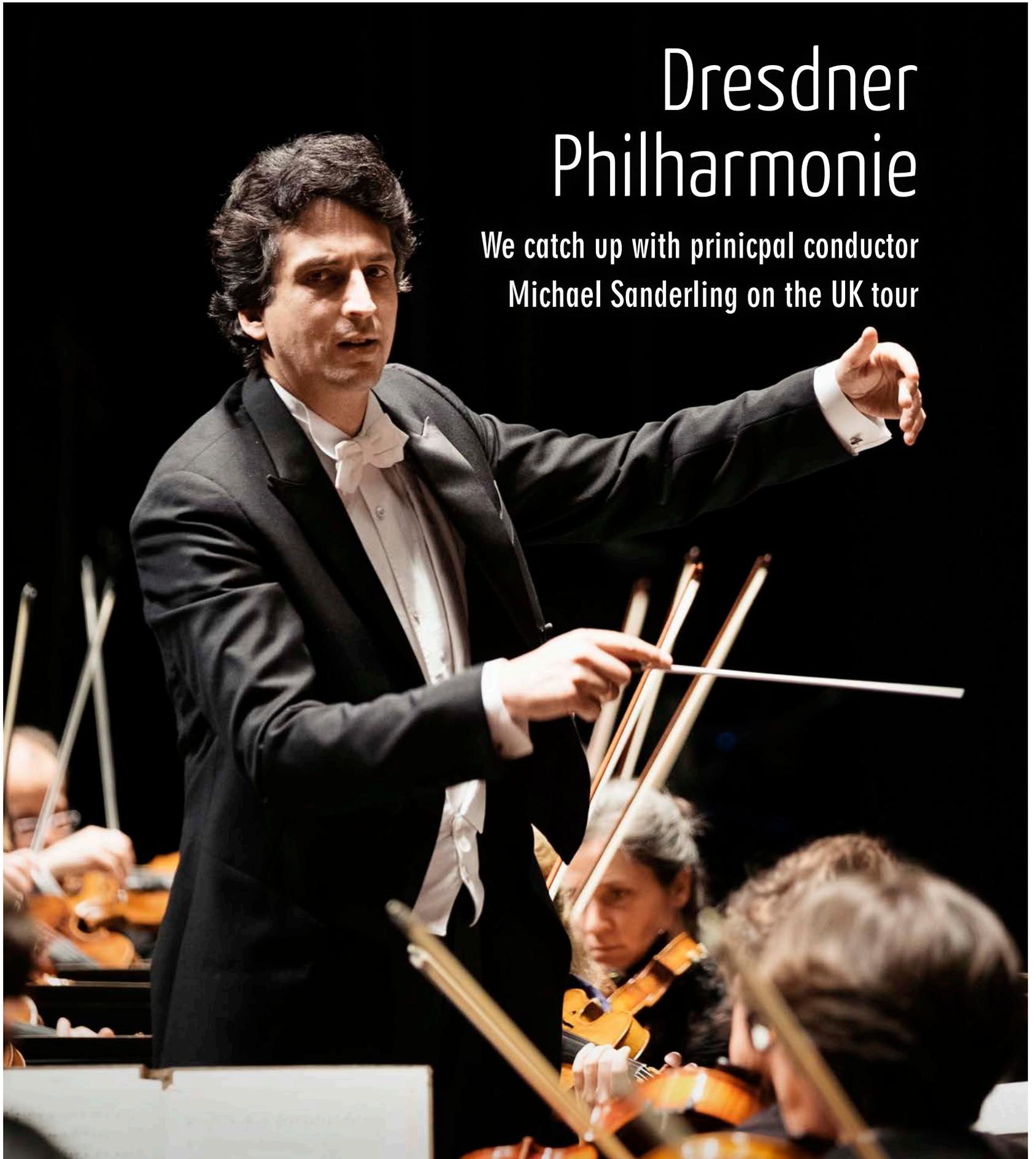


Dresdner Philharmonie

We catch up with principal conductor
Michael Sanderling on the UK tour



Country focus
Avant Première 2016;
Gewandhaus Leipzig
and ICCH 2016

Industry insight
Opera Holland Park's new
business model and
£5million cash injection

Spotlight
hcmf// on creating an
eclectic international
festival of new works

Diary
Composer and violist
Jocelyn Pook is in New
York for *King Charles III*



Avant Première Music + Media Market Berlin





'You'll experience better outcomes if you have a clear vision about the objective of your conversation'

Above:
Avant Première 2015

Left: Katharina
Jeschke

Following page:
centre: Daniel
Barenboim and
Plácido Domingo;
events at Avant
Première 2015



Industry expo Avant Première Music + Media Market Berlin, taking place next February, works at the forefront of the arts. The event bring together those merging real-time arts performance with broadcasting. It's the place to network to see the stars of the big and small screen, as well as new technologies entering the market. *IAM* speaks to IMZ director Katharina Jeschke about what to expect from the broadcasting, film, streaming and TV gathering of 2016.

The quality of the films on offer now is breathtaking. The range of skills and services must also be phenomenal as different sectors begin to work together much more collaboratively. Can you predict trends? Where do you think the market is going?

As we observe the dynamics of the market we realise that conventional slots on traditional broadcasting channels decrease, while at the same time new media channels emerge. On the one hand there are new broadcasting channels being created like here in Austria, for example, we have ORF 3, which is dedicated exclusively to cultural programming. On the other hand, we've observed an increase and shift towards the online market: platforms like Arte Concert or Medici.tv are increasing in popularity.

Streaming of concerts, operas or dance is, of course, another big topic, since cultural institutions seek new audiences. Online streaming programmes like Berlin Philharmonic's digital concert hall and Vienna State Opera's digital platform have been groundbreaking. Also the audience for VOD (video on demand) and SOD (streaming on demand) is growing fast, alongside live to digital and event cinema formats as promoted by the Event Cinema Association.

Geographically we see a clear trend towards these platforms emerging in the Asian markets. These were conclusions made and discussed in the panel event 'Broadcasting in a changing market', which took place at last year's Avant Première.

How does Avant Première seek to lead the conversation? Have you decided what will head up the agenda in 2016?

As an organisational body, IMZ [the lead organisation] is a large international network with IMZ members active in the production, staging,

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filming, distributing, broadcasting and marketing of the performing arts. Thus we are constantly in touch with both industry and audiences and able to filter current dynamics, trends, demands, changes and challenges, as we are approached by the market players who communicate their needs. For the next edition we looked at the specific needs of our market, for which we realised the significance of bordering disciplines. By that I mean the rising technologies available to either promote performing arts better or get them closer to respective audiences via interactive applications for opera on an iPad or TimeLab, which was installed in cooperation with Fraunhofer Heinrich Hertz Institut at Avant Première in 2015. The TimeLab presented participants with technical approaches and applications for an advanced interactive live performance impression beyond 3D.

There must be a sense of pride in the industry that arts programming and cinematography have combined so effectively: the filming of a production of *Hamlet* for example in the 80's would seem dull compared to what is on offer now. Is this having an effect on audience figures and the willingness of broadcasters to programme experimental works?

One added value of IMZ is to connect opera and concert halls with the audio-visual and film sector for high-end productions focussing on the enlargement of audiences. There, specific knowledge of both music piece and specific technical skills in filmmaking is in demand. Expertise is assembled under the umbrella of the IMZ, since members have been working in the field and with artists for more than 50 years.

Who takes part in the One-on-One Expert Sessions? Who should participate and how exactly does it work: do you book in for a session or wait in line? What's the best way to present your work and is it equally good to simply open a conversation and continue after the event?



Participants of the One-On-One Expert Sessions are aspiring, but also established filmmakers. The sessions focus on the promotion of young talents and the professionalisation of young filmmakers. They facilitate to contact decision-makers, who are more difficult to reach outside the event, and allow for professional networking. Advice we give participants of the sessions is to be well prepared in terms of what you wish to speak about, ask or present, as well as to be sure you are knowledgeable about the background of the expert you plan to meet. You'll experience better outcomes, if you have a clear vision about the objective of your conversation.

You screen an incredible 550 films: how can delegates make the most of their time there before they arrive?

Prior to the event a delegate list is posted online. We publish participant's profiles in the Virtual Market, with email options for registered participants. This makes it easy for them to get in touch about productions relevant to them and in their general fields of activity. Delegates can use the Virtual Market to make first contacts and arrange their meetings in Berlin. The better you organise your time ahead of travelling to Berlin, the more meetings with relevant partners and companies are arranged, the more participants profit from it. For companies who are coming for the first time, we also give advice on who might be a relevant business contact.

Have you decided on the experts for 2016? What impact do you want to have with the expert panel you select?

The agenda for 2016 is currently in planning, we will be able to name experts and the specific content-focus later this month and next. To give you an idea, for 2015 we invited music documentary and video director Julien Temple; Jan Younghusband (head of music + events commissioning at BBC); Andrew Winter (managing director of TV sales and music acquisitions at Eagle Rock Entertainment); Per Hauber (senior vice president at Sony Classical International); Jan Mojito (CEO Unitel GmbH & Co. KG); Mark Wilkinson (president Deutsche Grammophon); Masumi Kawaguchi (senior producer of music & theatre programmes division, NHK Japan Broadcasting Corporation); Martin Brem (head of music portfolio, Red Bull Media House); and Dieter Schneider (commissioning editor ZDF) were among the ranks of experts and panelists. Daniel Barenboim, Plácido Domingo and Friedrich Liechtenstein came to present their films in person. The 2016-programme will present names of an equal standing.

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