



Report on survey from FAMES

Project: Reviving, Boosting, Optimising and Transforming European Film Competitiveness - REBOOT

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PROJECT SUMMARY

The Reboot project aims to connect the existing strengths, identify and overcome weaknesses and plan for future competitiveness in the fields of policy, practice and experience. More concretely, the project's objectives are, on the one hand, to explore the long-standing strengths and pervasive gaps in European competitiveness and policies for competitiveness. This includes ways of 'measuring' 'analysing' and 'evaluating' the impact of policies and strategic pathways. On the other hand, the project aspires to place attention to the active preparation for the future in the area of audiences by exploring audience preferences and their generation, as well as modes of film content production. The latter are elements which today's youth will carry and engage with in the coming decades as makers and consumers, as well as industry and policy leaders. Therefore, the consortium interrogates not only the 'what is' but also the 'what has been' and 'what will be' with fresh lenses.

REBOOT's ambition is to provide a full set of knowledge of the European film industry, which maximises its existing strengths, combined with strategic and tactical dimensions of action for the optimisation of the potential held in European youth publics, understood both as emerging audiences and as citizens. Specifically, the ambition of the project combines several dimensions, which reinforce each other but are listed separately for analytical purposes (and in no particular order): a) increasing support for young people's engagement with European film; b) strengthening the place of the EU in the global audiovisual economy, particularly in light of the rise of video on demand (VOD); c) supporting cultural diversity in the EU film industry; d) addressing the need for a different understanding of competitiveness and relevant indicators in this context; and e) recognising and supporting the importance for the EU of film and, more broadly, of the cultural and creative sector as a geopolitical asset.



EXECUTIVE SUMMARY OF THE REPORT

This report explores future trends for enhancing the competitiveness of the European Film Industry (EFI) across the dimensions of creativity, skills, and production, aiming to build a sustainable and competitive future for the industry and is

A key focus is the exploration of music's role as an innovation within film production, along with its cultural and educational elements. This under-researched area holds significant potential for enriching film appeal and production quality.

To achieve this, the study conducts an in-depth comparative analysis of the creative production process for film music in Europe. The main objective is to provide a detailed account of the creative process involved in producing music for visual media, supported by practical case studies. Throughout the production process, the report highlights the strategies employed by composers to optimize production time and costs while maintaining high aesthetic quality. These insights aim to offer replicable methods that can enhance future competitiveness in film music production.

Additionally, the report includes a case study focused on observing and analyzing an orchestra's recording sessions, providing concrete examples of best practices and innovative approaches within the field. The observation of the orchestra's recording sessions ensures a European dimension by relying on a film of an international music orchestra: FAMES (<https://fames-institute.com/>), which is also a partner in the Europe Creative project (CREA-CULT-2021-PECE).

By understanding and showcasing these processes and strategies, the report contributes to valuable knowledge and practical tools to drive forward the EFI's creative and competitive edge.

1 INTRODUCTION

A short introduction about film and music

The recent reports from the Society for European Composers and Songwriter Alliance¹ shows a need for considering the situation of audiovisual composers, giving the nature of contracts they have, and the new challenge of AI in music creation. Music is now fully integrated in the process of the film industry with its different phases: first draft and ideas with the director and the film

¹ <https://composeralliance.org/>



production, the *command*, the deliverable, the editing and mixing. The competitiveness concerns the costs of course, but also the time used to deliver a proper draft of the music. At the same time, as part of the audiovisual media, the music composed is also a consumer good, with both economic and cultural value (see Rostam Neuwirth, *in* Ward 2008). The music workflow integrates these dimensions, as it will integrate both cultural and individual choices, as well as qualitative contents that become economic value - or not. This is why analyzing this workflow - i.e. the creative process - is now fundamental.

This workflow of music composition for media is today complex as Steven Saltzman recalls (Saltzman, 2017) involving several skills or different steps (Saltzman's book *Music Editing for film and Television* (2017) details important phases of the workflow). We propose to identify these phases). Whether for mixing, post-production or even music creation, many digital tools are used by composers, starting with the Digital Audio Workstation. This raises a number of questions: which software? Which plug-in? For which result? Is there a certain number or type of plug-in that is used more or less frequently, depending on the phase of creation? Are the sounds linked to digital tools, whether as a founding or production element? The composer is not always the project's mixer, and sometimes has to delegate this phase. On the other hand, delivery comes after the mixing phase, in the form of a stem file containing all the music files.

Finally, the last set of information we feel is necessary relates more specifically to the economic environment. A film or audiovisual project requires investment in all the fields involved, and music is no exception. These considerations can also be a constraint, particularly when it comes to the possibility of recording real instrumentalists versus virtual instruments, and have a potential impact on the creative process, as we'll see in our final section. The other essential economic aspect for creators is that of payment for their work, through royalties or other forms of remuneration.

The scientific literature on film music can be divided into several categories, mainly the history of film music², the analysis of film music³ (possibly by genre), composition guides⁴, but rarely a link

² For example : Mervyn Cooke (2008). *A History of Film Music*. Cambridge University Press; James Wierzbicki (2009). *Film Music : A History*. Routledge, Taylor & Francis.

³ Emilio Audissino (2017). *Film/Music Analysis. A Film Studies Approach*. Palgrave MacMillan; Kathryn Kalinak (2010). *Film Music : A Very Short Introduction*. Oxford University Press; Mathew J. Bartkowiak (2009). *Sounds of The Future. Essays On Music in Science Fiction Film*, MacFarland.

⁴ Lalo Schiffrin (2011). *Music Composition For Film and Television*. Berklee Press Publication; Sonny Kompanek (2010). *From Score to Screen. Sequencers, Scores, & Second Thoughts. The New Film Scoring Process*. Schirmer Trade Books.



with the industrial context of creation⁵. The idea developed is twofold: on the one hand, to understand and dissect the creative process of a film score, including the impact of constraints, and on the other, to apprehend its insertion into a production environment linked to the film industry. Some exceptions can be quoted here, the study from Solenn Hellégouarch about the creative process in music and film (2020) but it concerns famous binome from film production, and these can be considered now as a particular case, with very particular conditions of work.

2 DATA AND METHODS

This work concerns comparative studies on the creative production process for film music in Europe, a report based on interviews with a panel of composers. The panel of composers interviewed consists of 19 people and is divided into 10 professionals, including one senior composer living and working in Los Angeles (one of his music is recently used for the famous international serie *Kali* broadcast on Amazon Prime and rated n.1 in France and n.2 in Brazilia), and 9 students. Professionals were approaching through a survey with the FAMES orchestra. This study highlights the film music production chain (from script to mix) and helps us to understand the issues involved in being competitive.

2.1 Qualitative Data

The interviews were conducted face-to-face, mainly using the teleconferencing tool (zoom). The questionnaire contained 8 main points covering the composer's musical career, the stages involved in composing music for film (or other media) from receipt of a script (or image) to delivery of the finished music, and the budget required (see questionnaire). For example, the question 'Can you tell me about your studies?' enables us to find out about the academic background of the composers, most of whom have studied at conservatories or have taken specific training courses in music for the screen at various institutions. Other more technical questions, such as 'Which Digital Audio Workstation (DAW) do you use most often? Is the software ever forced on you?' gives an insight into the personal and industrial habits of this type of profession. These interviews were then transcribed and summarised in the form of tables, particularly with regard to the

⁵ Jeff Smith(2014). " 'The Tunes They Are A-Changing': Moments of Historical Rupture and REconfiguration in The Production and Commerce of Music in Film", in David Neumeyer (dir.) *The Oxford Handbook of Film Music Studies*, chapter 10 (270-290), Oxford University Press.



production chain for each composer, showing similarities and differences in detail. Three people worked on this part of the project: constructing the questionnaire, testing the questionnaire, interviewing the composers, transcribing the interviews, summarising the interviews in the form of tables (of the production chain), processing the qualitative data.

For example, of all the composers surveyed, 16 consider the first step to be engaging with the project (script, images, animatics, initial edit), with 5 of them including discussions with the director (4 professionals/1 student). This step often occurs later (except for 1 professional who places this step first) in a specific moment for 12 of them (11 as the second step, 1 as the third step, and 1 does not consider this step). Or, another aspect is the recording session. Recording is a step that appears in the process but to varying degrees. This step is specific for 9 composers (7 students/2 professionals) and mixed with the production of scores for the others (11). However, in detail, we see that for those who consider this step as a separate entity, 3 indicate it as optional and budget-dependent, and one mentions that instrument recordings are done at home. For those who do not differentiate between recording and score creation, 6 only consider scoring on software (Dorico, Sibelius) and 1 does not handle the recording even though they consider it a step.

Of the 7 professional composers who spoke to us about their remuneration, they indicated that it depends on an agency (2), for some the production (2), some prepare quotes (2), and 1 relies on a rate sheet. In the panel we surveyed, it is interesting to note that half ultimately rely on "Buyout" contracts, which are limited rights contracts, payable as a one-time service fee, without the composer retaining any rights over the distribution.

2.2 Problems encountered and Solutions

The first task initially involved the development of the questionnaire. This was not straightforward at the beginning, because the stages of the creation process in film music differ somewhat from those better known in the context of classical music. Indeed, Kindermann (2017) shows how, in the context of the project for composing iconic musical works from the 19th and 20th centuries, composers take the time to build harmonic meaning based on often abstract emotions, taking care to frequently modify certain chords to reinforce effects of surprise or tension, or how on the paper score, certain modifications can enrich poetic effects. In the studies compiled by Dave Collins (2012), Bailes and Bishop also demonstrated how certain processes such as improvisation can enrich the moment of musical induction. But once these stages were established - namely musical



imagination, the initial idea, the search for emotional contact with sound - it was not easy to tackle the more pragmatic question of editing and realisation, which is itself complex (Saltzman, 2017) and requires technical back-and-forths with software and production.

The first step therefore consisted of preparing an initial questionnaire based on rather empirical data, drawn from experience in genetic criticism (Trubert & Donin, 2010; Trubert, 2017), and seeing how to transpose it into the specific field of the film music process. Several rounds of discussions were necessary between Noémie Aouizerate, who was then engaged to conduct the interviews, and the scientific team (Julie Mansion-Vaquié and Jean-François Trubert) in order to create a questionnaire that could effectively account for all stages of composition and all processes.

The first difficulty encountered, as is often the case in qualitative surveys, was with the initial questionnaires, which were ultimately quite poor in terms of the expected information and did not reveal enough data about the stages of soundtrack production. We used as a "benchmark" the questionnaires and especially the interviews with composers experienced in the field of film composition to refine our questionnaire model. This allowed us to have a broader range of questions and to get closer to the processes, highlighting the differences and the times or degrees of importance dedicated to each stage.

3 THE ORCHESTRA AND THE CONTEXT OF CASE STUDY

For the orchestra, it is significant to observe that, due to economic constraints, some composers withdraw original recordings. This is quite unfortunate for two reasons. First, because for many productions, recording real instruments can convey much more emotion and provide real added value to the original soundtrack. Second, because in the age of artificial intelligence, composing with an orchestra or real instruments brings an incomparable, unique quality. However, the questions of competitiveness today, in the field of cultural industries, will arise not only in economic and production circuit terms, but also in qualitative and aesthetic terms, one of the major challenges presented by AI today.



3.1 What is FAME and the Survey Conducted

Established in 2007, FAME'S Project⁶ is a leading production company specialising in orchestral music recording for the film industry. Over the past 15 years, FAME'S has significantly impacted the global orchestral recording industry, building an extensive international network of composers and production companies. The company has produced more than 4,000 orchestral projects for markets across Europe, the USA, South America, India, and Asia.

Leveraging its extensive experience, FAME'S supports emerging European classical musicians and engages diverse audiences. In response to growing demand, the company established a 2,000 m² orchestral studio in Skopje, Republic of North Macedonia, in 2017. This state-of-the-art facility, featuring excellent acoustics and advanced technical equipment, was designed in collaboration with French acoustic engineers and Macedonian architects.

The FAME's institute 'European Creative Orchestral Program for Skilled Youth' was launched in 2022 as part of the first Pan-European Cultural Entities Program. Co-funded by FAME'S Project, the European Union (Creative Europe), and the Ministry of Culture of the Republic of North Macedonia, this program aims to enhance the artistic and individual skills of talented young European classical musicians. It introduces innovative perspectives in training, professionalisation, and performance opportunities through a cutting-edge orchestral music program.

3.2 Survey of FAMES

A FAME's survey was conducted to know how in this particular case, the attractiveness and the competitiveness of the recording process is achieved. The situation of the orchestra in Macedonia is compared with that of the Cannes National Orchestra, with which the University of Côte d'Azur has a specific agreement as part of its master's program in music composition for film and sound design.

The most obvious indicator of competitiveness might be to consider the costs of recording an orchestra, which are much lower at FAMES than in France. But upon reflection, even though this reflects a reality in terms of interoperability at the European level, it is not necessarily a decisive and, in any case, objective criterion here in our analysis, as it would also need to be indexed against the cost of living and other parameters. One could argue against this by noting that the European Commission itself has always attempted to regulate, through the circulation of goods and people via its directives, the possibility of distributing audiovisual production in multiple European countries (see Anna Harbor, 2008 in Ward on this matter).

⁶ <https://fames-institute.com/about-us/>



However, it is much more relevant to consider what the FAMES orchestra offers in terms of services IN ADDITION to the orchestra recording. That is, what specific workflow is proposed, and to what extent does it make the service truly competitive compared to other possibilities. We have committed not to disclose rates or personal information for reasons of competition and confidentiality. However, we can list all the elements included in the service and establish comparisons.

The first element to consider is that the FAMES orchestra provides an all-inclusive orchestral recording service. This means it has a dedicated room for recording music for the screen, with a set of microphones (see illustration) permanently installed and ready for use at any time. This microphone setup is connected to a recording booth. The orchestral recording service includes a deliverable with all the instruments recorded in separate tracks (either by moment or according to the instrumentation, totaling over 48 independent audio files, or even more), allowing the composer, starting from a general guide track, to create their own mix. The second element to consider is that the sessions are conducted remotely, and the composer is not required to travel to Macedonia. The orchestra utilises two systems: the Zoom software for direct contact with the conductor and for requesting retakes of specific passages, and the Audiomovers software to hear what the orchestra is playing in high-fidelity quality. Finally, the orchestra is equipped with individual headphones for each musician, allowing them to play "to the click," meaning they have precision down to the measure to be able to resume different recording sessions or make corrections or improve musical interpretation.

All these elements and this technical environment, which we could call the "pre-recording" stage, are fundamental to the production process and can significantly accelerate and completely enhance the workflow of a real recording. The composer receives a recorded and potentially edited deliverable here within two hours.

We can use as a comparison point the recordings made with the Cannes National Orchestra as part of the Master of Science in Film Music and Sound Design. The session is longer, but what's particularly important is to consider the time and effort required to obtain the 48 recording tracks as output. The Cannes National Orchestra does not have dedicated recording rooms, so a specific setup needs to be prepared for the orchestra at the time of the session. The preparation requires a long time (at least 4 hours) to set up the 60-microphone setup. Then, there's also about 4 hours



needed for dismantling the setup and for equipment delivery/return. Additionally, there's the need to rely on service providers or rentals for additional equipment (headphones) and for handling the equipment.

The real competitiveness here is not dependent on the cost. Because considering the quality, the National Orchestra of Cannes sounds much better than the Macedonian orchestra. It is rather a question of time : the Macedonian orchestra saved more than 8 hours for nearly the same result.

This has consequences in terms of production and the final product. The use of a high-quality orchestra could be achieved in other countries if dedicated rooms were available, equipped with ready-to-use technology. The degree of competitiveness for music in audiovisual production might lie in the ability to have more such dedicated rooms, ready to be used for this purpose, enabling orchestras of very high quality to carry out recordings in short, or even ultra-short, workflows.



3.3 Composition processes

Figure 1 : Composition process of Laetitia Pansanel Garric



Figure 1 shows how Laetitia Pansanel Garric, a film music composer, conceptualises the process. From the initial phase (1) to the final phase of delivering the product to production (8). Firstly, we see that for this author, the initial phase of communication with the director and the production team is fundamental: it is about understanding the tone, atmosphere of the film, and the main characters. We also see that Ms. Pansanel does not hesitate to ask, when possible, for some freedom from the production, allowing her to give free rein to her creativity. One of the tips revealed here is to make immediate counter-proposals to the production with a lot of contrasts (for example, very dense frenzied chords to illustrate the point for a chase scene) to understand what the production has in mind and to better refine later.

Then (stage 2) upon receiving the images, a breakdown will allow structuring each moment of the film. This is where the research phase (3) begins to find specific colours, search for instruments that will have the desired character, and possibly start recording. In phase (4), Ms. Pansanel improvises live on the images, without cuts, to nourish her idea bank as much as possible. In phase (5), she does a new back-and-forth with the production, gathers their feedback, and then starts the final modifications. She then edits the music in the form of a score first, creating a simulation mix for the musicians with a tempo track, initiates a music recording session, then mixes and edits the entire soundtrack in the DAW before delivering it to the production.



Figure 2 : Composition process of Julien Vega



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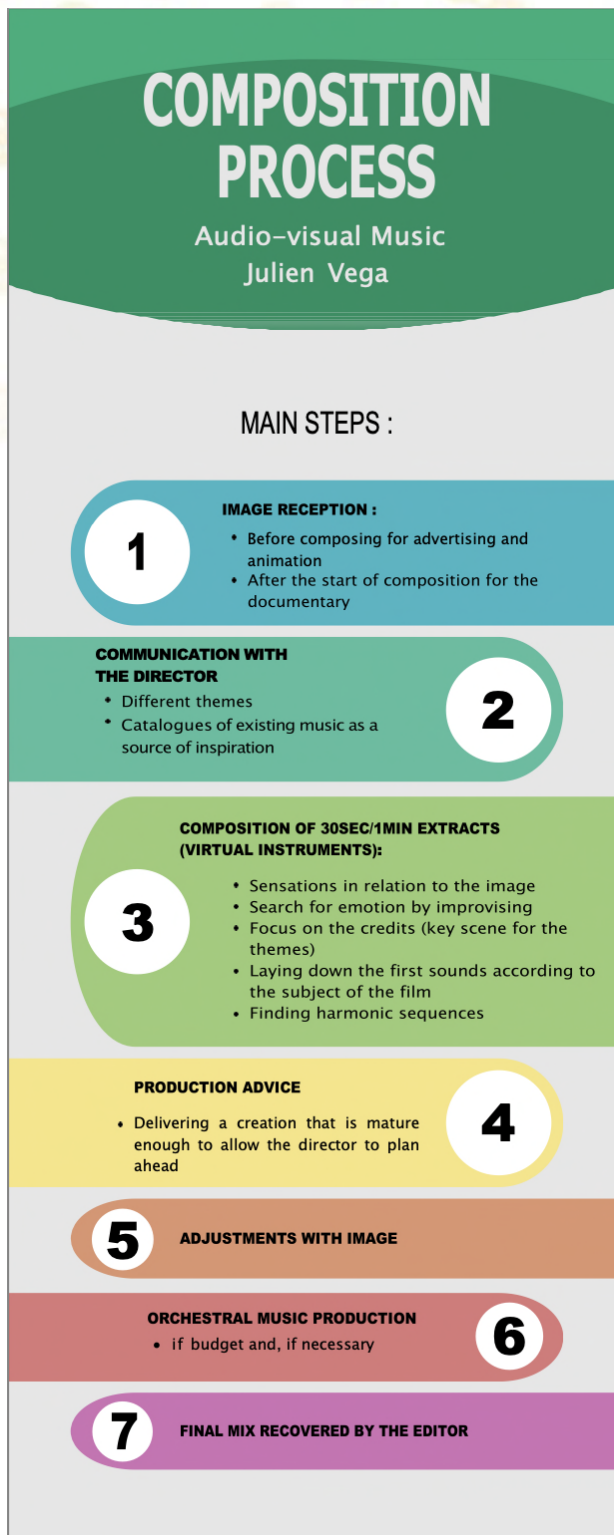


Figure 2 allows us to compare the process with another composer, Julien Vega. It is immediately apparent that in Figure 2, the structure of the process is quite different. Firstly, points 1 and 2 are quite different: it involves receiving images in (1) – this was stage (2) for Ms. Pansanel – and



especially a discussion phase with the production director, particularly regarding atmospheres, with listening based on existing music catalogues. Phase (3) is very important here for Julien Vega. It involves composing one minute of music using high-quality virtual instruments to show the connection with the image, evoke emotion – here also by improvising – and find harmonic sequences that will create an identifiable emotional content for the film. Phase (4) is the new stage of contact with the production management to get feedback, and phase (5) allows for a first adjustment with the image to move towards a deliverable. If necessary, phase (6) involves the realisation of the orchestral score, before a final mix delivered in phase (7).

4 ANNEX - QUESTIONNAIRE FOR COMPOSERS

Exploratory questions :

Can you tell me about your studies?

Describe your most recent activity as a film music composer?

What kind of media do you prefer to compose for (video games, films, series, documentaries, cartoons, etc.)?

Do you have any film genres for which you prefer to compose? Why?

Describe the steps you follow to produce a film music composition?

How do you organise your production time? Do you work a little every day or do you do large work sessions less often?

What do you like most about being a composer? What do you like least?

What do you think have been the greatest technological advances in composition?

In your opinion, has technology helped or hindered composition?

1- Composition script

In what form is the script communicated to you?

(Can you suggest any changes to the script?)

Which scenes do you think are the hardest to accompany musically?

What information do you look for when discussing the script with the director / What are the main questions you ask to understand the director's vision?

What specific elements of the film do you look for to guide your composition, such as key sequences, action moments, important dialogue, etc.?

How do you work with the director to refine and adjust the way the music reinforces the film's emotions?

Do you have any specific techniques or methods for translating emotions into musical choices, such as instrumentation, tempo, harmony, etc.?



How do you use compositional techniques, such as leitmotiv or thematic development, to reinforce emotions throughout the film?

What approaches do you take to avoid falling into musical stereotypes linked to emotions, while remaining faithful to the director's vision?

2- Musical idea, idea research phase

During your last composition, do you remember when the first idea arrived?

Do you look for themes for each character or a main theme before you start working on each scene?

Do you compose before or after seeing the images? Which is easier for you?

Do you attend film shoots for inspiration?

Are you sometimes inspired by composers or compositions to create a film score? And which ones?

3- First designs, mock-ups:

On average, how many first mock-ups do you make before you find the right one?

How do you start your 1st mock-up?

Do you visualise the scenes to help you make your first sketches?

What guides your choice of melody, harmony and instrumentation for the main theme?

How do you approach composing a film's main theme?

Do you compose only instrumentally, only with a computer, or both? How do you choose between the 2? Which composition method are you most comfortable with?

4- Production back and forth

In general, do you have a good relationship with the programming team?

Has production ever refused to make any changes?

On average, how many return visits are there with production before an agreement is reached?

How do you deal with requests for changes or revisions to the music that could affect the initial budget?

5- Mixing (return trips?) to Scoring to digital recording

Do you still have to go back and forth with production after the first mix?

What are the biggest problems you encounter during recording?

What is the largest number of people you have recorded? For which project?

What software do you use for scoring?

Do you often use technical assistance for digital recordings?

6- Post-prod

What are the biggest changes you make in post-production?

Do you often use DAWs?

Which DAW do you use most often? Is the software ever forced on you?

What plug-in do you use most often?

If you compose on DAW, how do you choose your sounds?

What do you remove most often from your work?



In what order do you use your plug-ins?

7- Delivery

Does the production team ever not like the composition you hand in and have to change it after delivery?

How long can a film music production take from script visualisation to delivery of the composition?

Which project did you prefer to work on and why?

8- Budget

What factors do you take into account when estimating the budget for a musical composition?

How do you negotiate fees and royalties with directors or production studios?

Do you have specific criteria for determining your rates according to the size of the project, the reputation of the director, the overall budget for the film, etc.?

Have you ever been faced with major budget constraints when creating music for a film? How did you manage to overcome them?

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