POWER TO THE PIXEL
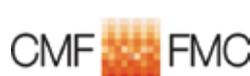
THINK TANK

Hosted by BBH Labs

BBH **Labs**

in association with Creative Industries Knowledge Transfer Network

The Think Tank 2012 took place on the final day of Power to the Pixel's Cross-Media Forum held in association with the 56th BFI London Film Festival

The Cross-Media Forum 2012 was supported by
MEDIA Programme of the European Union | Arts Council England | BFI
Creative Skillset's Film Skills Fund | Canada Media Fund | ARTE | Creative Industries KTN
beActive | BBC | Telefilm Canada | Tribeca Film Institute | Mozilla | Cinekid

ABOUT POWER TO THE PIXEL

Power to the Pixel helps UK and international media businesses adapt to stay relevant in an ever-evolving connected world. The company specialises in new ways for content creators and media businesses to create, finance and distribute intellectual property, and engage with audiences across multiple platforms.

Headed by Founder & CEO Liz Rosenthal, and COO & Producer Tishna Molla, the company's London team has a wealth of experience and expertise across film and cross-media development, production, strategy and finance, and is linked to a unique network of the leading thinkers, practitioners and innovators who are developing new business and creative opportunities around the world.

Power to the Pixel's core activities are:

- Providing consultancy to international media organisations, content creators and companies
- Designing innovative in-house company development and training programmes, and bespoke initiatives
- Curating and programming international forums, labs and think tanks centred around cross-media, IP, business and innovation
- Facilitating the exchange of ideas and building international partnerships between media professionals and across industries

The company's understanding of the challenges and opportunities of digital change means Power to the Pixel is an essential bridge between the visionary, the pioneering and the practical.

International companies we have worked with include:

Arts Council England | ARTE | BAFTA | BBC | BBH | beActive | BFI | Canada Media Fund | Cinekid
Creative Industries KTN | Creative Skillset | EAVE | EU MEDIA Programme | Edinburgh Film Festival
FFA | IFP | Medienboard Berlin-Brandenburg | Mozilla | Nordisk Film & TV Fond | Orange
Telefilm Canada | TorinoFilmLab | Tribeca Film Institute | Screen International
Wallimage CrossMedia

www.powertothepixel.com

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2012 THINK TANK PARTICIPANTS

The 2012 Think Tank was devised by **Paul Tyler,** CEO Handling Ideas; **Liz Rosenthal**, CEO/Founder Power to the Pixel; **Tishna Molla** COO/Producer Power to the Pixel and **Inga von Staden** CEO Projectscope. It was moderated by **Paul Tyler** and **Inga von Staden**.

There were 33 international participants from different media industry sectors:

- **Tony Ageh** - BBC Controller, Archive Development (UK)
- **Kristian Bang Nørgaard** - Shareplay, Manager (DK)
- **Charles Beckett** - Arts Council England, Senior Officer, Digital (UK)
- **Nuno Bernardo** - beActive, CEO & Producer (PT)
- **Robert Bevan** - Salt, Director (UK)
- **Frank Boyd** - Creative Industries Knowledge Transfer Network, Director (UK)
- **Inês Braga** - Projects Manager, Power to the Pixel (UK)
- **Catalina Briceño** - Canada Media Fund, Director of Industry & Market Trends (CAN)
- **Yann Chapellon** - France Télévisions, CEO of Distribution Broadcast (FR)
- **Mike Dicks** - PACT, Head of Policy (UK)
- **Christoph Fey** - Unverzagt von Have, Lawyer (DE)
- **Wayne Fletcher** - McCann Erickson US/NYC, Innovation Partner (UK)
- **Mike Florence** - Manning Gottlieb OMD, Head of Creativity (UK)
- **Pierre-Mathieu Fortin** - Radio-Canada, Head of Creation (CAN)
- **Stephanie Gauld** - Egmont UK, Digital Publisher (UK)
- **Ben Grass** - Pure Grass Films, MD & Producer (UK)
- **Till Hardy** - Film und Medien Stiftung NRW, Head of Digital Media and Innovation (DE)
- **Michelle Kass** - Michelle Kass Associates, Film & Literary Agent (UK)
- **Ingrid Kopp** - Tribeca Film Institute, Director of Digital Initiatives (USA)
- **Raimo Lang** - YLE, Creative Director (FI)
- **Michael Luda** - Saxonia Media, Producer & Head of Digital Entertainment & Technology (DE)
- **Peter de Maegd** - Potemkino, Producer (BE)
- **Alwin Magimay** - Deloitte, Partner & Head of Deloitte Digital (UK)
- **Tishna Molla** - Power to the Pixel, COO & Producer (UK)
- **Savina Neirotti** - TorinoFilmLab, Director (IT)
- **Ole Obermann** - Sony BMG Music Entertainment, Senior Vice-President (UK)
- **Liz Rosenthal** - Power to the Pixel, CEO & Founder (UK)
- **Jim Sommers** - ITVS, Senior Vice President of Content (USA)
- **Tessa Sproule** - CBC Television, Director, Interactive Content (CAN)
- **Sean Stewart** - Fourth Wall Studios, Founder/Head Writer (USA)
- **Bill Thompson** - Freelance Writer & Commentator (UK)
- **Jen Topping** - Channel 4, Business Manager for Channel 4 Online (UK)
- **Mahyad Tousi** - BoomGen Studios, CEO & Founder (USA)

EXECUTIVE SUMMARY

The goal of our fifth annual Think Tank was to examine and establish the ways in which media industry practices need to adapt to remain relevant in a connected world.

Much of our work at Power to the Pixel focuses on the relationships between the media industries and an audience that is becoming increasingly engaged due to rapidly evolving technologies. But with new players and new types of consumers constantly emerging, digital hasn't levelled the playing field - instead it's exposed those businesses that are hampered by regulatory controls, antiquated business practices and response rates that don't - or can't - keep abreast of changing consumer habits.

The Think Tank gathered together representatives from different stakeholder groups - broadcasters and publishers, financiers, media producers and consumers - to devise strategies and solutions needed to adapt to this ever changing environment.

This report shows that we are still in a state of flux, and that there are no hard and fast answers. There are conflicting problems and solutions across the public and private sectors, across industries and depending on the type of stakeholder you are.

Certain issues were particularly dominant in the day's discussions, among them: the relationship between the interest groups and stakeholders; the routes to funding; our responsibilities around education, and the protection and sharing of intellectual property. The final focus fell on the consumer.

The work undertaken during the Think Tank indicated how easy it can be for the consumer's perspective to be eclipsed in debates about the future of cross-media; its conclusion was that this cannot be allowed to happen.

The 2012 Think Tank Report is a summary of the solutions devised, and also an indepth look at the processes adopted to reach these conclusions.

METHODOLOGY - INSIGHTS, STRATEGIES, SOLUTIONS

The work during the Think Tank was focused and proactive, adopting new thinking structures for approaching, categorising and tackling fundamental problems for the different stakeholder groups. Participants worked in groups which represented the interests of broadcasters and publishers, funders, media producers, and consumers.

Using insights garnered from the Conference at The Cross-Media Forum and the rest of that week, participants identified strengths, weaknesses, opportunities and threats within their current industry practice. They reconfigured these to pinpoint ways of reinforcing positive effects, and countering negative ones. By combining these various insights they sought to develop strategies to address problems. From strategies - which assess issues from above - they worked back to devise practical, realistic, ground-level solutions to the problems they had identified.

A full methodology for the day can be found on Page 13.

To begin the day, participants were divided into mixed stakeholder groups in which they mapped out and visualised relationships between each of the stakeholder types, as well as each of their current relationships with the three different operating levels in the media industry - business to business (B2B), business to consumer (B2C) and business to government (B2G).

Participants were then presented with a summary of the Conference by Bill Thompson, freelance journalist and commentator. Thompson singled out the take-home message from each of the conference presentations, and these sound-bite concepts became the foundational "insights" for the Think Tank (please see following page).

Participants were regrouped into specific stakeholder types - media producers, broadcasters & publishers, funders and consumers. Each group was asked to identify the needs and problems common to their specific group, after which they worked to develop realistic strategies and solutions which could be carried forward into their own business and creative environments, and their relationships with colleagues and industry partners.

Common business thinking often tackles *solutions* to problems before thinking through a workable *strategy*. Imagining a worst-case scenario - thinking evil - is often the easiest way to crystallise what we want, and helps us to see what the best means of achieving it are. Before reaching solutions, participants were challenged to think of the worse case scenario to scupper their strategies.

These thinking structures developed and implemented during the Think Tank were then applied to a number of scenarios which reflect the major problems currently faced by each stakeholder group working in cross-media.
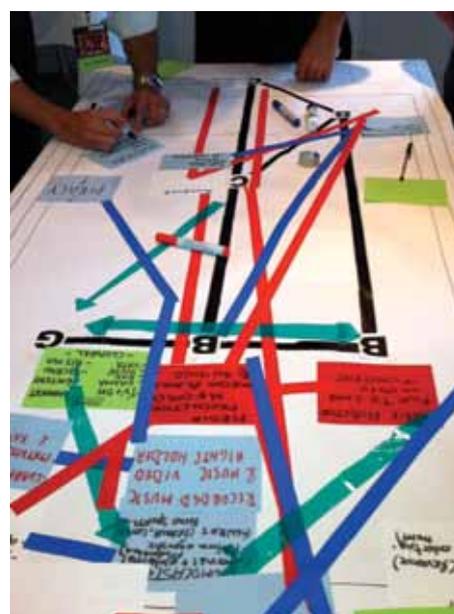
SUMMARY OF INSIGHTS FROM
THE CROSS-MEDIA FORUM 2012

Bill Thompson's key insights from the first-day Conference included:

- Audiences can't be trusted to control the narrative, but you may be able to find ways to give them a satisfactory illusion of agency. Or simply buy their attention.
- The real meaning of every job title in the media industry has become indeterminate.
- The spreadsheets you are using may be wrong – your financing and income models have both changed enormously.
- Licensing for new forms is a new circle of hell.
- There's always a Leroy Jenkins - collaborators can mess up your narrative.
- We need to be as creative on the business side as we are on the narrative side.
- A curated affordable legal service will push out "pirates".
- The producer role has changed substantially – you don't just get it made and hand it over for distribution any more.
- People who "pirate" are often fans who can't get stuff legally.
- Learn to love code.
- The price of content has dropped but the value of attention has risen.
- Technology has changed the way we learn, communicate, and tell stories.
- We no longer know how to describe the audience. Are they collaborators? Co-publishers? Financiers?
- If we make everything a bet, we can trick people into thinking they are engaging while really staying in control.
- Theatre was the first effective cross-media platform.
- Be like the French: eat the whole cow.
- The trope of now is "Hellowhereareyou?": Once you knew where someone was when you phoned them... you never asked "where are you?" Now the desire to locate someone is a new social norm.

Participants were encouraged to debate and contextualise these insights, which served as the building blocks for the Think Tank's thinking structures.

Please also visit our online resource The Pixel Report for videos of all Conference sessions.

OUTCOMES

The creative and critical energies of the day gave rise to the following insights, strategies and solutions.

MEDIA PRODUCERS

Nuno Bernardo - beActive, CEO & Producer (PT)
Robert Bevan - Salt, Director (UK)
Mike Dicks - PACT, Head of Policy (UK)
Christoph Fey - Unverzagt von Have, Lawyer (DE)
Wayne Fletcher - McCann Erickson US/ NYC, Innovation Partner (UK)
Mike Florence - Manning Gottlieb OMD, Head of Creativity (UK)
Ben Grass - Pure Grass Films, MD & Producer (UK)
Michelle Kass - Michelle Kass Associates, Film & Literary Agent (UK)
Peter de Maegd - Potemkino, Producer (BE)
Alwin Magimay - Deloitte, Partner & Head of Deloitte Digital (UK)
Savina Neirotti - TorinoFilmLab, Director (IT)
Sean Stewart - Fourth Wall Studios, Founder/Head Writer (USA)
Mayhad Tousi - BoomGen Studios, CEO & Founder (USA)

INSIGHT 1

• There is an insufficient understanding of the creative and financial opportunities in a fragmented media market and the possibilities for content to travel across platforms.

STRATEGY

• Introduce more education and training for "super" producers - those who are working across and who understand the potential of using different platforms.

THINKING EVIL

• Laws should be introduced to prevent entrepreneurs and polymaths from entering the media market.

Turning this worst-case scenario on its head led to the following solutions:

SOLUTIONS

• Specific funds should be created for collaboration between university business schools, and the arts & humanities, and sciences and engineering sectors.
• A bonus should be created for cooperation between different schools as above, and there should be state money available for this.
• There should be project-oriented collaboration around R & D and prototyping.
• Investment in ideas alone isn't enough. Investment should be made in the people who have the ideas, to enable them to execute them.
• Education in this area should be started earlier on – perhaps as part of English and Media curriculums, so that the benefits of paying for things, and those who are rewarded when things are paid for, is properly understood.
• Incentivise investment in cross-platform producers through tax shelters, incentives, etc.

INSIGHT 2

• Producers often find it difficult to access money through traditional routes, but crowd funding and the proliferation of media platforms present new financing opportunities.

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STRATEGY
- Crowd funding and angel financing mechanisms should be improved to enable better financing and exploitation of media content.

THINKING EVIL
- All IP should be owned by the state, and kept in large warehouses.

SOLUTIONS
- Education programmes should be introduced to explain that not all intellectual property is owned by the state, and to inform people of the reality.
- Greater collaboration between the cross-industry financing entities to allow easier co-financing for cross-disciplinary projects.
- People should pay the state for the use of creative works with a collection mechanism that ensures that revenue flows back to the creators of works.
- It should be illegal for a single entity to own intellectual property.
- Match funding for crowdfunding should be introduced to incentivise investment.
- Crowd investment should be legalised as in the US with the JOBS Act.

BROADCASTERS AND PUBLISHERS
Tony Ageh - BBC Controller, Archive Development (UK)
Yann Chapellon - France Télévisions, CEO of Distribution Broadcast (FR)
Pierre-Mathieu Fortin - Radio-Canada, Head of Creation (CAN)
Stephanie Gauld - Egmont UK, Digital Publisher (UK)
Raimo Lang - YLE, Creative Director (FI)
Ole Obermann - Sony BMG Music Entertainment Senior Vice-President (UK)
Jim Sommers - ITVS, Senior Vice President of Content (USA)
Tessa Sproule - CBC Television, Director of Interactive Content (CAN)
Jen Topping - Channel 4 Business Manager for Channel 4 Online (UK)

INSIGHT 1
- The role of experts is uncertain: expertise can dwell outside the broadcasting system, meaning these people can often know more than the broadcasters themselves.

STRATEGY
- The crowdsourcing model delivers expertise that the broadcaster cannot, and which the curator can leverage.

THINKING EVIL
- Discredit the crowdsourcing model so it's associated with paedophilia and terrorism.

SOLUTIONS
- Crowdfunding success should be subsidised with angel investment, and should be used as a parameter for investment.
- Set a minimum guarantee (MG) for crowd funding investment.
- A clear distinction should be made between different kinds of audience participation, eg. crowd sourcing - a participatory audience curation tool and contributing expertise, and crowd funding in terms of contributing money.
- A pre-development space on the web should be created to enable the investment of small amounts in different ideas for the audience to pick up and lead to production finance: this lowers risk taking and involves audience curation from the get go.
- Intelligent curation with the crowd co-curating afterwards.

INSIGHT 2

- If everything is a bet or gamble, we can trick people into being engaged but remain in control.
- Making a story from one medium work in a wider cross-media context is hard.

STRATEGY

- Invest in training in cross-media project development, bible-making, and knowledge sharing of production processes from different media, to create meaningful experiences - it's not just about trying to engage audiences through competitions.

THINKING EVIL

- Put short term profitability targets onto individual projects.

SOLUTIONS

- Raise the awareness of writers to these issues by inviting them into broadcast and publishing houses.
- Attend events designed to raise awareness, encourage collaboration and share expertise, such as Power to the Pixel's Cross-Media Forum and The Pixel Lab.
- Encourage interdisciplinary processes: people from production, TV and computer programming could all take part in the development process – which would be supported by the broadcaster.
- Broadcasters should be trained to understand interdisciplinary and cross-media thinking.
- Set long term (three-year) profitability targets. If there is a "long tail", it has to be across multiple stakeholders and multiple platforms.
- Encourage broadcasters to be patient and combine that with capital and content creators.
- Broadcasters need to be willing to co-produce with other media industry partners or individuals.
- Introduce tax relief for research and development.

FUNDERS

Kristian Bang Nørgaard - Shareplay, Manager (DK)
Charles Beckett - Arts Council England, Senior Officer, Digital (UK)
Frank Boyd - Creative Industries Knowledge Transfer Network, Director (UK)
Catalina Briceño - Canada Media Fund, Director of Industry & Market trends (CAN)
Till Hardy - Film und Medien Stiftung NRW, Head of Digital Media and Innovation (DE)
Ingrid Kopp - Tribeca Film Institute, Director of Digital Initiatives (USA)

INSIGHT 1

- There is lack of flexibility in terms of process, decision-making and turnaround in governmental institutions. The market is fast evolving so it is difficult for funders to align with the pace of evolution.

STRATEGY

- Government funding should be underpinned by long-term thinking to ignite more innovation.

THINKING EVIL

- Guidelines, criteria and rules should be thrown out the window with a sole stipulation to fund great content.

SOLUTIONS

- Cut out the bureaucracy of the funding application and evaluation process - give one person a cheque book.
- Make fewer but more holistic and better applications - remove windows from the beginning of funding content.

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SOLUTIONS (Cont'd)

- Fund individuals and companies rather than specific projects.
- Government funding from different government entities should not be allowed, in order to prevent conflicting strategies.
- A distinction needs to be made between cultural, social and business funding. There is a problem with the measurement of success for different types of funding – new common measurements need to be defined.
- Technology and cultural funding should sit together.
- Encourage brands to be more heavily involved in innovation initiatives not associated with product placement.

INSIGHT 2

- A good content model only works if funding is available.

STRATEGY

- The audience should be educated to recognise that there is a cost to good content.

THINKING EVIL

- Make content free to everyone.

SOLUTIONS

- Create content more efficiently.
- Support and reward quality: provide institutional, state support and equitable sharing.
- Create a simple micropayment solution that is reasonably shared with content creators.
- Create ownership contracts with the audience – a contract that allows them to co-own content and incentivises them to co-create, co-distribute, co-finance content.
- Encourage as many competitors in the process as possible.
- Ensure that a premium model accompanies a freemium model.

CONSUMERS

Inês Braga - Power to the Pixel, Projects Manager (UK)
Tishna Molla - Power to the Pixel, COO (UK)
Liz Rosenthal - Power to the Pixel, CEO (UK)

INSIGHT 1

- Consumers are now producers, but file sharing and the tools of prosumer production and distribution are often illegal.

STRATEGY

- Create a platform or a legal framework to protect the prosumer.

THINKING EVIL

- Make it illegal for consumers to share files or mash up content.

SOLUTIONS

- Connect brands to prosumers: encourage advertisers to recognise the value in prosumers.
- Make access providers eg. O2 or Virgin, pay for content.
- Introduce more regulatory controls – and taxes – on telcos.
- Make the Creative Commons licences common knowledge.
- The Internet means everyone is affected by copyright law, so the law must be made accessible to everyone. The education process should begin early on in schools.
- Create pressure to effect a cultural change on the issues of copyright and copyleft.
- Create a database of who owns what intellectual property, and simplify collection systems.

INSIGHT 2

- There is an opposition between content curators and corporations that collect unwarranted data and information.

STRATEGY

- Corporations and government must be made to be open about how they use and collect personal data.

THINKING EVIL

- Governments should allow totalitarian behaviour from large corporations.

SOLUTIONS

- Everyone should have agency over their own data because it gets sold to, and used by governments and brands without their knowledge.
- Encourage people to use systems like mydex
- Transparency should be enforced so people can request reports from corporations at any time about any data which is being held on them.
- All personal data should be free and available to everyone.
- Form a consumer lobby.
- Computer science should be introduced as early as possible in the school curriculum.
- The ways in which data is used to create value should be made clear.

PROCESSES

MAPPING BUSINESS MODELS

The 2012 Think Tank had a clearly defined point of departure. It is axiomatic of this industry that rapidly evolving technologies mean that the relationship between media producers and providers, and an ever more engaged audience must constantly adapt.

Traditionally there have been three operating levels in the media industry: business to business (B2B), business to consumer (B2C) and business to government (B2G). But there are new players and new routes in the industry now: consumer to consumer (C2C) for example.

So, by mapping out and visualising the shared expertise of participants and the insights garnered during The Cross-Media Forum, the Think Tank sought to gain a comprehensive overview of both the internal and external factors that affect working practices of those in different fields within, and intersecting with, the cross-media industry.

USING 'SWOT AND TOWS' TO PROCESS INSIGHTS

Insights only become valuable once they are processed. The Think Tank therefore adopted the SWOT tool to process the insights as Strengths, Weaknesses, Opportunities, and Threats. Usually this tool is represented as a two-by-two matrix:

At the Think Tank, however, the SWOT was applied far more literally to the relationship models created in the first session.

A SWOT is merely a tool for framing and ordering insights: it does not provide any answers in itself. A major goal of the Think Tank was to devise strategies which would in turn suggest solutions. In order to gain a strategy, a reversed SWOT – a TOWS – was applied. Groups representing different stakeholders came together to identify how strengths, weaknesses, threats, and opportunities from each group could be positively addressed, reversed, or cancelled out through co-operation with others. In this new formation, insights from the SWOT quadrant were paired with those from the TOWS quadrant in order to gain a strategy.

In other words, external opportunities and threats were matched with internal strengths and weaknesses:

TOWS Strategic Alternatives Matrix

	External Opportunities (O) 1. 2. 3. 4.	External Threats (T) 1. 2. 3. 4.
Internal Strengths (S) 1. 2. 3. 4.	SO *"Maxi-Maxi" Strategy* Strategies that use strengths to maximize opportunities.	ST *"Maxi-Mini" Strategy* Strategies that use strengths to minimize threats.
Internal Weaknesses (W) 1. 2. 3. 4.	WO *"Mini-Maxi" Strategy* Strategies that minimize weaknesses by taking advantage of opportunities.	WT *"Mini-Mini" Strategy* Strategies that minimize weaknesses and avoid threats.

Fig. 2. The TOWS tool

Key to the Think Tank's thinking structures was the visualisation of business and relationship models: the SWOT and TOWS tools were not introduced as theoretical aids, they were put to active use. Business models were literally mapped; insights were literally applied.

Each group worked with a media industry eco-system mapped out on the table. First, they named the constituents in their business models (e.g. broadcaster, audience):

Fig. 3. Mapping business models: a media industry eco-system

Then they applied the insights – colour-coded according to their SWOT category – directly to the business model, to identify where strengths, weaknesses, opportunities, and threats lay:

Figs. 4 and 5. Business models plus insights; insights categorised

To pursue the geographical metaphor, once the various relationship models had been identified and the insights categorised and applied, the groups had produced valuable representations of the terrain of the cross-media industry – and the dangers therein – as it currently stands.

TURNING INSIGHT INTO STRATEGY

The TOWS tool enabled participants to devise "pair and create" strategies. Each group looked at their insights and aimed to pair them with others, so that within their business models they were able either to profit from combined positive insights, or to offset the effects of any negative insights. For example, a simple strategy for the Broadcast & Publishing sub-group would emerge from pairing the STRENGTH, "A broadcaster with a large archive of owned media", with the THREAT, "Audience preferring VOD to scheduled TV", to create the strategy "Make archive available on VOD".

The Think Tank was carefully programmed so that participants were encouraged to devise strategies before solutions. A strategy tackles a problem from above; a solution has to be practical, workable, and realistic on the ground. Devising an effective solution which is ready to be implemented can be problematic. Thinking negative, and thinking positively evil, can be easier: imagining the worst-case scenario helps to crystallise what we want, and helps us see what the best means of achieving it are.

Therefore, participants were asked to consider each strategy they had devised through the "pair and create" process and to propose an "evil solution" to counter it. As a hypothetical example of the exercise, if a goal for a supermarket was to improve the shopping experience for its customers, one strategy might be to focus on making navigating around the store more efficient. To create a counter-productive – evil – solution to this strategy, one might remove one wheel from the shopping cart.

The purpose of "thinking evil" is to ensure that goals, strategies and solutions remain realistic. Thinking evil generates simple, effective, and targeted solutions which go right to the heart of a problem. Therefore, once the evil solution has been devised it is very easy to reverse it and find its simple, effective, and targeted opposite: the positive solution. In other words, thinking evil is a way of keeping one's feet on the ground: it prevents the dangerous flights of fancy of so-called future thinking.

BACKGROUND

Power to the Pixel's 2012 Think Tank took place on the final day of [The Cross-Media Forum](#), the company's major annual centre piece held in association with the BFI London Film Festival.

Announcing the 2012 Forum, Liz Rosenthal, CEO and Founder of Power to the Pixel, explained its aims and significance: "As our annual centrepiece event, we're excited to see The Cross-Media Forum as the place to meet for international pioneers, financiers and distributors who are consistently pushing boundaries to bring about new business practices and new creative methods."

Held this year for the sixth time in association with the 56th BFI London Film Festival, the Cross-Media Forum comprised three separate sections: the Conference on 16 October, The Pixel Market on 17 & 18 October, and the Think Tank on 19 October. Each section informed the next, and the Think Tank was both a culmination and a concentration of the insights, expertise and creative energy on which the whole Forum had run.

At the public Conference, **Sean Stewart**, co-founder of LA-based Fourth Wall Studios, delivered the keynote in his first UK address. His presentation, entitled *Storytelling V – The Audience Strikes Back*, assessed audience behaviours and industry expectations of them.

Other speakers at the Conference were as follows:

Ingrid Kopp – Director Digital Initiatives, Tribeca Film Institute (USA)
Looking Under the Hood: Creativity, Code and Impact

Paul Tyler – Founder, Handling Ideas (DK)
Say Cheese – How Technology Creates the Stuff You Need to Feast On

Wayne Fletcher – Innovation Partner, McCann Erickson (USA/UK)
Attitudes, Behaviours and Storytelling

Wendy Bernfeld – MD, Rights Stuff (NL)
Surfing the Digital Tsunami: Ways Forward for the Entertainment Business

Mayhad Tousi – Co-founder, BoomGen Studios (USA)
How to Cook a Cow or: How I Learned to Fall in Love with History All Over Again

Loc Dao – Head of Digital Content & Strategy, National Film Board of Canada (CAN)
NFB Interactive Sneak Peek

Peter de Maegd – Founder & Producer, Potemkino (BEL)
Case Study: *The Spiral*

Cally Poplak & Tim Jones – MD & Publisher, Egmont (UK)
War Horse: From Page to Stage, Spielberg to Super-App

The Conference concluded in the spirit of bold ambition which Power to the Pixel has always supported: **Lance Weiler**, founder of Workbook Project, and **Jörgen van der Sloot**, senior research director at FreedomLab Future Studios, presented *Wish for the Future – Open Design Challenge*, the largest live story collaboration ever attempted involving over 300 people.

The Pixel Market which followed on 17 & 18 October was the largest to date. From nearly 100 applications, 30 producer-led teams were selected to attend this unique finance market which unites top-level executives from the worlds of film, TV, publishing, online, interactive, the arts, games and mobile and facilitates inter-industry partnerships.

ARTE sponsored the £6,000 **ARTE Pixel Pitch Prize** for a third consecutive year. 2012 also saw three new prizes introduced to the market, a reflection of the changing landscape of the cross-media industry:

— the **Cinekid Pixel Market Prize** (for projects aimed at 4 - 14 year olds): automatic selection to Cinekid for Professionals co-production market in October, plus return travel and two nights accommodation in Amsterdam

— the **Mozilla Pixel Market Non-fiction Prize:** participation at the Living Docs hackathon in San Francisco in early 2013, with complimentary flights and accommodation

— the **beActive Pixel Market Comedy Prize:** £2,500 and automatic selection for the Digital Comedy Lab 2013

All 30 projects were in the running for these prizes, but only 8 of the 30 were selected to present in competition at The Pixel Pitch on 17 October, to compete for the **ARTE Pixel Pitch Prize.**

The winner of this prestigious prize was chosen by The Pixel Pitch Jury, a panel of 27 experts and entrepreneurs from around the world. The eight selected producers who showcased their work to potential financiers, broadcasters, and distributors, and received feedback and direction on future development and finance. This process is designed to give delegates a clear view of what the most influential minds in international cross-media are seeking in new work.

2012 PIXEL PITCH JURY

Rosie Allimonos - Content Partnerships, Original Programming, YouTube NACE
Japhet Asher - Editorial Lead, CBBC
Thomas Benski - Founder, Pulse Films
Nuno Bernardo - CEO, beActive
Al Brown - Supervising Content Producer, VICE Media Group
Louise Brown - Multiplatform Commissioning Lead at Channel 4
Nick Cohen - Head of MediaCom Beyond Advertising
Rob Crossen - Executive Producer for Entertainment, EMEA, Xbox LIVE
Loc Dao - Head of Digital & Content Strategy, NFB Canada
Mel Exon - Managing Partner and Co-founder BBH Labs
Wayne Fletcher - Innovation Partner, McCann Erickson
Pierre-Mathieu Fortin - Head of Creation, Online Content, Radio-Canada
Daniel Glaser - Head of Special Projects, Public Engagement, Wellcome Trust
Ben Grass - MD, Pure Grass Films
Mustafa Khalili - Multimedia Editor for News, The Guardian
Ingrid Kopp - Director Digital Initiatives, Tribeca Film Institute
Michael Morris - Co-director, Artangel
Milana Rabkin - Agent Digital Department, United Talent Agency
Anna Rafferty - MD, Penguin Digital, Penguin Books
Boris Razon - Head of Web, New Writing & Transmedia, France Télévisions

2012 PIXEL PITCH JURY (Cont'd)

Michel Reilhac - Executive Director, ARTE France Cinéma
Philippe Reynaert - Director, Wallimage CrossMedia
Jim Sommers - Senior VP Content Management, ITVS
Sean Stewart - Co-founder/Head Writer, Fourth Wall Studios
Alex Stolz - Senior Executive, BFI Film Fund
Fabien Westerhoff - Director of Sales & Acquisitions, Hanway Select
John Woodward - Investment Director and MD, Arts Alliance

2012 PRIZE WINNERS

ARTE Pixel Pitch Prize: Arash & Arman T. Riahi of Golden Girls Filmproduktion & Filmservices for *Everyday Rebellion*

beActive Pixel Market Comedy Prize: Catherine Tait, Kent Sobey and Jonas Diamond for *SOS: Save Our Skins*

Cinekid Pixel Market Prize: Thomas Langhanki (Experimental Game) & Michael Luda (Saxonia Media) for *The Slumbers*

Mozilla Pixel Market Prize for Non-Fiction: Sarah Arruda of Helios Design Labs for *Queen West - Art. Noise.Mayhem*

Participating companies from the 2012 Pixel Market include

3Decide | Arsam International | Artangel | Aramid Capital | ARTE France | Arts Alliance | BBC | BBH beActive | BFI Film Fund | Boomgen Studios | Britdoc | Canada Media Fund | Cartoon | Caviar Films Channel 4 | Childseye | Content | Creative Industries KTN | Creative Scotland | The Creators Project Distrify | Dogwoof | DR | Egmont | Flying Moon | Fourth Wall Studios | France Télévisions Full Time Hobby | Grand Central | Haut et Court | Hide & Seek | IFP | Imano | Interactive Opportunities ITVS | Krempelwood | Made in Me | McCann Erickson US | MEDIA Interactive Fund | MEDIA MediaCom Mindshapes | MSN UK | NFB Canada | Norwegian Film Institute | NRW | Ogilvy | OMD Orange PACT | Pearson | Penguin | Pro Helvetia | Pulse Films | Pure Grass Films | Radio-Canada Rocket Pictures | Salt. | Screen Yorkshire | Shareplay | Somethin' Else | Spirit digital media TorinoFilmLab Tribeca Film Institute | Turner | United Talent Agency | Venice Film Market | VICE Wallimage CrossMedia | Warp | We R Interactive | Xbox Live | YouTube | ZDF | Zodiak Active

The Think Tank, then, took place with the insights, successes and co-operative ambitions of the Conference and Pixel Market fresh in the minds of its participants. The aim of this day was to ensure that these ideas and achievements were analysed, understood, and carried forward.

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» 1-2-1 meetings with 100+ international financiers, commissioners, platforms

» Cinekid Prize for Best Children's Project

» beActive Prize for Best Scripted Content

» MORE PRIZES TO BE ANNOUNCED SOON

18. 10. 2013 VIP THINK TANK (*invitation only*)

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