

## **Guido Lukoschek: Distribution, Copyright and Co-Productions**

Guido Lukoschek is head of Filmakademie Baden-Wuerttemberg's international office since 2008, coordinating the school's major collaborations on both national and international levels. He also works as a lecturer for Film Analysis and Film History at Filmakademie.

After completing his degree in film studies in 2005 (Mainz University/Germany and Zurich University/Switzerland) he worked with different film festivals, including Sundance FF and Munich FF, as well as a film critic. Before his current position, Guido worked with ZDF's first- feature department „Das kleine Fernsehspiel“ as editor of creative content, and from 2006 – 2008 as head of public relations. Also, Guido is appointed executive at the German movie rating council FSK, and a passionate trumpet player.



During the last decade, most film schools have undergone a significant transition towards production companies, in addition to their traditional role of being educational facilities. With the market's growing interest in student films, budgets were increased and co-productions were set up, leading to more expensive and more professional productions.

At the GEECT/CILECT Conference On *Co-Production, Distribution and Rights Management*, held at Filmakademie Baden-Wuerttemberg, Germany, March 1.-2., 2011, delegates from more than thirty schools discussed issues related to this development, negotiating the school's position towards the market and the public today.

Besides key notes, best practice presentations, and case studies, the conference had its best moments in its discussions, especially about free online distribution of content. Today, most student films find their way to publicity, which some regarded as free advertisement for students and schools involved, while others damned of the illegal rip-off of intellectual property. The www, many felt, is intruding the school's privacy through publishing content that was not produced for publication in the first place. At the other end of the range, schools can undisputedly benefit from publically recognized co-produced feature-length films, drawing public attention towards the schools and their graduates, thus strengthening their position. At the same time, these developments put a lot of practices into question, in fields both economic and pedagogic.

Most attendees shared the opinion that today, schools should provide personnel to clear the rights of their productions in order to gain the position of generating revenues in the future. This approach was not fully supported by Maureen Ryan from Columbia University, New York, who attended the conference as a guest. Being an outsider to the European system, she outlined the USA model of production in which the school is kept completely out of the process of production and distribution as well as from copyright questions.

The conference came to the conclusion that the way in which film schools handle aspects of rights management, co-production and distribution is linked in many ways to the financial and political set-up they find themselves in. In the end, this complex matrix determines most of the decisions the schools have taken in the past and even nowadays.