’ says Nicole Carmen-Davis, Producer, Rainy Day Films (Class of 2008). “We have made friends but also formed strategic alliances, both professional and personal”. In 2013 Rainy Day Films were awarded a BFI Vision Award to develop their slate of film projects, grow their business and bolster their company profile (See Case Study below).

Those relationships have often turned into profitable business partnerships.

The box-office success story of *The King’s Speech*, for example, has close links to Inside Pictures. Rhodri Thomas, VP Production and Development at The Ink Factory (Class of 2007) was at The Weinstein Company and helped acquire the Oscar-winning film. “Robert Walak (now at the Weinstein Company) was in my year,” says Thomas. “My involvement with *The Kings Speech* was in decent part down to my relationship with Robert and that was made on Inside Pictures.”

The Inside Pictures network has continued to evolve with each new year adding fresh ideas and experience that becomes integrated with the existing knowledge base. Mia Bays, Producer, Missing In Action Films (Class of 2002) and Thomas Benski, Co-Founder, Pulse Films (Class of 2011) are currently working on a project with pop idols Backstreet Boys after making a connection through Inside Pictures.

Talking Inside Pictures

IT WAS A FANTASTIC NETWORKING EXPERIENCE AND MY CLASSMATES HAVE BECOME IMPORTANT COLLEAGUES AND FRIENDS. IT PROVIDES A NETWORK BEYOND YOUR JOB OR ANY SPECIFIC FILM YOU MIGHT WORK ON.”

ANDREW ORR, MD – FILM SALES,
INDEPENDENT FILM COMPANY

CASE STUDY

Rainy Day Films

A great example of a close working relationship that blossomed during and after Inside Pictures was between producers Nicole Carmen-Davis and Rebekah Gilbertson, who are now partner producers at Rainy Day Films.

The two met on the course in 2008 and, says Gilbertson, “we immediately hit it off.” Both found they shared the same desire to find a like-minded partner with complementary skills. Gilbertson said her early producing work had been a difficult experience (“I had taken the kicks to the stomach,” she said). Carmen-Davis had been producing inside a company and had found it “unsatisfying”, so had set up her own business.

During the Inside Pictures programme the potential for a strong partnership grew. The interactive and practical nature of the course revealed synergies and there was a “meeting of minds” that developed into a partnership that has thrived in their joint business, working with film-makers such as Isabel Coixet (*Another Me*) and regular collaborator Marc Evans (*Patagonia*).

“Inside Pictures gave us a fantastic roadmap of how the business works and has opened the doors to important relationships,” says Gilbertson. And that confidence has helped create the kind of business both the partners wanted, say Carmen-Davis:



Nicole Carmen-Davis
and Rebekah Gilbertson,
Rainy Day Films

“We basically have that indie spirit that likes doing things for ourselves. The course removed some of the barriers.”

The inside track on Hollywood



Inside Pictures was determined that the links to the US industry would be a major part of its appeal.

It soon became clear that the studios and independent businesses in LA saw mutual benefits in supporting the course. Major executives, including Jeffrey Katzenberg, CEO, Dreamworks and the late Rick Finkelstein, VC and COO, Universal Pictures were among the big-name speakers to sign up early in the life of the course.

Inside Pictures also gave an opportunity for participants to hear from UK film-makers carving out great careers in Hollywood, including Alan Parker and Michael Apted.

The period from 2002 to 2013 was one of considerable change in the studio and US independent sector. Without the safety

net of subsidies, the US felt the force of market trends, particularly those driven by digital technologies, more quickly and more profoundly than Europe.

The period saw the rise and decline of the studio specialised film arms; the bursting of a private equity bubble; the rise of the biggest franchises in history; the relaunch of 3D; and more recently the attempts to deal with the impact of VOD. Inside Pictures participants were in a privileged position to see the impact of these trends at the heart of the global business.

It has shaped the attitude of participants and given them an advantage in understanding the potential impact of innovation on the industry, and confidence in developing fresh business ideas.

Inside Pictures was determined that the links to the US industry would be a major part of its appeal.

2005-6

SPEAKERS

LA include

Brian Mulligan, Co-Chair, Universal Pictures

Frank Marshall, Producer

Patrick Crowley, Producer

Michael Lewis, CEO, Real D

Iris Grossman, Talent Agent, ICM

UK include

Stephen Frears, Director

Patrick McKenna, CEO, Ingenious Media

Colin Vaines, Executive VP, European Production and Development, The Weinstein Company

Alan Flitcroft, Partner, Ernst & Young

John Woodward, CEO, UK Film Council

INDUSTRY MILESTONES

UK launches world's first Digital Cinema Network

Facebook launches worldwide

Putting LA insight into practice



Every participant who has made the trip to Los Angeles talks about how it has changed the way they think and do business.

There is, of course, business value in the market intelligence derived from straight talking with the biggest executives in the film business and some of the world's leading innovators, including film-makers such as director David Fincher (*Se7en*, *Fight Club*).

Anna Higgs, Film4.0, talks about an "astounding level of access" to senior studio executives, all of whom were generous in offering "a phenomenal level of insight" into the way that the studios operated.

For many, the most valuable lesson was in seeing how business and networking operated in a 'company town.' "You learned how the town worked and who, and what, was important" says Laurence Gornall, CEO, The Works (Class of 2005-2006). "Individuals may come and go, but there is a system and a hierarchy that, once understood, can be invaluable to business." He says that the high-level contact offered by the course was an entry point to more practical day-to-day relationships with key executives.

Even those with existing US connections say

the range of speakers offered new insights.

Wolfgang Behr, Neue Bioskop (Class of 2011) says that going to Hollywood felt like dealing with a "real industry" with commercial imperatives. The entrepreneurial spirit inspired others. Rebekah Gilbertson, Rainy Day Films, says LA taught her to "run our company more like a business."

Participants returned home and put ideas into practice.

Piers Tempest, Production Consultant at Salt (Class of 2007), says the company's latest production, *Our Robot Overlords*, starring Sir Ben Kingsley and Gillian Anderson and now in post, was partly inspired by knowledge acquired from Inside Pictures. Producer Adrian Sturges (Class of 2002) says: "I am now working on a few American projects, which I can definitely say would have been much more difficult without Inside Pictures."

"Individuals may come and go, but there is a system and a hierarchy that, once understood, can be invaluable to business."

LAURENCE GORNALL, CEO, THE WORKS FILM GROUP

2007 SPEAKERS

LA include

Samuel Goldwyn Junior, CEO, Samuel Goldwyn Films

Nick Meyer, Co-President, Paramount Vantage

David Brooks, President of Marketing, Focus Features

Mike Medavoy, CEO, Phoenix Pictures

Michael Apted, President, Directors Guild of America

Tony Safford, Senior VP Acquisitions, Twentieth Century Fox

UK include

Jane Barclay, MD, Capitol Films

Christian Grass, EVP EMEA, Twentieth Century Fox

David Thompson, Head of Films, BBC Films

Alan Giles, CEO, HMV Group

INDUSTRY MILESTONES

Twitter launches

iTunes begins full-length film offer

Inside Europe

In 2011, Inside Pictures was awarded funding from the European Commission MEDIA Programme to widen participants beyond the UK to the rest of Europe. It was not just a question of opening up a UK programme abroad, it was also felt that European participants would add new ideas and approaches to the course. "I am delighted to witness the added value this programme is delivering for professionals and the benefit it offers for developing contacts with like-minded peers from other European countries," says Agnieszka Moody, Director of MEDIA Desk UK.

The European industry has been going through a period of change and reflection because of issues that are very much part of the Inside Pictures agenda. There is tension between the cultural and commercial position of film in a highly subsidised audiovisual sector, heated debates about release windows and territorial rights, and concern about how European film will reach audiences in an on-demand age.

Wolfgang Behr, Neue Bioskop Film, was among the first intake in 2011, said the value of the programme to European film was immediately clear. "In Germany, it is largely a subsidised system but Inside Pictures was offering knowledge and know-how of working in a real industry. It was about the business."



Inside Pictures ensured that the first European course was of the highest calibre by making a 'hit list' of great candidates from across the continent.

Programme Director, Content, Julia Short says: "We found innovators working with different media and got interest from smart, commercial people who saw the value of the international connections we offered."

The result was a seamless integration of European candidates, contributing fresh ideas to the core Inside Pictures mission.

2008

SPEAKERS

LA include

Rick Finkelstein, VC, COO, Universal Pictures

Gareth Wigan, VC, Columbia TriStar Motion Picture Group

Jon Gumpert, Chairman, Intermedia

Ron Sanders, CEO, Warner Home Video

John Sacchi, Exec VP, Development and Production, Lionsgate

UK include

Andrew Macdonald, Producer, DNA Films

Richard Curtis, Writer

Tessa Ross, Controller of Film and Drama, Film4

James Kay, Partner, Olswang

Tim Haslam, CEO, Hanway Films

INDUSTRY MILESTONES

Harry Potter becomes the biggest grossing franchise in movie history

Slumdog Millionaire wins best film Oscar®

In its 10th year, more than two-thirds of Inside Pictures participants were non-UK Europeans.

The common language of business

It was soon clear that the core ideas at the heart of Inside Pictures easily translated across European borders. A common language united participants and helped plug everyone into the network, and that was the business of film. The structure of the course was designed to ensure that shared values and international collaboration brought teams together, regardless of nationality. Wolfgang Behr, Neue Bioskop Film (Class of 2011) said he felt immediately at home. "It turned out to be one of the best things I have ever done. When I go to London now or I go to LA, I always get in contact with people who are part of the Inside Pictures network."

Sophie Hedegaard Frandsen, Head of New Business at TrustNordisk (Class of 2013) said: "It was a great and very harmonic team across countries, age, disciplines and approaches to the film media. It created a dynamic where ideas and experiences were launched, exchanged and developed in plenary."

She said the intensity and energy of the course made everyone look at their own performance and contribution: "At the same time as this group unit, the focus was also on you as an individual, in terms of challenges, goals and vision. How would you like to benefit from this? What is your ambition in participating in this programme?"

Thomas Benski, Co-Founder, Pulse Films, said he was inspired by the calibre of people associated with

the course: "It was an honour to be part of a network of people I have admired, among speakers and participants. I had so much to learn." Pulse has offices in Paris, London and now Los Angeles, and was created as a global enterprise, and he says Inside Pictures has enabled him to further broaden his thinking.

The key to integration then has been to stick to the core values of Inside Pictures. It is a practitioner's programme, whose value is based on the energy and effort of those who take part. The addition of European participants has added fresh perspectives and ideas and contributed new value to the network.

Bert Hamelinck, Producer and Managing Director of Caviar Content, says: "I was an experienced producer when I applied to Inside Pictures in 2011 but the programme was a big part of my reaching the next level in my career as it really gives access to areas of the film industry, both in Europe and the US. I am now working on a number of European co-productions, where the experiences on the programme were very helpful."

Talking Inside Pictures

I WOULD NOT HESITATE TO RECOMMEND INSIDE PICTURES TO EXPERIENCED EUROPEAN INDUSTRY PROFESSIONALS LOOKING TO TAKE THAT NEXT STEP."

BERT HAMELINCK, CAVIAR CONTENT



2010

SPEAKERS

LA, includes

Bill Mechanic, President/CEO, Pandemonium Films

Amotz Zakai, Manager, Echo Lake Management

Steve Golin, CEO, Anonymous Content

Will Davies, Screenwriter

Alan Brunswick, Partner, Manatt Phelps and Phillips LLP

UK include

Peter Bazalgette, Advisor, Endemol UK

Samantha Horley, Managing Director, The Salt Company

Cameron McCracken, Managing Director, Pathé

Pete Czernin, Producer & Founder, Blueprint Pictures

Charles Moore, Partner, Wiggin LLP

INDUSTRY MILESTONES

3D epic Avatar becomes the biggest grossing movie of all time

Participants from all over Europe cheer each other on at Graduation Day. Photograph by Tara Moller.

Optimists and innovators

Because Inside Pictures is created by and for practitioners, innovation is a constant theme. As the timelines in this report show, every year presents new challenges and opportunities: a disruptive technology, improvements to infrastructure, policy initiatives and shifts in demand. Every participant and speaker has had to face the fact that change is now a constant, and the smartest have consistently been assessing and reassessing business strategy. The ten years of Inside Pictures have coincided with one of the most turbulent and disruptive periods in film history. In technology terms, it saw the rise of Facebook, Twitter and YouTube as essential marketing tools; the transition to Digital Cinema and the rebirth of 3D; the advance of VOD; and the growing impact of piracy. In financial terms, it saw the peak and the beginning of the decline of DVD revenues and a fall in television revenues as audiences fragmented; but on the plus side, the cementing of a solid tax credit system in the UK and beyond and the first signs of substantial revenues from VOD.

The world has, in some ways turned upside down and Inside Pictures has not shied away from the fact that there are profound new forces now in play. The list of speakers and candidates over the first ten



L-R: Araka Matits (France), Beatrice Gulino (Italy), Saskia Wagner (Germany). Participants from all over Europe form firm and lasting friendships. Photograph by Tara Moller.

Talking Inside Pictures

“INSIDE PICTURES GAVE ME THE CONFIDENCE, THE CONTACTS AND THE COURAGE TO TRY NEW THINGS.”

DAVID SHEAR, SHEAR ENTERTAINMENT

years has reflected change. The 2013 course, for example, included among its participants Belgian transmedia pioneer Peter de Maegd (*The Spiral*); digital distribution innovator Andy Green, CEO and Co-Founder of Distrify; and Wayne Marc Godfrey, MD of the multimedia Fyzz Group (See Page 14).

Over the decade, the list of speakers could serve as a history of the evolution of film, riding the tides of change from new financing models, 3D, D-Cinema and the on-demand world. The continuing focus on the reality of change, and on sharing the experience of practitioners, rather than enthusiasts or academics, has given the course stability. Inside Pictures is grounded in the realities of technology and business change, rather than futurology. Even those most advanced in embracing change learn to appreciate the stability of the Inside Pictures philosophy of practical engagement, rather than academic or ideological wishful thinking (See Page 14).

2011 SPEAKERS

LA include

Kieran Breen, EVP, International Marketing, Twentieth Century Fox International

Chas Evans, Senior VP, International Creative Affairs, Paramount Pictures International

Marc Webb, Director

Ted Sarandos, Chief Content Officer, Netflix

Doug Neil, EVP Digital Marketing, Universal Pictures

UK include

Peter Aalbaek Jensen, CEO & Producer, Zentropa

Xavier Marchand, CEO, Momentum Pictures

Charles Ogilvie, COO, Entertainment One

Nigel Walley, Managing Director, Decipher

Charles Moore, Partner, Wiggin LLP

INDUSTRY MILESTONES

UK Film Council closure announced

***The King's Speech* wins best picture Oscar®**

Creativity, confidence and collaboration

The Inside Pictures approach to innovation is fast proving to be one of its most valuable assets. The programme demonstrates that the key to addressing business change is not new technology or disruptive models but the mindset with which it is approached.

The course encourages participants from different disciplines to rigorously test new ideas against the way that audiences behave and that businesses operate in the real world.

Caroline Cooper Charles, Universal Spirits (Class of 2011), says: "Inside Pictures is brilliant at taking you outside your comfort zone and making you look at the business from a different perspective – whether that is questioning a business model, assessing a deal or simply listening to how other people do things differently."

While in recent years the course has opened up to participants who are already far down the line in embracing digital technologies, they too have found considerable value in seeing assumptions about digital change challenged.

Thomas Benski's Pulse Films is a multimedia enterprise recently named one of the top five most innovative

companies in the music business by US creative business bible Fast Company. Its interests stretch to advertising, television and music video, as well as film. He says he found the questioning culture of Inside Pictures, and the sharing of experience, refreshing and inspirational. He says: "Innovation is not my primary goal. Innovation is more of an opportunity than a statement, and that was the way that it was approached on the course. I learned a great deal from people whose experience came a long time before the Internet."

Andy Green, the founder of digital service Distrify (See Case Study below) also enjoyed the challenging environment. "The habit of start-ups and marketing companies is to make bold assumptions about the way that audiences behave. Many of us have been flying the revolutionary flag for digital changes and new windows but I got real value from having my ideas tested and it has made me ask big questions."

The ability to deliver value to both the new breed of cross-media innovators and those working in more traditional ways points the way to the future of Inside Pictures.

2012

SPEAKERS

LA include

Kelly Merryman, VP of Content Acquisition, Netflix

Charlotte Koh, Head of Development for Original Series, Hulu

Mark Tonderai, Director, Shona Films

Daniel Levine, VP Sales Strategy and Development, NBC Universal

UK include

Andrew Cripps, President, EMEA, IMAX

Romain Bessi, EVP Strategy, Finance & Technical, STUDIOCANAL

Katherine Butler, Deputy Head of Film, Film4

Asif Kapadia, Writer/Director

MILESTONES

British Film Institute subsumes UK Film Council

Netflix launches in UK, Ireland and Scandinavia

CASE STUDY

I am Zombie

Among the biggest talking points of recent courses has been the emergence of the 'experience economy', manifested in the rise of event cinema and on-demand services.

And from the sharing of ideas, the 2013 course has created one big idea that is already on its way to fruition.

Andy Green, founder and CEO of digital distribution service Distrify, and **Wayne Marc Godfrey**, MD of film finance and multimedia business The Fyzz Group, began working together on a concept that brings together many of the emerging trends in crowdsourcing, user-generated content and cinema on demand.

"We were talking about my

grandmother's memory of a guy many years ago who used to hang around outside a Glasgow cinema filming people as they went in and then developing the film and screening it before the main feature at the weekend," says Green. The pair realised that new technology opens up the possibility of building on that idea today. Though still at an early stage, the idea for

I Am Zombie includes an app which allows users to 3D scan and upload their own faces and bodies, which are then integrated into the film as characters. In each screening location the characters appearing are different, depending on the region's audience. "This idea is all about bringing back the sense of event to cinema," says Green.

Inside Pictures Alumni

2013

Jakob Abrahamsson, Director of Distribution and Acquisitions, NonStop Entertainment
Jeremy Baxter, Head of Acquisitions, Protagonist Pictures
Katherine Bridle, Head of Production & Development, See-Saw Films
Mark Byrne, Head of Business Affairs, Element Pictures
Peter De Maegd, Producer & Founder, Potemkino
Kate Gardiner, Head of Fox Searchlight UK, Twentieth Century Fox
Andy Green, COO & Founder, Distrify Limited
Jacob Jarek, Producer, Profile Pictures
Raymond van der Kaaij, Producer & Founder, Revolver Amsterdam
Aet Laigu, Producer, Meteorit Film Llc
Sune Lind Thomsen, Head of Theatrical Distribution & Release, SF Film A/S
Wayne Marc Godfrey, Managing Director, The Fyzz Facility
Camille McCurry, Agent, United Agents
Pedro Uriol, Producer, Morena Films
Felix Vossen, Producer, Embargo Films
Saskia Wagner, Acquisitions & Production, Prokino Filmverleih GmbH
London Module participants:
Beatrice Gulino, Head of Acquisitions, Academy Two
Sophie Hedegaard Frandsen, Head of New Business, TrustNordisk
Aranka Matits, Head of Acquisitions, Pretty Pictures
Theresa Roberts, Head of Publicity, Entertainment One
John Wallace, Producer, Black Sheep Productions
Sean Wheelan, CEO, Filmgate

2002

Kenton Allen
 (Class of 2002) nominated for BAFTA TV award - *Funland*



2012

Lucinda Englehart, Head of Production, Aramid
Nicole Gerhards, CEO / Producer, Niko Films
Alexander Gehr, Producer, Novotny & Novotny Filmproduktion GmbH
Jasper van Hecke, International Acquisitions Director, Universal Pictures International Entertainment
Gavin Humphries, Producer, Quark Films
Alan Maher, Producer, Roads Entertainment
Stewart le Maréchal, Producer, Met Film Production
Sofia Neves, Sales Consultant, WestEnd Films
Rebecca O'Flanagan, Company Director / Producer, Treasure Entertainment
Ingrid Pittana, Head of Acquisitions, SquareOne Entertainment
Piotr Radzynski, Managing Director / Executive Producer, FremantleMedia Poland
John Ramchandani, Managing Director, Hollywood Classics
Josephine Rose, Head of Packaging Group, Wiggin LLP
Niall Shamma, Finance Director, Warp Films
Laure Vaysse, COO, Motion Picture Capital
Fabien Westerhoff, Head of Sales, WestEnd Films
London Module participants:
Olaf Aichinger, Acquisition Manager, Global Screen GmbH
Henry Beattie, Acquisitions / Development, Montebello Productions / Transmission Films
Michelle Eastwood, Producer, Escape Films
Ildiko Kemeny, MD / Producer, Pioneer Pictures
Natasha Pilbrow, Head of Business Affairs, Peapie Films
Anna Różalska, Head of Production, Alvernia Studios
Diarmid Scrimshaw, Producer, Inflammable Films / Warp Films
Deep Sehgal, Owner / Executive Producer, Avatar Productions

2013

SPEAKERS

LA include

Howard Cohen, President, Roadside Attractions

Krista Wegener, SVP, International Distribution, Miramax

Ben Donovan, Co-Founder/President, Maker Studios

Tobias Bauckhage, CEO, Moviepilot

UK include

Ian Lewis, Director of Sky Movies and Sky Box Office, BSkyB

Andrew Cripps, President, EMEA, IMAX

Vince Holden, Project Finance Director, Icon Group UK

MILESTONES

European Commission Creative Europe programme approved

Research shows more than 80% of the world

Inside Pictures Alumni



2003/4

Gayle Griffiths (Class of 2004/5): *My Brother The Devil* (pictured) wins numerous awards including Best Newcomer for Sally El Hosaini at the London Film Festival 2012

Sofie Wanting Hassing, CEO, Producer & Consultant, Wanting Film & Media

Associated Observers:

Susan Breen, Producer
Caroline Cooper Charles, Producer, Universal Spirits & Warp Films
Lorenzo Gangarossa, Head of Film & TV, Indiana Production Company
Katie Holly, Managing Director & Producer, Blinder Films
Stephen McDonogh, Director of Co-Production Funding (Film & TV), BBC Worldwide Ltd
Martha O'Neill, Producer, Wildfire Films
Harriet Rees, Producer, Kaleidoscope Films
Marcin Wierzchoslawski, Founder & Producer, Metro Films

2010

Richard Aseme, Director, International Theatrical Sales & Distribution, Paramount Pictures International
Jon S. Baird, Producer / Writer / Director, Logie Pictures
Claire Beswick, Senior Film Booker, Odeon Cinemas & UCI Cinemas
Alice Clough, Head of Business Affairs, See-Saw Films
Christopher Granier-

2007

Robert Walak (Class of 2007)

promoted to President and Managing Director Europe for Production, Acquisitions and Television at The Weinstein Company

2011

Wolfgang Behr, Producer & Shareholder, Neue Bioskop Film
Thomas Benski, Producer & Managing Director, Pulse Films
Camilla Bray, Producer, Sixteen Films
Leon Clarence, CEO, Motion Picture Capital
Bert Hamelinck, Producer & Managing Director, Caviar Content
Phil Hunt, Co-Managing Director, Bankside Films
Ivana Mackinnon, Independent Producer
Spyro Markesinis, Head of Business & Legal Affairs, Entertainment One
John McDonnell, Producer, Fantastic Films
Yogita Puri, Director, Commercial and Content, Mr Wolf
Audrey Sheils, Head of Distribution, Element Pictures
Andrew Turner, Director of Theatrical Sales for UK & Eire, Twentieth Century Fox
Charlotte Van Weede, Head of Sales, eOne Films International
Sonia Voss, COO, Cofinova

Deferre, Producer, Poisson Rouge Pictures
Uzma Hasan, Producer, Little House Productions
Anna Higgs, Commissioning Editor, Film4.0
Toby Hill, Head of Global Acquisitions, AI Film
Teddy Leifer, Managing Director, Rise Films
John Letham, Managing Director, Park Circus Ltd
Benamina Mirnik-Voges, Head of Acquisitions & Co-Production, Universum Film GmbH
Hamish Moseley, Head of Distribution, Altitude Film Distribution
Kieran Parker, Producer, Black Camel Pictures
Jezz Vernon, Managing Director, Metrodome Distribution
Faye Ward, Producer & Head of Production, Ruby Films

2008

Jack Arbuthnott, Development Executive, Scott Free Films
Christopher Billows, Producer, Ridley Scott Presents
David Bishop, Director of Sales, Protagonist Pictures
Nicole Carmen-Davis, Producer, Rainy Day Films
Stefan Demetriou, VP, Visual Content Strategy & Acquisition, EMI Music
Arvind Ethan David, CEO / Producer, Slingshot Studios
Rebekah Gilbertson, Producer, Rainy Day Films
Laura Hastings-Smith, Producer, Wayward Films
Susie Hock, Director, Business & Legal Affairs, Universal Pictures International
Adam Kulick, Partner, Orchard Capital Partners
Ken Marshall, Producer, Steel Mill Pictures
Andrew Reid, Head of Production, Northern Ireland Screen
Rachel Robey, Producer, Wellington Films / Film Advisor, British Council

Inside Pictures Alumni

David Shear, CEO, Shear Entertainment
Gemma Spector, Head of Distribution,
 Pinewood Pictures

2007

Darren Bender, Producer, Bigger Pictures
Ed Clarke, Producer, Shoebox Films
Chris Collins, BFI Film Fund Senior Executive,
 British Film Institute
Peter Ettegui, Producer / Writer
Sara Frain, Director of Film Marketing,
 Picturehouse Cinemas
Willow Grylls, Producer, New Pictures
Rebecca Knapp, Producer, The Content
 Providers
Nahrein Mirza Kemp, Producer, Bigger
 Pictures
Andrew Orr, Managing Director, Film Sales,
 Independent Films
Sébastien Raybaud, CEO, Anton Capital Ltd
Jo Rogers, Producer
Piers Tempest, Production Consultant, The
 Salt Company
Rhodri Thomas, VP, Production and
 Development, The Ink Factory
Robert Walak, President / MD Europe, The
 Weinstein Company
Krista Wegener, SVP International
 Distribution, Miramax

2005/6

Alexei Boltho, Acquisitions, The Ink Factory
Tara Buckwell, Legal and Business Affairs
 Manager, Tiger Aspect Pictures
George Duffield, Producer, Arcane Pictures
Simon Frame, VFX Producer / Supervisor,
 Frame Surgery Ltd
Daniel Gordon, Producer / Director,
 VeryMuchSo Productions
Lawrence Gornall, CEO, The Works Film
 Group
Hugo Grumbar, Partner, Embankment Films
Hugo Heppell, Head of Production, Screen
 Yorkshire
Yann le Quellec, Director, Cinemage
Justin Marciano, CEO, Revolver Entertainment

Eve Schoukroun, Managing Director,
 WestEnd Fims
Patrick Strafford, VP Commercial
 Development and Acquisitions, Warner
 Bros Entertainment UK
Lee Thomas, Producer, Pipedream Pictures
Philip Traill, Director

2004/5

Christine Alderson, Producer, Ipso Facto Films
Kenneth Anderson, CEO, Red Kite
 Animations
Amanda Boyle, Director
Eve Gabereau, Managing Director, Soda
 Pictures
Tally Garner, Agent, Curtis Brown
Soledad Gatti-Pascual, Producer, The Bureau
Gayle Griffiths, Producer, Wild Horses Film
 Company
Nick Manzi, Head of Production &
 Acquisitions, Lionsgate UK
Fiona McGuire, Head of Physical Production,
 Pathé
Christos Michaels, Partner, Lee & Thompson
 LLP
Luke Morris, Producer, Cinema 16 / Warp
 Films
Jonny Persey, Managing Director, Met Film
Meg Thomson, Producer, Arcane Pictures
Ivan Wormley, VP, Creative Advertising,
 Universal Pictures International

2003

Madonna Baptiste, Producer
Keith Bell, Producer, Northmen Productions
Colin Burch, Director, Verve Pictures
Michael Elson, Film and VFX Consultant,
 The Frank Trading Company
Nicole Finnan, Commercial Director,
 Eleventh Hour Films
Sean Hinton, Principal, Terbish Partners
Keeley Naylor, Company Director,
 Emfoundation
Jason Newmark, Producer, Newscope Films
Nuala O'Halloran, Independent Film &
 Television Executive



2013

Sunshine On Leith (pictured) produced
 by **Kieran Parker** (Class of 2010) and
 associate producer **Joanne Smith**
 (Class of 2002) launched at the Toronto
 International Film Festival 2013

Joe Oppenheimer, Commissioning
 Executive, BBC Films
Ronnie Planalp, Producer, Clear Eye
 Productions
Dee Poku, CEO, WIE Network
Julia Reed, Director of Marketing, IM London
Lucy Wainwright, former Legal and Business
 Affairs Executive, Working Title Films

2002

Kenton Allen, CEO, Big Talk Productions
Mia Bays, Producer, Missing In Action Films
Gillian Berrie, Producer, Sigma Films
Marc Boothe, Director, B3 Media
Andrew J Curtis, Solicitor, Drew & Co
Jonathan English, Producer and Director,
 Mythic International Entertainment
Alex Hamilton, Managing Director,
 Entertainment One Films UK
Angus Lamont, Producer, Crab Apple Films Ltd
Cyril Megret, Director, The Salt Company
Janey de Nordwall, Producer, Silver Films
Pratibha Parmar, Producer / Director, Kali
 Films
Joanne Smith, General Manager, DNA Films
Adrian Sturges, Producer, Picture Farm Ltd

The Inside Pictures team



Jill Tandy, Executive Producer

Jill Tandy co-founded Inside Pictures with Michael Kuhn (Qwerty Films) and continues to play a role in the programme as Executive Producer. Jill is a qualified solicitor with 25 years of experience in the film and TV industries. In 1989 she established and headed up the international public, business and legal affairs department for PolyGram Filmed Entertainment, which grew to become Europe's largest fully-integrated film studio with operations in 14 countries, before leaving in 1999 to be a founding partner and Co-Managing Director of Qwerty Films, the feature film production company. Since 2007 she has had her own independent consultancy practice providing a broad range of advisory and management services to the international film and TV sectors. She has always maintained a keen interest in developing business talent and designing and delivering leadership and business training programmes for the sectors. Jill took up the role of Executive Vice President of Commercial Affairs at Universal Pictures International in February 2013.



Julia Short, Programme Director Content

From a background in advertising and consumer PR, Julia joined Rank Film Distributors in the early 1990s. After moving to PolyGram, she became responsible for running the theatrical marketing department in the UK, releasing such films as *Trainspotting*, *Four Weddings And A Funeral*, *Fargo*, *Twelve Monkeys* and *The Usual Suspects*. After PolyGram closed in 1999, Julia moved to Redbus (now Lionsgate) and Film Four Distribution. In 2003 Julia set up Verve Pictures with Colin Burch, and for two years was Head of Acquisitions (Consultant) at The Works. She is actively involved in delivering several high profile training courses for both the Film Distributors Association and Skillset. She is also a trustee of the Independent Cinema Office, on the Board of Birds Eye View Film Festival and a guest speaker at the NFTS, MetFilm School, London Film School and mentors producers from Creative Scotland and Film Agency Wales training initiatives. Julia was a regular speaker on Inside Pictures before joining the team as Programme Director of Content in 2012.



Corinne Ranaraja, Programme Director Operations

Corinne began her career as a writer-researcher for screen industry consultancy Olsberg SPI, working on assignments ranging from feasibility and definition studies to economic maps, international competitiveness assignments and strategy formulation reports. During her time there she managed projects for public and private sector clients such as Channel 4, the Hong Kong government and European international film studios. She then spent three years working for the UK Film Council as part of their film export unit, where, amongst other things, she managed the UK film industry presence at a number of key film festivals and markets, including Berlin EFM, Toronto International Film Festival and Hong Kong Filmart. Corinne has managed the Inside Pictures programme since 2011. She holds a first class degree in Modern Languages (French and Portuguese) from Wadham College, Oxford.

Sponsors and partners



Creative Skillset

Creative Skillset's Film Skills Fund, as part of its film skills strategy, is funded by the National Lottery via the BFI and through the Skills Investment Fund, which comprises industry and government co-investment. The film skills strategy focuses on addressing the vital skills and training needs of the industry to deliver maximum economic and cultural return: creating jobs, strengthening skills, building skills for the future and ensuring world-class film education.



The National Film and Television School

The NFTS is the UK's national centre of excellence for postgraduate education and is one of the world's leading film and television schools. The NFTS has produced numerous world-class, award-winning film and television programme makers in its 41-year history and its reputation extends worldwide. A Creative Skillset Film Academy since 2005, it became a Creative Skillset Film & Media Academy in November 2007.



MEDIA 2007

MEDIA 2007 is a support programme of the European Union to strengthen the competitiveness of the European film, TV and new media industries and to increase the international circulation of European audiovisual product. MEDIA 2007 commenced on 1 January 2007. With a budget of €755 million, it gives grants to support professional training (screenwriting, business and new technologies), project development (single/slate), and the distribution and promotion of European audiovisual works. For full details please see www.mediadeskuk.eu In January 2014 the MEDIA programme became part of the new wider programme for cultural, creative and audiovisual sectors - Creative Europe.

Other supporters

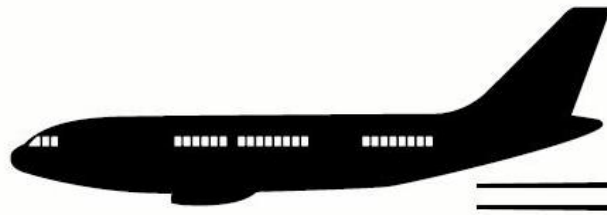
The Film Distributors Association, which offers bursaries to selected participants; **Ingenious Media**, which offers a scholarship fund allocated on a needs basis; and **The Irish Film Board**, which supports two Irish candidates on each Inside Pictures programme.



Talking Inside Pictures

INSIDE PICTURES TARGETS AND NURTURES THE FILM BUSINESS AND INDUSTRY LEADERS OF TOMORROW. WE HAVE SUPPORTED INSIDE PICTURES FOR MANY YEARS AND ARE PROUD OF THE ACHIEVEMENTS OF THE IMPRESSIVE ALUMNI OF THE SCHEME WHO ARE TESTIMONY TO THE ENORMOUS VALUE OF THIS PROGRAMME."

DAN SIMMONS, HEAD OF FILM AT CREATIVE SKILLSET



www.inside-pictures.com